



**A CORPUS-BASED STUDY OF CHARACTERIZATION
OF MOTHER IN CHILDREN'S AND YOUNG ADULT
LITERATURE: A TRANSITIVITY ANALYSIS OF
MRS. WEASLEY IN THE *HARRY POTTER* NOVELS**

BY

MISS KUNRADA CHIRANORAWANIT

**A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS
PROGRAM IN ENGLISH LANGUAGE STUDIES
(INTERNATIONAL PROGRAM)
DEPARTMENT OF ENGLISH AND LINGUISTICS
THAMMASAT UNIVERSITY
ACADEMIC YEAR 2018
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FACULTY OF LIBERAL ARTS

THESIS

BY

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ENTITLED

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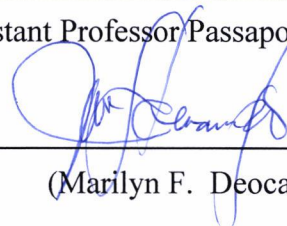
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ABSTRACT

This research utilizes corpus techniques to analyze the characterization of Mrs. Weasley in the Harry Potter novels. With the corpus investigation of these children's and young adult fictions, the normally overlooked instances of this mother character can be closely attended to. The clauses that contain the title of her name are allowed to be categorized into the different Transitivity process types in Halliday's Systemic Functional Grammar. Once some patterns of her Transitivity representations emerge, her frequent clause participant functions and common collocations can be determined. These findings can be considered with the six types of mother in literature that were gathered from the author's survey of literary analyses. The two types that Mrs. Weasley could be identified with are 'the good mother' of the traditional kind and 'the repulsive mother' of the modern reality. Strengthened by the language evidence, this characterization of mother can be put to a test whether it sustains through the plot phases. By generating three sub-corpora that reflect relevant themes, the intensity of the mother's role is found consistent with her personal and the public fear although her fussy personality seems irrelevant to the larger story events. From the sophisticated plot, the methodological synergy between Transitivity and corpus brings to surface the maternity that seems never dismissed in the creation of these fantasies.

Keywords: characterization, corpus-based study, Harry Potter, mother in literature, systemic functional grammar, transitivity analysis



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Kunrada Chiranorawanit

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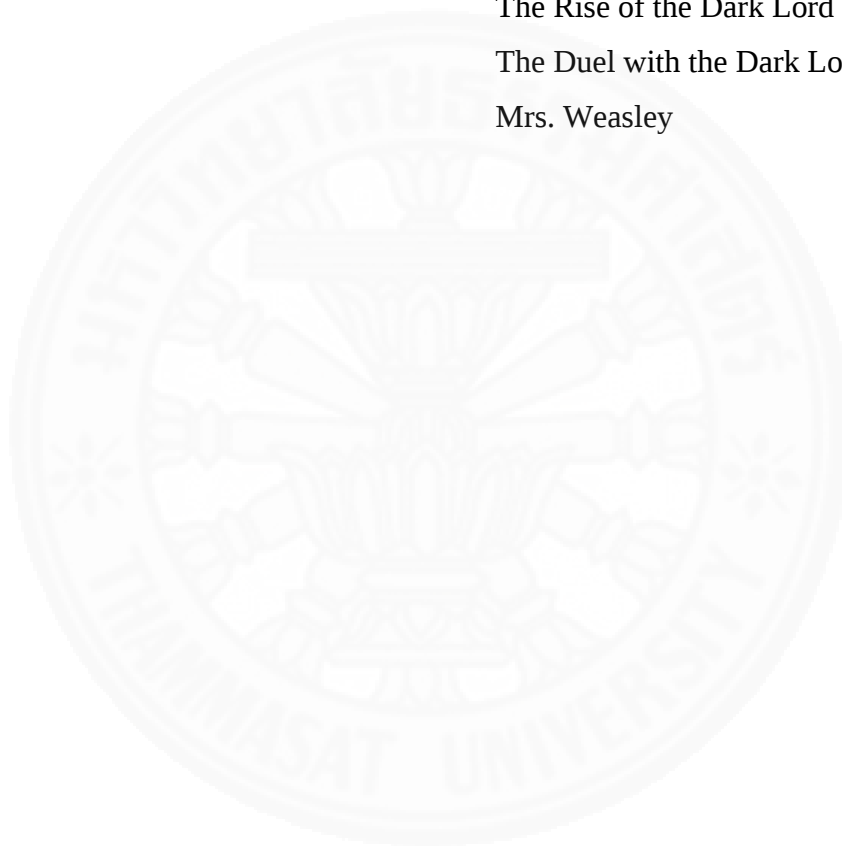
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LIST OF ABBREVIATIONS

Symbols/Abbreviations	Terms
SFG	Systemic Functional Grammar
Sign	The Sign of the Dark Lord sub-corpus
Rise	The Rise of the Dark Lord sub-corpus
Duel	The Duel with the Dark Lord sub-corpus
MW	Mrs. Weasley



CHAPTER 1

INTRODUCTION

The beginning of this chapter touches upon imagination which may sound tangential to the study but emerges as integral to what motivates this research. Imagination signifies liberation, otherworldliness, creativity and all that says about children's literature. Likewise, the young readers are themselves products and sources of imagination. Inside and outside the Harry Potter texts, situations involving children and their mother can therefore be seen playing out with the mother representing reality and control. Learning about the mother in these novels can then raise some thoughts about how the mother character might be imagined by the child protagonist as well as the mother-author. Not to go too far into the interrelationship between the two realms, my research relied upon the text introducing a rather empirical path of investigation by applying corpus and transitivity on the literature with the objectives stated down below.

1.1 The Relationship among home, mother, and children's literature

Our tendency to wander away from home is not unlike that of characters in children's and young adult literature. The mystery of the unfamiliar and the unknown is so curious that we cannot resist hanging about in the jumble of instability, dreams, and imagination. In this adventure while we weigh the possibility – safe or dangerous, right or wrong, accepted or rejected, our home is far away, disregarded and forgotten. It is only when we come home, even transitorily, that the old comfort takes on its healing effect. Old yet never worn out, it provides security whenever we are there, and as simplicity rules out superficiality our sound judgment starts to come back. From that point, we proceed on firm steps into the tasks of the day knowing that they are just temporary, for it is life. This equanimity arises with the sense of home. We all need home. Children, especially, need home where there is a mother who cares for their heart and physical body, or who may be capable of caring for just one part but not the other. A house with a homely mother would readily receive children staggering back from a school-day or a play-field battle. This is why home and

mother is an essential part in children's life and literature, along with their urge for freely autonomous roaming.

As much as coming home is against our natural drive, the mother in children's literature makes scarce appearances if not at all. In the Odyssean pattern that Waddey (1983) draws on, child characters leave home for the wider world only to long for and in the end return to it, the place to which they feel that they truly belong. Once at home, usually at the beginning and at the end of the story, the children may find their mother bustling around preparing food or knitting serenely by the fire. Because the mother characters are always seen at home, previous researches suggest that they can typically be identified by the apron in picture illustrations (Gibson, 1988 and Nilsen, 1971). They are almost uniformly engaged in domestic duties which separate them from the key complications of the story. In this way, they could be dismissed as unimportant to the point of being invisible. The mother in literature may then support the growth of the child characters as well as of the real-life ones who may be unaware of it, just as they are of home.

Instead of staying at home, young readers enjoy sauntering off with a like-minded companion like the narrative voice in children's and young adult literature which sees through the minds of young adult characters. Often speaking from the point of view of the adolescent focalizer or protagonist, the narrative embraces and engages those who share the similar worldview (McGillis, 1991). Finding someone who thinks the way they do, plunges into the kind of feelings they have, and interacts in the speech style they are familiar with, teenage readers identify with the characters who struggle with such troubles that also keep them restless as romantic turmoil, ruinous friendship, and bullying in high school. The perspective through which these problems are viewed evidently takes the reader's side. Drifted in their self-persuasion, children could be self-aggrandized and rootless, which is not what they need. The problem is they never get to see, and may never realize, the other side of the story from the mother's point of view. In the enclave where the children could feel privileged, the mother tends to fit in marginally. She is occasionally gazed at and listened to, as though she was murmuring from another part of the world.

As for fantasy fiction, imagination seems to carry the youngsters away into their even more secluded safe place where no adult entry could be permitted. In

the children's escape, the mother, who is identified with the home, may then be briefly visited but take little or no part in the fabulous imaginary. However, when home is not spelled out directly, it may be arrived at eventually. This is because embedded in the fun is wisdom. Realizing that it is in fact fantasy, children could learn to take a step back and draw a line between imagination and reality. Once the imagination has been tasted, it is advised to leave it for reality. Home is always there awaiting their return; and the mother who is usually pushed aside, minimized, making way for their imagination, can be appreciated once again.

1.2 Imagination and maternity in the Harry Potter novel series

Harry Potter, a coming-of-age novel series, illustrates the internal growth of the young protagonist. In his years before the final one in the series, Harry learns about the life of imagination the hard way. As Billone (2004) mentions, the teenage wizard refuses to empty his mind. He dwells on thoughts and takes them for real. Despite his excellence in broomstick flying and commendable leadership in vanquishing the villains, Harry fails to use the art of Occlumency – a mental practice to control one's own mind. As a result, some skilled wizards can penetrate his mind to read, manipulate, and fabricate his dreams. In Harry's failure to monitor his own imagination, varied emotions come to fuel and prolong what arises in his mind – hatred colors the hateful and sorrow clings on the sad; and so fantasies become a part of his reality. Like how it is painful for Harry after each year at Hogwarts to return to the home of his diehard practicalist aunt and uncle, he keeps getting carried away by dreams. The impact is scary as the falsehood of fantasy causes harm to the lives of Harry himself and the others when the mind-penetrating villain manages to trap Harry in Book Five. Billone (2004) is right to say that for these characters, "the knowledge that dreams and reality do not coincide accompanies their growth out of childhood" (Billone, 2004, p.178). Harry sets an example for the lesson that thoughts can be misleading and viewing something from the one and only angle where one stands does not make it a reality.

The only reality we can be certain of is that our identities owe to other people, instead of our thoughts of who we are. The Harry Potter novels remind us that

the pride in our admirable achievements that we feel having earned could only be partly justified, for inheritance and legacy are to be taken into account (Mendlesohn, 2001). In other words, to take success as our own would dismiss the inordinate amount of past wisdom that we inherited and especially flesh, blood, and maternal love that the novels extraordinarily stress. While Trites (2001) considers the portrayal of parents' love as the key to the success of Rowling's work, I find that the mother's love is the main agenda of it. In the narrative, mothers ranging from that of the protagonist to those of the villains play indispensable roles not only in the child's personalities but in the turnouts of the plot. In Book One, it is made clear that Harry's mother, Lily, died to save him and left eternally her protective power in him: "[that maternal support] is in [his] very skin," says the moral figure Dumbledore (Stone, p.299), giving the reason for Harry's survival from Voldemort's murderous attempts. The corrupt of Voldemort traces back to the fact that his mother Merope abandoned him when he was a baby. Though, Dumbledore has given her words of justice: "[Voldemort's mother] was greatly weakened by long suffering and she never had [the courage of Harry's mother]" (Prince, p.262). Thoughts may travel freely to disparate routes of rationalization that end up in how bad the villain's mother is, but the narrative tells us that she is a mother still. At least, she had stayed alive to deliver the baby. No matter what imagination takes us to, the mother love persists. This is one thing that the author of the book does not let subject to imagination. Perceivably, it applies to all mother characters including Molly Weasley.

There is no more demonstrative maternity in the novel series than that of Mrs. Weasley, the mother of Harry's close friend Ron. She sends her children off to the school for witchcraft and wizardry at the beginning of each school year, and wait at the same platform to take them home at their return. Although the children's imaginative life continues, they are constantly reminded of reality. After a year-long magical exploration, the novels make sure that all the young wizards go home. Even witches and wizards need home, to be embraced by the mother who holds everyone together at one place. "The Burrow," housing the Weasley's children, is kept alive and running by Mrs. Weasley. Not only that she makes the place home for her biological sons and daughter, she warmly welcomes Harry who is "as good as [her] son" for summer recess (Phoenix, p.86). Because this character never fails to cast her

motherly concerns on all including visitors of The Burrow, she is the one and only mother in these books who single-mindedly does the work of parenting, as Winters (2011) suggests. Staying close by, Harry himself gets to learn the maternal impulses such as in her fear of losing the family members when facing the Boggart, the magical creature that transforms itself into a showcase of the onlooker's deepest fear (*Phoenix*, p.161-162). With her maternal instincts, Mrs. Weasley's role in these children's fantasies keeps the wild adventurers grounded. The reality she provides as contradictory to the made-up magical world brings back the participating characters and readers to the home at heart. Throughout the readings, we are conveyed time and again to this universal fulfillment no matter how far we go.

1.3 About the author

Known for her advocacy for children, the creator of the Harry Potter novels J.K. Rowling has not only engaged in helping homeless children all over the world but produced a now classic literature imbued with maternal love. As one of the most successful writers, Rowling founded a worldwide charity called Lumos to provide community-based services for homeless children currently risking or undergoing maltreatment in orphanages (*Lumos*, date unspecified). Growing up in such institutions, children are likely harmed in their development and outlook of life. Rowling's idea is then to improve the children's living condition by recruiting volunteer families and community network with which they can feel at home.

J.K. Rowling's work reflects her maternity. What the philanthropist writer has done could be related to her past experience of being "a lone parent, and as poor as it is possible to be in modern Britain, without being homeless" (The Harvard Gazette, 2008). In that downturn of her life, Rowling pushed through without abandoning her daughter. Having risen way out of poverty, she can now speak out for those whom she has been mindful for namely the orphans through the charity. In her writing, Rowling communicates with this same voice. Both Harry and Voldemort are orphans whose complexity is carefully woven. While Voldemort's ambition rids him of all his family ties and leads him to the wrong end, Harry exemplifies those with a chance to become good citizens. Losing both parents, Harry is in part lifted by a kind

of surrogate mother. Speaking through Mrs. Weasley, Rowling embraces Harry in her maternal warmth just as she protects her own and other children in corners of the world. With great concern for children, she and Mrs. Weasley seem to be one and the same in their motherhood.

1.4 The rationale for the study and the research approach

To pursue the interest in the maternity of this out-of-bound character who could simply be overlooked during a pleasure reading, a linguistic framework was adopted to look into the portrayal of Mrs. Weasley in the texts. All the actions, speeches, and thoughts that characterize Mrs. Weasley were analyzed using the Transitivity system in Halliday's Systemic Functional Grammar (1970). Provided six types of processes into which the clauses can be classified, Mrs. Weasley's character traits could be more clearly discerned. In this framework, the participants in the clause are labeled differently according to the process type allowing us to accurately identify what processes Mrs. Weasley engages herself in and in relation to which entities her processes are enacted. Not only that the Transitivity system takes into account the function in the grammar, it offers a systematic way to conduct an analysis on the representation of the character resulting in a more organized and transparent account of analysis. In parallel to Ji and Shen's (2005) and Mwinlaaru's (2014) findings about literary characters that by close examination turn out to be different than what the reader might think, the way we perceive Mrs. Weasley by, for example, her tempter may have caused a misjudgment without considering her representations in the whole texts.

Unlike the application of the Transitivity framework on selective parts of the literature in the previous studies above, this study made use of the corpus method to conduct a thorough study on the Harry Potter texts. Converted into electronic text files, they were suitable for researching and gathering of instances of Mrs. Weasley who turns up in all the seven volumes of the novel series. With the corpus software, every instance of the search term, its collocations, and its frequency could be indicated conveniently and accurately. One of the greatest benefits of the corpus for this study lies in the concordance lines, which show a list of the search term placed in

the middle of its context with a specified window size. As a step before the Transitivity analysis, filtering for the concordance lines that contain the type 'Mrs. Weasley' will enable us to focus only on the clauses about this character and then analyze them with the Transitivity convention. To see whether the Transitivity outcome intersects with the plot, the data in segments in the series could also be investigated individually by breaking the corpus down into sub-corpora that represent phases of the plot. Hardstaff (2015) applied this technique linearly to Mildred D. Taylor's *Roll of Thunder, Hear My Cry*; however, none has yet been found where the sub-corpora of a whole novel series are designed such that they group related events together and can be understood to align in the corpus by certain logic in non-chronological order. This study attempted the new strategy. As the home of text is visited, we wander less in thoughts. The application of corpus and the Transitivity system together could doubly assure us reliability. They could bring out what hidden from both our eyes and our mind about the mother.

The corpus stylistic analysis alone could have been revealing about aspects of the character, but to give some structure to the interpretation it was given the categorical model of mothers in literature. In the same way that Goatly (2004) determines the animal-exploiting clauses from the animal-loving ones in his data through the Transitivity framework, we could designate the configurations of clause participants, processes and their content to the appropriate labeling of mother. As some types of mother would be deemed unfit for Mrs. Weasley, they could be disregarded from the discussion. The types that were chosen to be discussed would be supported by the data found both incidentally and intentionally, in data-driven (bottom-up) and data-based (top-down) manners. With overlapping cases being avoided, her prominent characteristics within these categories could be put together to be compared and contrasted. The interpretation also integrated the literary view of characterization which boiled down the representation of characters into action, speech, thought, appearance, and so on (Burroway, 1992). On this basis, the literary way of understanding plot and character could be compatibly mapped onto the Transitivity representation by the process type. Incorporating the examination of language form with that of literary meaning, this research had these objectives:

1. To discover the extent to which Mrs.Weasley takes part in the stories and the patterns of her engagement, to suggest her significance in the stories.
2. To interpret the data with an emphasis on the characteristics of Mrs. Weasley as a mother.
3. To find out whether the mother role that Mrs.Weasley represents is taken on at different stages of the plot.

which were inquired through the following research questions:

1. Is the representation of Mrs.Weasley in terms of Transitivity clause type and frequency consistent throughout the seven Harry Potter sub-corpora?
2. How does the overall transitivity analysis of Mrs.Weasley in the Harry Potter corpus reveal about Mrs.Weasley's characterization as a mother?
3. Is there consistency in Mrs.Weasley's maternal characteristics, as recognized within the Transitivity framework, through the phases of the plot?

While these lines of query could be responded descriptively by literary interpretation, this research study gestures toward where it all begins. It brings us home, the home of language that is a source of various interpretations and imaginations. The stylistic creation of the characters could be, as Simpson demonstrates (1993), a manipulation of the viewpoint that results in different impressions on the reading. After all, the reader could be helped to become aware of their own thoughts that are directed by the literary language, and by any other influence for treating Mother the way they do.

1.5 Scope and Limitation of the Study

1. The study is restricted to the examination of the fiction character Mrs.Weasley in the Harry Potter novels.

2. The clauses studied were extracted from the corpus of the Harry Potter books or the sub-corpora, each consisting of an individual book or a grouping of a few books. These clauses were identified by using the search term 'Mrs. Weasley'. Other references of Mrs. Weasley particularly 'she', observed in a close proximity with the name, have also been considered.
3. Though it is based on a framework established by Halliday (2014), the Transitivity analysis relied partly on subjective opinions about the processes and the clause participant functions.

1.6 Definition of Terms

1. Transitivity Analysis: A way to analyze clauses by the process type, i.e. 'material', 'verbal', 'mental', 'behavioral', 'relational', or 'existential' in the Transitivity system of Halliday's Systemic Functional Grammar
2. A Corpus-Based Study: A study that utilizes corpus techniques and corpus analysis tools such as generation of word list or keyness list or concordance lines to help identify and examine targeted language details or patterns, which together with the derived literary meanings can be a part of a corpus-stylistic study
3. Characterization: The creation of personhood in literary characters by ways of language
4. The Traditional Mother: A stereotype of mothers who are identified by the home where their main tasks are to take care of the domestic work, the children, and, often emotionally, the husband in a self-sacrificing and gentle manner

CHAPTER 2

REVIEW OF LITERATURE

Before we move on to how the research has been conducted, this section gives the backbone of the research. The theoretical frameworks are explicitly stated with brief backgrounds in which the models that have been applied are situated. First of all, selected studies on characterization are summarized prior to a synthesis about the characterization of mothers in literature. Based on the review, there could be six categories of mother derived for data interpretation. In the corpus stylistics section, there illustrate the benefits of corpus from the software-design functions along with ways that researchers may utilize them. A theoretically sound approach, corpus linguistics can be synergized with the Transitivity framework to study about language. To explain about the Transitivity system, some details about the other two systems on the same plane of the Systemic Functional Grammar are also given. Then main ideas about the Transitivity system are organized by the clause type. At the end, previous studies with the application of both Transitivity and corpus on literature are included.

2.1 Characterization of Mother in Literature

2.1.1 Characterization

Whether it is drawn from real life or fantasy, characterization, Burroway (1992) suggests, is an autobiographical undertaking because the idea has to pass through the writer's mind. The five basic methods of character presentation Burroway provides, similar to those by many fiction scholars, then align almost completely with Halliday's processes of Transitivity which are modes of language representation of ideas (see Section 2.3). The first one is the indirect method or authorial presentation which is bird-eye "telling" about the character. The author gives outright prescription of how we are to think or feel about the character. On entitling the character to some background and values such as economic status and internal strength, we could imagine how the information would be presented in the 'relational' type of Transitivity. Other clause types representing the characters as

though they had a life of their own could be suitably assigned to the direct characterization.

In Burroway's (1992) conception of character, there are four direct methods of character presentation. As another way to disclose, or more like disguise, internal values, the direct presentation in *appearance* can be found in the static portrayal of 'relational' processes. More directly conveyed through the senses, features like clothing and sound are less controlled by the author and more open for the reader's interpretation. The *speech*, as well, bears the hidden characteristics. The 'verbal' projection is not only meant for its content but to be a source to ascertain the speaker's feelings. Speech can be rich with hidden meanings because, as Burroway points out, natural or believable characters do not always speak eloquently, mean what they say, or succeed in hiding emotions. And because it depends on whom it is said to, I think speech can be a precious mine for examining the relationship between characters. In line with the Systemic Functional Grammar, the *action* method of presentation stresses the factor of change. The dynamic that defines the 'material' clause type however needs to carry the elements of decision and/or discovery in order to make it an action in Burroway's terms, otherwise it would just be called a movement. As the last method of direct presentation, *thought* comes in between action. Shown in between narrated actions in the novel, 'mental' processes inhibit the character's action and consequently the plot progress. The "conflicting desires and consistent inconsistencies" in thought could nevertheless create an interesting round character when the thought is at odds with behaviors in the other methods of expression (Burroway 1992, p.139-140). Creating character complexities, the tension among the various methods of presentation is also restated by Rimmon-Kenan (2002) and Hall (2000) who says that character traits are here and there to be found in pieces. These different methods of characterization from the literary perspective go together with the Transitivity system of representation. Both account for the author's intention.

Due to the inextricable connection between character and plot, the representation of characters should be considered with the fictive enterprise that can be looked on different levels. According to Phelan (1989), the artificiality of the literary construct is seen as the *synthetic* component of character whereas the human traits recognized as those of a real person is called the *mimetic* component of

character. The literary theorist goes on to say that the *thematic* component of character can be additionally generated - when the character is read in relation to the fictive universe, he or she stands for a class playing a part in what the text asserts. With this last function, the character's inseparateness from the text's structure could take away humanness rendering the character to be just a literary device. Pursued at the expense of authenticity, the thematic is argued by Woloch (2003) to be the reason for why some concrete elements of the human life fail to get translated. In agreement, Burroway (1992) dissuades writers from setting out for the typicality which is in fact best elicited through the character's individuality, the nuances that not only give them identity but make them come alive.

In an attempt to model living people, the selection of vocabularies has every chance of ending up portraying characters in only two dimensions. In Myers-Shaffer's (2000) principle textbook, the attitudes, emotions, and response mechanisms of characters can usually be divided into positive or negative traits. While the words *lenient*, *inspired*, and *forgiving*, for example, express positive attitudes towards self and others, *strict*, *uninspired*, and *unforgiving* are the negative opposites (Myers-Shaffer 2000, p. 176). Being emotional or having feelings and a sense of hope is positive in connotation such as of the words *ardor* and *faith*; on the other hand, lack of feeling and hopelessness is negative as by the words *frigidity* and *defeated* (Myers-Shaffer 2000, p. 178-9). The characters may also react or respond to the world around them positively with *serenity*, *composure*, and *self-confidence*, or rather negatively with *agitation*, *fury*, and *frenzy* (Myers-Shaffer 2000, p. 186). From the character description that simultaneously exhibits in characterization through speech and action, judgment may conveniently be passed on the characters regarding their intrinsic moral and ethical values. Though any characters may be distinct in their own ways, characterizing practice can lead to a categorical conclusion of whether the fictive figure is a devil or a saint.

2.1.2 Types of mother in literature

2.1.2.1 The good mother in children's literature

In literature, mothers are traditionally saints. The pattern of maternal qualities in literature observed by Wolf (1972) has been a stereotype of the good woman. As opposed to being subject to changing preferences and life

vicissitudes, the mother representations are quite limited to their roles. As caretakers and housekeepers instead of wanton guy chasers and fun lovers, they are often characterized with high virtue and morality. In J.M. Barrie's *Peter Pan*, for example, the mothers are the good ones between the two types of women depicted either as "madonnas or whores, chaste or common and profane" (Gibson 1988, p. 178). Rather than being made known for their individuality, mothers seem to be subsumed under a certain stereotype.

The mother's role as a moral nurturer in studies has appeared since the dawn of the didactic literature for children. Two of these books were created purposefully for in-home instruction in the eighteenth century. Mary Wollstonecraft's *Original Stories from Real Life; with Conversations, Calculated to Regulate the Affections and Form the Mind to Truth and Goodness* in 1788 consists of Mrs. Mason's teachings to foster the "tender, social heart" in the girl pupils (Myers, 1986). Taken through situations by the role models, the little characters could develop humanity along with the real-life girls who were reading these stories. In the case that children back then did not have a mother-mentor, they could have at hand a surrogate one with publicly acclaimed eloquence. Anna Aikin Barbauld's 1778 *Lessons for Children* was similarly known for its educational virtue and indirect influence over the larger society (Robbins, 1993). The guidance female voice in the stories characterizes mother as an empowered middle-class at-home nurturer who exerts control over her boy's education. Unlike the *Original Stories*, Barbauld's *Lessons* also aims for improved literacy. The design of the book as well as the word choice and sentence structure accommodates the learning of very young children. Reading together with her child, the mother and the one in literature become the same teaching authority whose lessons the child might fear violating.

2.1.2.2 The uncomfortable idea of the good mother

Later in the nineteenth century, the promulgated ideal of the angel in the house reinforced by the fertile Queen Victoria and the contemporary conduct books for women carried on the expectation for the mother. The social circumstances noted with drudging laborers, the expanding middle class, and the entrance of women into the workforce, however, caused the contradiction between the ideal domestic and virtuous mother and the ones in reality which could not be avoided

being ruminated by novelists. The good mother could no longer retain her dainty image but made way for the heroines whose passions for the production of philanthropic projects instead of children were prominently acknowledged. We find female characters do charitable and paid work, are the clever ones in the family, and choose the honorable spinsterhood instead of matrimony (Thomson, 1956). Somehow the traditional mother was embraced to a lesser extent. Some novelists even challenged the ideal image of the mother to the effect that disoriented or confused the novice reader with the unfamiliar presentation. McKnight in her *Suffering Mothers in Mid-Victorian Novels* (1997) points out that Charles Dickens and William Thackeray daringly portrayed mothers as monsters. Because of the authors' hurtful childhood experiences with their own mothers, the mother characters in their books suffered prolonged deaths and disgustingly slipped between the roles of mother and wife. The unfortunate and incestuous mothers thus took away the compassionate angel cherished by children. But if we consider the genre as not just containing growing-up protagonists but to be read or liked by children and young adults, the mothers they read about might not be as bad.

In place of the falling mothers depicted by the sullen authors, there was actually some implied admiration for the mother of the "Victorian families" in written works for children. But despite the acknowledgement of this social value, twists in the stories show that the mother of that kind is unachievable. Published in 1801, *Angelina* in a story which has the same name as its main character in Maria Edgeworth's multi-volume *Moral Tales for Young People* is an orphan. Angelina likes to read romances. Her resentment for the environment that is annoyingly unfulfilling drives her to seek a maternal surrogate who shares some commonalities with her (Myers, 1989). Given the romantic girl in the world of the Victorian ideology, one could read that the mother she has in mind is the loving type that goes with the traditional mother image. Just as it could hardly materialize in the historical reality, it was then portrayed in the story that the loving mother existed only in imagination. In another Victorian tale, the traditional mother has an initial presence. Lucy Clifford's "The New Mother" in her 1882 *Anyhow Stories* proves the difficulty of sustaining the idealistic mother (Moss, 1988). In the beginning, the mother takes care of her two daughters in an isolated cottage in the wood. When the children turn

against her becoming too naughty to control even after a warning, she moves away leaving her children to feed on wild fruits and to long for the return of their mother. Unlike the olden day's always sacrificing mother, this revolutionary mother is not afraid of packing up and leaving. Her monstrous double broke the norm, suggesting the tension that some mothers with limited means, here not having any help from the husband, could not stand to bear. Subversive during the time, these two children's literatures were meant to be moral lessons while implying bitterness and despair in the domestic affairs. They either questioned or contrasted the traditional mother ideal which has indeed acquired a wide recognition to be the best style of child nurturing.

2.1.2.3 The absence of the mother

Due to the social changes in the nineteenth century such as the education reform and the movement against child labor, literacy among middle-class children has increased and a larger emphasis has been placed on the child in literature. At the same time that schooling has come to replace the mother's dominance in the child's education, the mother character has been reduced in significance. This phenomenon has been pitched by Lewis Carroll's book *Alice's Adventures in Wonderland* originally published in 1865. Considered to be the starter of the golden age of children's literature, the novel was praised by Hunt (2009) for its renewal in the narrative voice that liberated the children from the previous controlling of the adult narrator. Not only that Alice's motherlessness frees her to embark on the strange journey, there is no moral preaching. In fact, the adult characters are rather insensible and unreliable. The Queen, for example, can be seen hurting her baby with saucepans and acting terribly non-maternal (Gibson, 1988). The mad world into which Alice enters escalates the child's sanity. Carroll's ridding of the imposing constraint of the guiding mother was an unprecedented move that supported the new kind of child education. For this novel, the reading children were trusted with their ability to judge and reflect the world of fiction with the one of their own. Though there were some appearances of adult characters, the focus remained Alice's journey and her innocent presence that contrasts with her bizarre surroundings.

The new phase of children's literature allows the child to go through the process of growing up and to deal with the outside world with courage, which characterizes the genre and demands the benevolent absence of mother

characters (Denver, 1998). Offered in the twentieth-century novels for the youth, the child protagonists are put in situations that allow them to exercise necessary skills that they may not have known to possess when living under their mother's protection. After the death of her parents, Mary Call in Bill and Vera Cleaver's *Where the Lilies Bloom* is forced to take the parental role for her siblings (Fincke, 1978-80). Trying to control and protect her family from external danger, the child-delegated parent struggles as leader and copes with her own fear. Without a patronizing figure, the story does not offer outright teachings; the moral is unraveled by the plot itself, except in the part that her dying father tells her to take charge of the family. Similar to this heroine, Nancy Drew of the *Nancy Drew* series whose mother died young exhibits her physical fitness and mechanical mastery (Johnson, 1994). As a young detective, she works in risky situations pursuing criminals. Nancy, however, has a doting father on whose financial means she could depend. So if these two stories have anything in common besides maternal absence and a wealth of gained autonomy, it is the father's authority that still at times exists albeit succinct. Evidence from McKnight's (1997) studies also indicates that the mother character fades out more often than the father character. Due to less limitation in the father's role, the bridge to transport the child into public engagement is more probably formed.

2.1.2.4 The absence yet presence of the mother

The rare appearance of the mother may, however, not always suggest the less importance of her role. Her very absence is sometimes a presence beyond words (Green, 1998; McKnight, 1997). Though the twentieth century placed the good child over the good mother, the mother is not completely missed out of the picture. In fact, the social opposition against abusive child labor was a sign that society started to see the child as an emotional being and not just a factor of production (Zelizer, 1985) whose conscience was also affected by the deeply rooted maternal bonding. As Edgeworth's *Angelina* illustrates, the protagonist's lack of mother only intensifies her longing for a maternal one who could give her a feeling of a real mother. It is the absence of her biological mother that makes her appreciate maternity even more. The protagonist's mother in J.R.R. Tolkien's *The Hobbit* is also absent but the story was mapped out as though she was there all the time probably as part of his consciousness (Green, 1998). Briefly mentioned in the beginning of the

book, Bilbo's mother shortly disappears just like mothers in many other stories. Being characterized as a famous daughter of a tribe's leader, she can be perceived as integral to her son who demonstrates leadership in his heroic missions. Bilbo properly returns to his own den in the end not getting carried away with his mounting power, in parallel to the Victorian women's domesticity that could be passed on from his mother. The mother character can then be interpreted as one and the same as the son's. She is palpably there although it is not apparent.

The impact of the mother's absence could materialize in a more instrumental way than being an internal drive. With the mother departing from the child, the plot sometimes revolves around what happens with her. In other words, the whole story could stem from her waning self. Again, *Angelina* could be one of those stories where the issue of the mother causes the instability or initiates changes in the child protagonist. Similarly, Amy in Richard Kennedy's *Amy Eyes* is an orphan who searches for a mother and finally meets a woman who is much like one. If it was not for the quest for love, which Neumeyer (1985) observes to be the main theme in Kennedy's oeuvre, her seafaring voyage would not have been necessary. Once on board, the other details in the adventure are allowed to emerge to build up the narrative. Igniting the plot events, some mother characters are also saviors. The mother is the motivation that leads to Wilbur's success and the children's happiness despite being just a spider who finally dies in E.B. White's *Charlotte's Web* (Lerer, 2008); she is the forever nurturer whose spirit lingers on after death to rejuvenate the debilitated son and his father in Frances Hodgson Burnett's *Secret Garden* (Silver, 1997). Besides these examples, there could be many other novels for children and young adults that pronounce the tie between the mother and the child. Undeniably, this is the central relationship that every child finds dear to heart and likely sympathizes with while reading. In place of a lover, many a child heroine or hero can therefore be seen yearning for the mother's embrace.

2.1.2.5 The repulsive mother in modern realist literature

In a more negative light, the breakdown of the modern family seems to be projected onto the literary mother. Since the late nineteenth century, literature for teens has depicted mothers as a helpless witness or even a cause of their children's troubled emotional lives. The influence of the mother on the child that is

known to be natural and universal since the primal date is now scorned when the child's independence comes to be addressed as victory. The common phenomenon of the young people experiencing distress with their mothers was then translated into destructive effects on mothers in literature. The mother is described as "harebrained" and "intrusive" in Isabelle Holland's *The Man Without a Face* where her love threatens Charles' masculinity; in Louise Fitzhugh's *Nobody's Family is Going to Change*, the mother appears to be "ineffectual and passive" under the oppressive paternal depot so the children have to stand up for themselves against their father's relentless prejudice (Fincke, 1979-80). Aside from her weakness, there are other reasons for the female disfavor in a period of loose moral conformity. Siegel (1973) notes that some mothers in the modern fiction are portrayed as ill-suited to parenting – being alcoholic, belittling their own children, or leaving their children behind, while others are too concerned with practical things to know that they are creating distance from their children. Some literary mothers simply lack an interesting side. Provided that her mother is less enjoyable, Julie Unger is always closer to her artistic father in Valerie Lutters' *The Haunting of Julie Unger* (Leder, 1977). In some of the worse cases, the children have to figure their ways with difficulties to relieve stress and go through a transformation in order to live more happily in the family. Alternatively, they are found going elsewhere for an emotional comfort or for a chance to spread their wings without their mothers' interference.

2.1.2.6 The manly mother with a (busy) life

In the timely need of a change, the mother's role in children's literature started to become unlimited to household affairs. In light of the feminist movement, Gibson (1988) recognizes maternal characters like Country Bunny who has an eye for professional achievement. A mother of twenty-one little bunnies, Country Bunny in the children's book *The Country Bunny and The Little Gold Shoes* trains her children to do housework. When the children have all learned their responsibilities, she is free to pursue her dream of becoming an Easter Bunny, never before undertaken by a female rabbit. The cool mother is similarly commendable in Phyllis Reynolds Naylor's *Witch Water* in which Lynn Morley's mother is a novelist (Leder, 1977). Different than the aforementioned lifeless mother, Mrs. Morley gains respect from her child. She is someone who Lynn wants to talk to about daily events

and the mysteries that she believes to have happened. The child's positive view toward his or her mother then seems to correlate with the extent to which the mother's skills are not being underutilized.

As a matter of fact, the mother rarely takes up only a profession. No matter how gifted she is, being a mother binds her to domestic priorities. To make statements on this restraint, the characterization of single mothers especially conveys this hardship. On top of having professional vocations, mothers who have lost their husbands or are now taking on the single-parent role are loaded with multiple pressures taking care of both the children and the job. As a pillar of the family, Meg Murry's mother in Madeleine L'Engle's *A Wrinkle in Time* is called a "wonderwoman" for juggling her life so well that she becomes a cause of Meg's feeling of being inadequate (Schneebaum, 1990). A beautiful scientist who grieves in secret, Mrs. Murry shows only her strong and cheerful side to her children. On the other hand, Ninni's mother in *Pinnsvinmamma* or Hedgehog-Mum is a single mom whose aggressive way of talking appalls Ninni (Fjeldberg, 2013). If interpreted as a vent of stress, her verbal violence implies the limited capacity of being a mother with a dual role. The feminine care for her daughter and her new-born baby cannot be taken without worries at the same time about the masculine job of household maintenance. As if in response to her mother's struggle, Ninni utters some wise words: "you can't have it all" in comprehension that a mother is neither good nor bad (Fjeldberg 2013, p.7). The little girl reminds the child reader to feel for their mothers and, perhaps, as children they should try to be the ones who try to see the situation through. Here, the mother poses a family issue for the children to deal with as part of growing up.

2.2 Corpus Stylistics

In this section, the discussion of corpus stylistics is divided into basic explanation about stylistics, principles of corpus linguistics and the application of corpus in stylistics. The first part justifies stylistics as a field of study that looks into the language aspect of literature. The second part provides the definition of corpus and some guidelines for how it can be used in general. The third part then integrates

corpus into stylistics. Along with a brief introduction to stylistics, some previous research studies that apply corpus to their stylistic analyses have been reviewed.

2.2.1 Stylistics

Stylistics seeks to explain literary meanings by looking at some language specifics. The relationship between linguistic form and literary meaning is central to the discipline (Fischer-Starcke, 2010). Combining linguistics and literary studies, stylisticians firstly identify linguistic patterns in texts and secondly interpret these patterns for their meanings. While the first step distinguishes stylistic works from literary criticisms, the second step separates stylistics as a study focus distinct from other linguistic fields that examine non-fiction texts. The study of language in literature has thus shifted the paradigm from the socio-political criticism as from the feminist, neo-Marxist, and post-colonial stances to the criticism about creativity in literature (O'Halloran, 2007A). In the relatively new research area, various attempts have been made to connect the form in a literary work with its reception.

While in literary studies text is considered in its completeness as one unit of meaning, in stylistics it contains multiple linguistic units ranging from lexis to the whole text. These units of meaning can then be analyzed in a systematic way such as by the SFG. As this procedure is undertaken, the language system is recognized as a means or mechanism through which meaning is encoded and so decoded by the analysis. With a different approach from reading the original text, unexpected results of how language behaves could become visible. Granted, the language evidence could also reinforce an intuitive claim that has been made about the literature but lacks robust support. Simpson (2014) states the advantages of stylistics in a set of principles called 3Rs: rigorous, retrievable, and replicable. The stylistic method is rigorous with the structured framework used in the analysis. Not only established in explicitness, the terminology of the framework is agreed by a consensus such that individuals can understand and retrieve the method. This has distanced the analytical method from untestable intuition, making it more objective, verifiable, and replicable.

Since there may be different reactions to different or even the same ones of literature, the language points that stylisticians choose to study may vary in linguistic unit. In most cases, the words, phrases, or clauses of attention are however

salient. They are the language items that could put the reader in tension, cause confusion, and call for a reread. In other words, they are likely to be purposefully worded or inserted for an effect. As readers, we cannot always understand them at surface but are forced to make an interpretation. In other cases, the language items are related to some ideology. They are inquired about to test the writer's platform, be it a conscious or an unconscious one.

2.2.2 Corpus-based Language Studies

A corpus in the modern sense is a collection of written and spoken texts stored in the electronic form. Propelled by the computer technology, the application of corpus in linguistics accelerates the procedure and heightens the opportunity for research into language (Hunston, 2002, 2010). To examine conventions of language use, it is preferable to have available all the instances of a specified word, phrase, or text part in the general usage or in the targeted genre. This would be unrealistic to perform manually, due both to its time consumption and inaccessibility of the texts. With the electronic storage, a compilation of such large quantities could be made possible. Not only able to retain a large amount of data in a compact space, corpora are designed to be convenient for quick access. Unlike library archives, they store only a selection of texts that share some likenesses such as being transcripts of spoken texts or being originated in a historical period. Grouped under different titles, the corpus data are already screened and could be looked up and utilized for a range of linguistic purposes.

In addition to storing texts systematically, corpora can normally be retrieved in the computer software allowing texts to be browsed and studied non-linearly. Hunston (2002) provides a comprehensive account of the uses that distinguish corpus tools from electronic books or simply readable files. Gathering authentic texts together, the tools differ in their built-in functions that can calculate frequency of words and rank collocates in statistical order. It is also created with a window that shows concordance lines or a list of instances of the word searched with its surrounding types. Offering new perspectives on the texts, these three basic functions of the corpus software and their usefulness will be considered one by one as follows:

Word frequency

The frequency list automatically displays the numbers of occurrence of all the types in the corpus. The most frequently occurring word is listed first followed by the one with the next fewer appearances and so on. The ready-made computation of word counts can be used for text interpretation. When some entities are referred to more frequently than others, their significance in the text can be addressed. When frequency is explored among multiple corpora, the types in the target corpus that are dominant compared to the general corpus are known as keywords. The keywords could reveal the main distinctions of the target corpus which could also suggest the text genre.

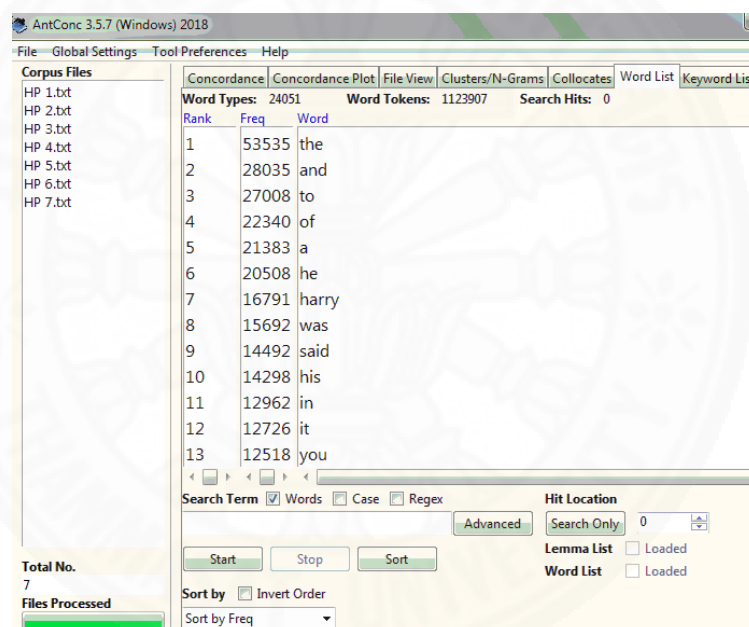
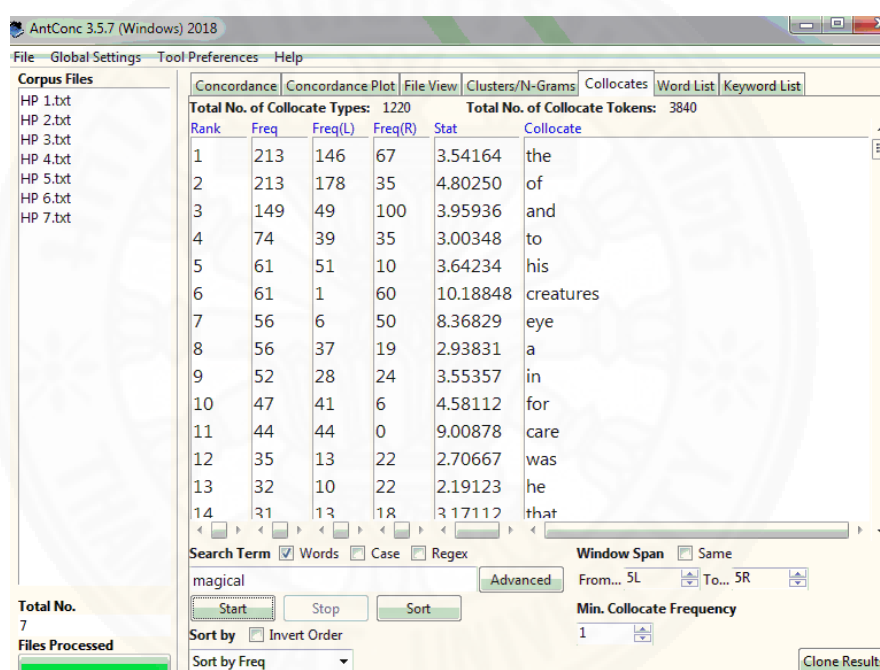


Figure 2.1 Word List by Frequency of The Harry Potter Corpus on AntConc

Collocation

Perhaps more difficult to detect than individual words, the collocation can be reliably measured and displayed in ranking by the software's statistic computation. In a corpus, the chance that a specified word co-occurs with another one, or two others, to its right or left is listed with the best-chance collocate located at the top, followed by the second best-chance and the ones after. As a common phenomenon, the highly probable collocates or words that often appear together are meaningful (e.g. *magical creature*) rather than insignificant ones (e.g.

magical selling), which could occur when the count ignores punctuation marks. By the help of this automatic calculation, meaningful collocates could be studied to arrive at a kind of semantic profile of the word. For example, *cause* is found to collocate with words that signify ‘something bad’ like *concern*, *cancer*, and *damage*. To interpret the data, however, it should be noted that the collocations that occur in high probability tend to be lexically fixed, as in the saying *fall on deaf ears*. Such language usages as this often result in the high chance of the word collocations, which in this case are *deaf* and *ears* though other uses of *deaf* as in *deaf adult/baby* also occur in a good number.



Rank	Freq	Freq(L)	Freq(R)	Stat	Collocate
1	213	146	67	3.54164	the
2	213	178	35	4.80250	of
3	149	49	100	3.95936	and
4	74	39	35	3.00348	to
5	61	51	10	3.64234	his
6	61	1	60	10.18848	creatures
7	56	6	50	8.36829	eye
8	56	37	19	2.93831	a
9	52	28	24	3.55357	in
10	47	41	6	4.58112	for
11	44	44	0	9.00878	care
12	35	13	22	2.70667	was
13	32	10	22	2.19123	he
14	31	13	18	3.17112	that

Figure 2.5 List of Collocates of the Word 'magical' sorted by Frequency on AntConc

Concordance

Instead of going straight to finding the statistical results, one basic and common approach is to observe the concordance lines. The number of the lines depends on the number of hits triggered by the search. On the concordance window, the word or the phrase under search stays at center of the line that shows its type environments, the amount of which could be controlled by the researcher, for example, restricting it to 50 words per line. The concordance lines can also be sorted in alphabetical order of the word closest to the right or the left of the search term. Such an organization allows the researcher to observe the patterns in language usage.

Going through the results in detail, or roughly when it is obvious, we could be drawn to the frequently occurring usage. The most frequent meanings suggest the ‘typical’ usage of the term; and the class of words that frequently accompany the term or the sentence structure gives its ‘central’ usage. The discovery of the typical and central usage of the search term can be useful for illustrating its meaning in language instruction, which cannot be matched by the use of dictionary when it comes to clarifying the difference between near synonyms such as *sheer*, *complete*, and *absolute*. The usage for each word can also vary, suggesting the various ways it can be used and so the various meanings it carries. For example, condemn in ‘condemn something’ means to criticize; but in ‘condemn someone to something’ it means to make something bad happen to the person. Although the corpus is valuable for understanding word meanings, it is sometimes necessary to see the subtle or hidden meanings by investigating the wider contexts, the patterns which can be instructive. In addition, working with the corpus could be problematic as probes are needed to reveal the patterns that are not yet witnessed but guessed to prevail. To find out how men and women are described, a possible search could be configured as ‘*something* + *adj.* + *about/in* + *him/her*’ leaving blank the adjective. Lists of adjectives could then give implications about how men and women are perceived in the text.

Concordance			
Concordance Hits 65			
Hit	KWIC	File	
1	. There was a simple reason for Sirius complete absence from Harrys life until then Sirius	HP 4.txt	
2	v gerroff! What the ? Hermione OW! You complete arse Ronald Weasley! She punctuated ev	HP 7.txt	
3	was stirring; all was still, the darkness complete but for a few streetlamps and lit	HP 6.txt	
4	that he can confide in me with complete confidence, I told them. I would rather	HP 6.txt	
5	loads of them, said Harry. I have complete confidence in you, said Lupin, smiling. Here	HP 3.txt	
6	his head, and the game ended in complete confusion. He didnt catch it, he nearly	HP 1.txt	
7	his mouth and taking another. And that complete cow Pansy Parkinson, said Hermione viciou	HP 5.txt	
8	Forbidden Forest, but the grounds were in complete darkness. Hogwarts Castle, however, loomed	HP 5.txt	
9	would inform them when our search was complete. Didnt they want to help, sir? said	HP 3.txt	
10	of his head seemed to be in complete disarray, as though his brain had been	HP 4.txt	
11	though his head would come off. In complete disarray, the team managed to make its	HP 3.txt	
12	. He was still in a state of complete disbe- lief. How can it have been	HP 4.txt	
13	. No, I didnt, said Hermione, I had complete faith in you. As a matter of	HP 7.txt	
14	him and helping himself to seconds, a complete fi-asco, now you mention it. And	HP 5.txt	

Figure 2.6 Concordance lines of the type 'complete' in the Harry Potter Corpus on AntConc

Concordance		Concordance Plot	File View	Clusters/N-Grams	Collocates	Word List	Keyword List
Concordance Hits 9							
Hit	KWIC						File
1	an extra ten points to Gryffindor for sheer cheek! Still chuckling, he waddled back to						HP 6.txt
2	, wiping out every other feeling. Out of sheer desperation they had talked themselves into be						HP 7.txt
3	. A towering cliff stood behind them, a sheer drop, black and faceless. A few large						HP 6.txt
4	floors and ceiling cracked and crumbled. By sheer force the dragon clawed and fought its						HP 7.txt
5	banned it from the corridors out of sheer irritation. The week did not improve as						HP 5.txt
6	tight corners by a simple combination of sheer luck and more talented friends. He is						HP 6.txt
7	there. Harry could barely breathe: Could luck, sheer luck, get them safely out of this? * 450\						HP 7.txt
8	. And then, of course, there was the sheer size of the library; tens of thousands						HP 1.txt
9	Harry looked Death Eaters were folding under sheer weight of numbers, overcome by spells, draggi						HP 7.txt

Figure 2.7 Concordance lines of the type 'sheer' in the Harry Potter Corpus on AntConc

Hunston (2010) further illustrates that the use of concordancing programs involves the human activity of interpretation. These corpus techniques that have been mentioned are not in themselves the end of language analysis. They only help linguists spot patterns. Allowing us to find common words immediately to the left or the right of the node, the data ranked in the order of frequency or alphabet can be a starting point for further searches. Alternatively, word list and list of frequent combinations generated by the cluster/n-grams tool can help refine a search for pattern. For example, Hunston (2010) incorporates different corpus techniques to prove her intuition. Using the concordance, the familiar sounding pattern in *It is somewhat ironic how people in general react to the circumstances in their lives* occurs only once or twice per million words in a general corpus. She then turns to the individual word list and tries searching with these results. The sequence *it is somewhat ironic* rarely occurs in the Bank of English but more frequently are general forms such as with 'be' or 'seem' instead of *is*, adverb instead of *somewhat*, adjective instead of *ironic*, and wh-word instead of *how*. Quite deviated from her initial thought, it is 'it + link verb + ironic' or 'it+ link verb + adjective + wh-word' that regularly occurs in the English language. The researcher demonstrates that human engagement that links together the concordance, the collocation or cluster/n-grams, and the frequency or word list tools cannot be fulfilled or replaced by the computerized instrument. While human judgment is inevitable in the data selection, analysis, and interpretation, the use of corpus increases objectivity in the research. Rather than just relying on intuition, the explanation of linguistic phenomena is

facilitated by empirical data. Provided tangible evidence, theoretical endeavors can then be substantiated or contradicted; and, at the same time, they can be spurred by the knowledge that arises from observation.

McEnery et al (2006) discusses two common approaches adopted by corpus linguists. While the corpus-based approach works down from theory, the corpus-driven approach works up from data. “Corpus-based” linguists already have in mind what they are looking for prior to making use of the corpus. By examining the corpus, they can explain, exemplify, or disprove their theory more effectively than using merely rhetorical techniques. Because of their strong preconceptions, the advocates for this approach are criticized for their partial results. The corpus-based linguists could manipulate their data so as to arrive at the findings they expected. On the other hand, “corpus-driven” linguists seek to be objective in their approach by beginning with data observation. The computer-stored corpus data is thought to be informative by itself about the nature of language, which manifests without human interference. Independent from bias, this approach is claimed to be ideal for revealing aspects of language that have been overlooked. However, the relatively pure approach suffers from the criticism that the researchers are still motivated by their preconceptions unavoidably built up from their schooling. Due to education that unavoidably shapes the mind or constrains it to theories, the corpus-driven linguists are prone to see the data through the lens they have internalized. Therefore the line drawn between the corpus-based approach and the corpus-driven approach seems to be fuzzy; and this invites an appropriate blend of empirical evidence and intuition to come down to a reliable and valid finding.

The attention to naturally occurring language of corpus linguistics draws us from the usual adoption of grammar and lexicon in separation, to the consideration of their merging namely lexicogrammar from which the real use or function can be taken into account. In the making of dictionaries, this approach would turn the task upside-down starting from word usage instead of definition (Sinclair, 2004). The beauty of corpus reveals in how language occurrences at different times and places can now be gathered and organized in the way that patterns in the language can be noticed. In place of some individual words against an environment of other items, a linguistic unit can be formed from “genuine meaning-bearing items” which,

as Sinclair (2004) theorizes, can be identified appearing in patterns in a large amount of data. The co-selection consists of the core, which is the node, semantic prosody, and other optional members that may constitute what are called collocation, colligation, or semantic preference, all of which relates form with meaning. Among these components of a co-selection, semantic prosody is the reason why all the others appear together. It is the meaning but cannot be determined easily without observable repetitions. In a sample study where *budge* is the core, the uniform report of frustration or similar emotion at a refusal to move can be perceived as the semantic prosody. If it can be previously hypothesized, this attitudinal element can be more successfully searched for by selective inputs of lexicogrammatical choices. Like a grassy path that has been trampled on routinely, the linguistic choice can become like a well-paved driveway that we can trust not to be idiosyncratic but common usage. Tucker (2006) uses this metaphor to flesh out probabilistic tendencies of corpus data. Not only that single choices can be established by probability such as *faintest* co-selected with *idea*, *notion*, or *clue* and *avert* with *gaze*, *face*, or *eye*, the generated pre-selections address their functional nature. Whereas Time and Place are the most frequent circumstance categories for the three ‘material’ processes in his study, Degree and Reason take up half of the circumstances for the ‘mental’ processes. These probabilities that can be modeled in the system network additionally raise the point that individual words should not be equally treated on the basis of word class. Form and meaning should not be disassociated; they obviously become one and the same as informed by the corpus evidence.

Following Tucker’s (2006) incorporation of lexis into grammar, some other researchers show that the investigation of lexis through the corpus method can favorably be a starting point to build a more comprehensible grammar. Systemic Functional Grammar (see Section 2.3), though provides categories of participants that concern their function, is a theory of grammatical structure where lexis is considered a part of the grammatical system, being on the most delicate end in the continuum. With the grammar already theorized, lexis becomes subordinate finding its way to fit in the given roles. His attempt has therefore been made to create transitivity profiles to discover in the grammar the probabilities of word occurrences. On the contrary, beginning with the observation of lexis could lead to a more evidence-based

understanding of language and bring up what the SFG model is missing. To build grammar out of lexis, Neale (2006) compiles word senses from existing dictionaries such as West's *A General Service List of English Words* (1953) and Sinclair's *Collins COBUILD English Dictionary* (1995) and consults a verb index with a frequency classification created by Francis et al. (1996). The second level use of corpus allows her to identify a process type that does not fit in the Transitivity framework namely the matching processes. She proposes that an intermediary subsystem under the 'relational' process that includes the participant 'Matchee' can be justifiably added to the system network.

Besides these studies that work toward the improvement of SFG theory, some others find that the corpus data can be understood through the lexicogrammatical model. In an applied research, Hunston (2013) finds the combined method of corpus and Transitivity revealing about the ideology of the text. In this case study on a scientific text aimed at the lay audience, there is a correlation between the words claiming "what is thought", e.g. *agree, assume, suggest*, and "what is known", e.g. *recognize, show, reveal*, and human and non-human subjects respectively. Also, while the former type of processes in a that-clause needs longer articulation, the latter which may be expressed in a noun form and occur with a prepositional phrase are revealed to be a truth-constructed narrative. How these verbs are used as 'mental' and 'relational' processes therefore tells us the degree of acceptance of the claim that is in line with the ideology of science. Backed up by frequency statistics, the findings here could later help us notice dominant grammatical configurations of a text with its ideology in this particular genre.

2.2.3 The Use of Corpus in Stylistics

In literary studies, the use of corpus can help reduce subjectivity in the choice of language examined. With the corpus software, some salient or key terms can be generated rather than selected. Such functions as wildcard and collocation may be utilized to seek the terms or word groups based on the statistics and pursue them. If there happen to be certain terms worthy for a search, the corpus software could also check for their frequency and locations of appearances or spread to ensure that it is the right language choice for investigation. For example, the repetition of a phrase written on the tombstone of the protagonist's parents has been found throughout the

corpus of Charles Dickens' *Great Expectations* which has the potential to be the leitmotiv signifying his lack of parental love and care (Leech, 2007). In narratology, the term *would* often found in Free Indirect Thought can also direct us to the important parts that motivate the narrative progression (Toolan, 2008). Checked with a reference corpus, poetic language may be found with semantic prosody, which is the grouping of words that makes special meanings. For instance, one may be caught by surprise that the subtext of a grammar string such as *when did we* is in fact negative and rhetorical in the Bank of English, which collects general English usage unlimited to works of literature (Louw and Milojkovic, 2015). Findings of deviant phraseology and non-prototypical phraseology, which is the unusual usage but has a sort of mini pattern, can also explain why a poem is disturbing (O'Halloran, 2007A). Given the terms of interest, their textual environment and frequent collocation found in a reference or text-specific corpus can be examined as an ingenious way to find out about their natural connotation which could increase our understanding about the literary work.

Previous studies in Corpus Stylistics

Mahlberg and McIntyre (2011), for example, interpret from the corpus of Ian Fleming's *Casino Royale* a certain quality of the protagonist James Bond. The concordance data shows twenty-one occurrences of *his body* among which four instances describe the scene where Bond is tortured. As the third person pronoun *him* is not used in the situation, the pain inflicted upon him then seems to be channeled to only his physical self. Despite his body being tormented, Bonds as a person is not affected by the physical assault. He remains unruffled in his psychological state. The separation between the mind and the body that we can read from this character is seen more clearly by observing from the concordances. The quick summoning of the words of interest and the count of them facilitated by the corpus software therefore become the primary steps for the interpretation that requires personal experience external to the text.

Mahlberg (2012) embarks on a more systematic way to understand characters. In his corpus-assisted study on Charles Dickens' *Bleak House*, clusters or repeated sequences of words are investigated with a result that the body part clusters could potentially give the most details about characterization or the theme. However,

the body language clusters that occur at least five times are found related to only one of the characters of the researcher's interest: the lawyer Tuckinghorn. The clusters *with his hands behind him* and *his hands in his pockets* let us know that Tuckinghorn with his calculating disposition has the characteristics of men in power. As regard to another character inspector Bucket who works in the same setting, the finding of clusters has led to further exploration about the description of body language that interrupts the course of the character's speech. Called "suspension", it is where more flexible patterns of characteristics, not just in repeated word sequences, can be located. The concordance of *Bucket* in suspensions then reveals that he has an array of behaviors that are meant to be his strategic adaptation in situations. Bucket is particularly active with his forefinger which is found collocated with the word *tapping*; this contrasts with Tuckinghorn's aloofness which turns out less successful in solving criminal cases. Mahlberg's approach of looking at clusters in suspensions proves to be promising for the interpretation of literary characters that have their feelings and emotions externalized in behaviors as those of Dickens.

Dickens' writing style of externalization continuously creates his characters in the way that their mental states are shelled by externalities. Not explicitly stated, the character's mind can only be interpreted from their behaviors and gestures. In *David Copperfield* as well, Stockwell and Mahlberg (2015) examine the character Mr. Dick exemplifying a cognitive approach to uncovering his simple mind before it can be unmistakably realized at the book's finish. Their research is based on the concept of "mind-modeling" which theorize that the reader models the mind of the fictive characters on that of real-life people including the readers themselves. We can understand who Mr. Dick is by the traces of his personhood as that of a real person. With the corpus evidence, the emphasis on Mr. Dick's cognition becomes clear. When his name is searched in 'non-quotes' of the CLic tool, the suspensions in between a succession of his speech, his responses to the speech of others, and his descriptions in non-speech environment uniformly present the behaviors that reflect his mental or perceptual states, or mention about the head area of his body. Such patterns as how Mr. Dick nods, bites his forefinger, and pulls off his hat, for example, enable the reader to create a passive, reactive fictional mind, just as we could do with real-life people. The empirical discovery that involves cognition of both the reader

and the character, and so suggesting that of the author, therefore paves the way for cognitive corpus-stylistics of characterization.

Though not limited to any specific characters, Stubbs' (2005) study on Joseph Conrad's *Heart of Darkness* justifies the use of corpus for literary interpretation. The benefit of the corpus software lies in its capacity for showing whether our impression of the text is right or wrong. Throughout the novel, the lack of clarity gathered from the adjectives and nouns like *shade*, *haze*, and *gloomy* is reinforced by over two hundred occurrences of such a grammatical type as *something*. Underlying the expression is the notion that there are things unknown. Besides word frequency, collocation is another way to see how the language achieves its dark tone. Often located near such ominous words as *dark*, *somber*, and *gloom*, the words that normally associate with brightness like *glint*, *glitter*, and *gleam* are found to signal danger. Probed further into the lexico-grammatical patterns, the literature remarkably exploits the routine phrases with the structure as that of *the depth of the wilderness*. In the second noun position, the abstract word instead of a concrete one of place makes the extraordinariness out of the ordinary. This manipulation of language reflects the social construct in reality that is wondrously perplexing as well as hurtful to the colonized black.

Literary interpretation may suffice to say but it can be enormously supported by the corpus findings. In a previous study conducted by Fischer-Starcke (2010) on Jane Austen's *Northanger Abbey*, keywords and concordance lines are used to refine literary criticisms as well as shed light on some of the recurrent topics. A group of keywords were initially picked out for exploration. Since it is a Victorian gothic literature, 'heroine' is one of the significant keywords that were investigated. As an outcome in the concordances, the lemma heroine* collocates with those in the *textuality* semantic field such as 'read' and 'novel.' And because these textuality-related words are often surrounded by negatively connotated or denotated lexis, the female protagonist qualifies as a heroine by her reading habit which is against the men's idea about women back then (Fischer-Starcke, 2010, p. 74-80). In addition, a probing into one of the top semantic fields *family*, not surprisingly, finds that the word 'daughter' appears close to lexis about weddings and marriage (Fischer-Starcke, 2010, p.102). There was evidently a social expectation that women should aim for marriage

and motherhood. By the corpus techniques, it has become clearer that the protagonist is caught in the tension between the convention and her literary disposition.

Similarly using the corpus to investigate key semantic fields, Balossi's (2014) study on Virginia Woolf's *The Waves* finds the remnant of the Victorian stereotype about the ideal woman in the early twentieth century but within the environment of more diverse conceptions of femininity. This time, reading and education seemed not strange to women. The three female characters explored in the study all attend a boarding school for girls. Examined across their lifetime span, the roundness of these characters is evident in the concordances showing different semantic fields at different stages of life. As a result, their complexity fails to be put under any specific schemes of the gender dichotomy (Balossi's, 2014, p.107-150). The female characters can therefore be seen in their individuality, an interpretation facilitated by the concordance patterns.

Although it is common to generalize the patterns of language use in the corpus, the same deed could be heedless of subjectivity in corpus stylistics. Arbitrariness in the data selection can be problematic for the interpretation. Mentioned in Semino and Short (2004) as well as some of the previous studies, a seemingly predetermined conclusion based on some patterns can invite questions of validity. This is mainly because the choice of study can be subject to the researcher's preference. Although the literary language in the corpus is presented objectively, its meaning can be interpreted from different angles depending on one's reading and life experience. The disparity between the language conventions adopted by the writer and by the reader could also prevent an accurate understanding. As a result, the analysis could dismiss the authorial style or the genre specific. The correlation between form and meaning in stylistics hence entangles the objective form with its subjective reception. This instability in methodology hinders replication, which may not yield the same result in the same and different literary works. In the corpus analysis of literature, the Transitivity framework can be incorporated to solve such problems of individual judgment and to provide a scope for exploring patterns.

2.3 Systemic Functional Grammar

As a way to understand language, grammar has been generated to facilitate a systematic way to think about how words as ordered get interpreted. The English language particularly has been theorized in forms that most of us are familiar with in the traditional grammar. Deprived of its context as when language is naturally in use, the old-school grammar makes way for an alternative Systemic Functional Grammar. SFG is like any other grammar in that it is a product of thought and rationalization, but it also takes into account lexicogrammatical choices proposing that meanings can only be made out when operating with selected vocabulary and parts of speech. Usually an unconscious work, the choice such as between *That is my bag* and *That is the bag that belongs to me* is asked “why” for their multiple ways of saying similar, if not the same, things. To highlight their contrastive features, clauses are analyzed according to their functions. Clause functions are classified in a mindmap-like network, the most distinct functions are classified into the more delicate or specific ones. Within this network, Halliday’s (1970) theory as conceptualized in Halliday and Matthiessen (2014) consists of three major functions that branch out delicately to form extensive systems. The Theme (or Theme - Rheme), Mood, and Transitivity systems, named after the perceived distinctive features of any clause, are the most studied systems of the textual, interpersonal, and ideational functions, respectively. These functions are in fact different perspectives from which one can view a clause, so they are called metafunctions. The term is also taken up because the three items cover more specific functions under them (Thompson, 2014). Thus constituting SFG, the three metafunctions are laid out systemically.

2.3.1 The Theme system

To begin with, clauses could be thought of as messages that are their main points. When clauses are appreciated for their textual metafunctions, their structures are viewed as having two major parts: Theme and Rheme. The theme of the clause, which covers the beginning until, if it is not already, the first element that is an experiential participant, circumstance, or process, gives us an idea of what the text is all about. Placed at the point of departure, the theme serves to orient the clause, and a number of them identified within the whole message or passage altogether bring out

its main concern. In creating text, both spoken and written discourses, it can therefore be observed that the selection of theme is purposeful. Between *I* and *the bag*, the focus is obvious in these clauses, *I gave you my bag* and *The bag I gave you*. Unlike the former clause, the latter definitely talks about the bag which is the theme as opposed to the possessor or the giver of it. Of course when it is said interpersonally, tonal stress identifies the intended theme. How the text is structured, nonetheless, lets us know the speaker's angle of viewing. It also ties to the context or the previously projected clauses. Especially in written texts, thematic relevance among the surrounding clauses makes sure the uniform or changing theme throughout the whole piece of writing. While conscious choices of textual theme help produce a readable text, a thematic analysis of it discloses the main focus of the written discourses. The grammatical procedure therefore facilitates the understanding of text and helps evaluate it.

2.3.2 The Mood system

Clauses are treated merely as propositions and proposals when they are viewed as having interpersonal metafunctions. Reflected in the language, the two parties may exchange information in the form of propositions or make offers and commands referred to as proposals. These exchanges indicate the necessary presence of the speaker whose propositions and proposals are made in reference to his or her judgment and time of speaking. In a clause, the speaker's judgment and time orientation to the thing said are embedded in the Finite and the verb which operates in tense or modality. For example, *loves* in *She loves bags* is in the present tense and establishes the clause as habitual and factual; and *can* in *She can buy many bags* builds up likelihood in the proposition. Both these clauses have the Subject *she* which orients the clause toward an addressee instead of the speaker or a non-interactant (such as wage rate). In any case, the Subject is the resting point where the Finite becomes arguable. We can ask: *She loves bags, doesn't she?* and *She can buy many bags, can't she?* As Subject plus Finite alone, called the Mood elements, are sufficient for characterizing a dialogue, the remainder of the clause called the Residue is often neglected. In identifying the Mood type whether the clause is declarative or interrogative, for instance, we only need to know the order of the Mood elements, Finite before Subject if interrogative. The Mood system thus seems appropriate for

analyzing dialogues. Nevertheless, any clauses including those in monologues can function interpersonally at least with us the reader and be found patterns of temporality or modality, subject person, Mood type, etc. from the analysis of the Mood elements. We can then see text as an argument imbued with the writer's judgment through the choices of the first-mentioned nominal group and its verb.

2.3.3 The Transitivity system

So far, text can be analyzed for its main focus in the Theme system and for the speaker's attitude in the Mood system. Produced by human beings, the proposition itself can be thought of in another way as a representation. The clause represents our ideas and experiences. By the ideational metafunction, language is not taken for granted as identical to truth but is a choice of communicating one's world view. Not often subject to awareness, a clause is made up of constituents that reveal how we perceive the world. The ongoing Process could be either static or dynamic, and it could involve one or more than one Participant. Taking part in the Process, a Participant may act in a way that results in a change incurred on itself or another Participant. Two participants may also form a kind of relationship with each other. Depending on the Process type, the unfolding of the event varies. In the Transitivity system, clauses are classified by their Process into 'material,' 'mental,' 'relational,' 'verbal,' 'behavioral,' and 'existential' clauses. Some of the clause types may be prevalent in a text, while others may not. Further than identifying the Process, the kind and the number of entities in Participant roles could be analyzed to arrive at the ideology behind the language. How a clause is seen as a representation, as opposed to an exchange or a message is here illustrated with an example of my own in a tabular form from Halliday and Matthiessen (2009).

Table 2.26 Clause with three metafunctional lines of meaning

Metafunction:	System:	<i>so</i>	<i>Mrs. Weasley</i>	<i>mended</i>	<i>Ron's torn bag</i>	<i>with tape</i>
textual	THEME	Theme		Rheme		
interpersonal	MOOD		Subject	Finite	Complement	Adjunct
			Mood		Residue	
ideational	TRANSITIVITY		Actor	Process	Goal	Circumstance

As an analytical tool, the framework of the Transitivity system sees clauses as constituting Process and Participants which enables a systematic

consideration of events as depicted. The details of activity that a person is engaged in can be sharply enunciated. As my research focus is on Mrs. Weasley and her mother's role, the ideational metafunction of clauses will be the main undertaking of my analysis. Whom Mrs. Weasley acts upon, for example, tells us what kind of person she is. The emerging patterns found in Transitivity analysis of clauses can relate to the writer's perception towards the mother's role. Only can this be grasped through a particular organization of data referring to Mrs. Weasley. For these reasons, the Transitivity system has been chosen over the other two systems. Theoretically, the theme would be about Mrs. Weasley and a Mood examination of what she says would perhaps inform us about her argumentative tendency in conversations but insufficiently about her environment, whom she interacts with and what she does in a day. With the Transitivity system being the option for the study, the clauses can be categorized into five different processes. Although not all of them may appear in my study, it would be helpful to clarify their distinctive features. In the explanation below about the subtypes under the transitivity system, all the terminological conventions will follow that of Halliday and Matthiessen (2014), from which some selected examples have been taken.

2.3.3.1 Material clause type

The clause type that is the most reflective of "transitivity" is the 'material' clauses. The clauses that are considered 'material' have operational participants. They are either "happening" or "doing" something. The former kind of deeds has no object and is traditionally recognized as intransitive, whereas the latter that directs at some object or extends to another entity is called transitive. However, the focal concern here is not restricted to a specified verb that expresses the process but the whole clause. For the system of transitivity, the participants and process, with or without a circumstance all factor into bringing about change in the flow of events. In place of 'object' which is connotatively limited to oppressive operations, the participant is regarded as 'goal.' The main participants in 'material' clauses are therefore 'actor' and 'goal'. At times, there may only be an 'actor' without a 'goal.' In receptive clauses, there may be a 'goal' only, placed in the Subject position. Other participants that may also be involved in the 'material' clause are 'scope,' 'recipient,' 'client,' and 'attribute.' While 'recipient' and 'client' are affected beneficially by the

process granting the entity goods and services respectively, ‘scope’ is unaffected by the process. It can be another name of the process (e.g. They played *a game of tennis*, where *a game of tennis* is not a separate entity to be played with but is part of the process of the play) or an independent entity (e.g. She crossed *the room*). Normally, ‘scope’ competes with ‘goal’; they do not appear at the same time in a ‘material’ clause. If the clause has a ‘goal’, it can be accompanied with another participant ‘Attribute’ (eg. They trampled the field *flat*). This attached qualitative state is contrasted with ‘circumstance’ which is marked by a preposition (e.g. asthma prevented Cam *from sleeping*). Even though ‘actor’ ‘client’ and ‘recipient’ may resonate with us as human beings, participants in this clause type can be any entity that exerts or is affected by some energy input (e.g. *The lion* caught the tourist). The most prominent characteristic of the ‘material’ clauses is the dynamic with which the process unfolds.

Table 2.27 Operative Material clauses

you the lion	replace caught	the fruiting rod the tourist
Actor	Process: material	Goal

Table 2.28 Receptive Material clause

the tourist	was caught	by the lion
Goal	Process: material	Actor

Table 2.29 Material clauses with Scope

They She	played crossed	a game of tennis the room
Actor	Process: material	Scope

Table 2.30 Material clause with Attribute

They	trampled	the field	flat
Actor	Process: material	Goal	Attribute

Table 2.31 Material clause with Circumstance

asthma	prevented	Cam	from sleeping
Actor	Process: material	Goal	Circumstance

2.3.3.2 Mental clause type

Fitting clauses into the ‘material’ terms, however, may not appropriately describe the internal work of the human mind, which also exists and is often talked about in text. Instead, the ‘mental’ clause type brings to attention the fact that human consciousness is at work by highlighting the participants: *Senser* and *Phenomenon*. The ‘senser’ may be any entity endowed with cognitive and emotional capacities such as a human collective (e.g. the world, the British public), a product of human consciousness (e.g. the film), and a body part (e.g. the brain). One’s sense is then connected by a ‘mental’ process to a ‘phenomenon’ which, unlike the ‘senser,’ can be anything including an act (e.g. he saw *the sand dredger heading for the cruiser*) or a fact (e.g. I regret *the fact that you should have left him out in the cold*; he’s trapped by *the fact that the river flows south*). Since facts generally impinge on a person’s consciousness and can evoke our emotional reaction, the ‘phenomenon’ engaged in a ‘fact’ clause can be moved to the Subject position (e.g. *The fact that you have left him out in the cold* distresses me; *The fact that the river flows South* traps him). On the other hand, an ‘idea’ clause (e.g. police presume *they are dead*; I don’t believe *that endorsing the Nuclear Freeze initiative is the right step for California*) is emanated from our consciousness. It can only be placed properly after the process, unlike a ‘phenomenon’ which can be moved around into different positions in a ‘mental’ clause. This clause type thus allows for a talk of the semiotic realm isolated from ‘material’ reality.

Table 2.32 Clauses of Sensing

Mary the British public	liked doesn’t dislike	the gift force
Senser	Process: mental	Phenomenon

Table 2.33 Macrophenomenon clause type (with an act as Phenomenon)

he	saw	the sand dredger heading for the cruiser
Senser	Process: mental	Phenomenon

Table 2.34 Metaphenomenon clause type (with a fact as Phenomenon); also a ‘fact’ clause

I he	regret ’s trapped by	the fact that you should have left him out in the cold the fact that the river flows south
Senser	Process: mental	Phenomenon

Table 2.35 ‘Fact’ clause; impinging

The fact that you left him out in the cold The fact that the river flows South	distresses traps	me him
Phenomenon	Process: mental	Senser

Table 2.36 ‘Idea’ clause; emanating

police I	presume don’t believe	they are dead that endorsing the Nuclear Freeze initiative is the right step for California
Senser	Process: mental	Phenomenon

2.3.3.3 Relational clause type

We enter the semiotic realm quite prominently in attempting to describe the being that is abstract or presently absent. Since it is not materialized in front of us, we seek convenience for communication by talking about it in terms of another thing or a quality. At least two participants are therefore necessarily mentioned in such clauses typified as ‘relational’, of which the sub-types are ‘attributive’ and ‘identifying’. To let someone be ‘identified’ among the crowd, for example, we describe the person with an ‘identifier’ (e.g. *Fred is the tall one* where *Fred* is identified and *the tall one* is an identifier). Either as an ‘identified’ or an ‘identifier,’ the participant is titled ‘token’ if it represents the other participant at a higher level of abstraction called ‘value.’ Since “the tall one” is more concrete than who Fred is, it is the ‘token’ in the clause. But if the clause is re-written as “Fred is tall,” tallness is no longer an expression that can be imagined representing someone walking in the crowd. The word “tall” is rather an ‘attribute’ in an attributive clause with Fred as a ‘carrier’. Instead of identity, the ‘attributive’ clause states class-membership: Fred belongs to one of those tall people. When it comes to mental attributes (e.g. *I’m very distressed that you failed*), it is possible that we confuse it with the ‘mental’ processes (e.g. *I regret that you failed*) because the two clauses are semantically related. However, the clause type with ‘carrier’ and ‘attribute’ is distinguishable from the latter that has a ‘senser’ and a ‘phenomenon.’ We can determine the clause type by the verb. The salient ones of ‘relational’ clauses are “be” and “have.” The ‘relational’ processes are nevertheless unaccented as the two participants are the emphasis in the relationship. Note also that participants in a

‘relational’ clause can be anything just like a ‘phenomenon,’ which is not necessarily a human being or a conscious entity.

Table 2.37 Identifying clause as subtype of the Relational clauses

Fred	is	the tall one
Identified	Process: relational	Identifier

Table 2.38 Identifying clause as subtype of the Relational clauses- expression of content(Value)

Fred	is	the tall one
Value	Process: relational	Token

Table 2.39 Attributive clause as subtype of the Relational clauses

I	'm	very distressed
Carrier	Process: relational	Attribute

Table 2.40 A Mental alternative to the Relational clause in the former Table

I	regret	that you failed
Senser	Process: mental	Phenomenon

2.3.3.4 Existential clause type

With the three main clause types already outlined above, the three other ones on the border can then be delineated on the ground thus far established. Separated into different clause types, they have distinct characteristics worth noticing. The general ‘existential’ clauses are preceded by the word *There* and have only one participant namely ‘Existent’ (e.g. there was *a storm*). Quite similar to ‘relational’ clauses, ‘existential’ clauses accentuate their participant, though there is only one in each. They also talk about existence in the material realm, not in the semiotic realm, which shades the ‘existential’ clause type into the ‘material’ one.

Table 2.41 Existential clauses

there there	was hangs	a storm a picture
	Process: Existential	Existent

2.3.3.5 Behavioral clause type

In ‘behavioral’ clauses, the acting out as in the ‘material’ clauses merges with the element of consciousness of the ‘mental’ clauses. Like ‘senser,’ ‘behavior’ is a conscious being whose feelings and thoughts are brought to light. However, the present in present tense as unmarked in the ‘material’ processes is also here unmarked (e.g. Be quiet! I’m *thinking*) which contrasts with the ‘mental’ processes with the unmarked simple present tense (e.g. they *think* we’re stupid). Most of the time, ‘behavior’ is the participant who enacts the process. The outcome of the process sometimes appears as another participant called ‘behavior’ that functions similarly to ‘scope’ in ‘material’ clauses (e.g. he gave a *great yawn*). To further elaborate the process of behavior, the process can be complemented with a circumstance of Matter (e.g. dream *of you*), circumstance of Manner (e.g. breathe *deeply*, sit *up straight*), circumstance of Place (e.g. don’t look *at me*), or phenomenon (named identically as for ‘mental’ clauses) (e.g. I’m watching *you*). In fiction, behavioral processes frequently appear around quotes not specifically to describe the emission of the speech or thought but to disclose the manner in which it is projected (e.g. ‘...Come, come’ he *chided* with a sardonic smile...). While the projection can be left out in a ‘behavioral’ clause, it is an indispensable part in some “saying” clauses.

Table 2.42 Behavioral clause

I	I’m thinking
Behaver	Process: behavioral

Table 2.43 Behavioral clause with Behavior

he	gave	a great yawn
Behaver	Process: behavioral	Behavior

Table 2.44 Behavioral processes with Circumstance

dream breathe sit don’t look	of you deeply up straight at me
Process: behavioral	Circumstance

Table 2.45 Behavioral clause with Projection

‘... Come, come’	he	chided
Projection	Behaver	Process: behavioral

2.3.3.6 Verbal clause type

Along the same line as the ‘behavior,’ the ‘sayer’ in ‘verbal’ clauses is understood to have consciousness. The participant ‘sayer’ is however often symbolic. Representing the source of information, it is used as a reference. Thereby, the ‘sayer’ may be non-human (e.g. *the notice* tells you to keep quiet; *my watch* says it’s half past ten). When ‘sayer’ refers to a real conscious speaker, the ‘verbal’ process can be put in the present-in-present tense. For example, “*Were you saying* that you’re engaged” is a normal way of questioning or referring to another statement. This interrogation is shown to continue smoothly with a change of tense into the simple present, “you *didn’t tell* me that last time.” As one could notice, the use of the present-in-present tense interchangeably with its simple form is similar to that in ‘material’ clauses. In other cases, the ‘verbal’ processes may share a characteristic with the ‘relational’ process when only the simple tense is possible (e.g. *the study* says that such a diversified village structure produces a dualistic pattern of migration). The salient verb for this clause type *say* is usually unaccented and exists to support the other parts of the clause which are information of our interest. What is said, or the ‘projection,’ is essential to the clause, just as a ‘phenomenon’ in a ‘mental’ clause is (e.g. ‘*I’m hungry*,’ said John). Used as an integral part in ‘verbal’ clauses but as an alternative addition in ‘behavioral’ clauses, the ‘projection’ with differing degrees of importance could help differentiate the ‘verbal’ from the ‘behavioral’ processes. Instead of quoted projection, there may be an indirect speech as a clause participant being the topic, content, or name of the saying - these are called ‘verbiage’ as in the first two examples. Other special participants unique to this clause type are ‘receiver’ (e.g. *tell me*) and ‘target’ (e.g. *Gates praised the unprecedented cooperation between the nations of the gulf*). In the same way as in other clause types, ‘circumstance’ is recognized by the preposition (e.g. *He also accused Krishan Kant of conspiring with Bansi Lal* where Krishan Kant is ‘target’ and what follows is ‘circumstance’).

Table 2.46 Verbal Clauses with non-human Sayers

the notice	tells	you	to keep quiet
my watch	says	-	it’s half past ten
Sayer	Process: verbal	Receiver	Verbiage

Table 2.47 Verbal clauses with Verbiage

Were -	you the study	saying says	that you were engaged that such a diversified village structure produces a dualistic pattern of migration
	Sayer	Process: verbal	Verbiage

Table 2.48 Verbal clause with Receiver

you	didn't tell	me
Sayer	Process: verbal	Receiver

Table 2.49 Verbal clause with Projection

'I'm hungry'	said	John
Projection	Process: verbal	Sayer

Table 2.50 Verbal clause with Target

Gates	praised	the unprecedented cooperation between the nations of the gulf
Sayer	Process: verbal	Target

Table 2.51 Verbal clause with Circumstance

He	accuses	Krishan Kant	of conspiring with Bansilal
Sayer	Process: verbal	Target	Circumstance

As all language users are conscious beings, the system of transitivity is a great resource for a close study of language. It takes into account the way humans make sense of the world as well as when we register our own thought and feeling. This way of interacting within our selves and create text is crucially missing in the teaching of the traditional grammar. The Systemic Functional Grammar that does not seem to be forced upon the user can be based on our experience of everyday language. Encountering with a large quantity of text, we can recognize patterns which enable us to classify them functionally into the above clause types. In reverse, we may apply the System into textual data to reveal about the human mind in the work of language.

Previous studies on Literature with the Transitivity System

Showing how literature can puzzle readers by manipulating verbal choices, Ji and Shen (2005) examine clauses involved with James's acts of violence in Sheila Watson's novel *The Double Hook*. From a casual reading, Jame's inhumanity

could only be vaguely grasped even for killing his own mother, blinding an acquaintance, and whipping his own sister, Greta, and a girl, Lenchen, who is pregnant with his baby. This is because these harmful assaults are not put in straightforward transitive clauses with clear indication of the victimizer and the victim. By employing the Transitivity model in Systemic Functional Grammar, it becomes transparent. In the scene of matricide, James and his body parts are portrayed in short sentences with ‘relational’ clauses. Instead of himself as ‘actor’ with his mother as ‘goal,’ there are two ‘material’ clauses that have James and his mother both as ‘actor’ sequentially. Such representations could mislead the reader into thinking that the two events are disassociated with each other. This causes uncertainty whether James is a murderer. In the scene where he blinds Kip, the violence is played down by its description in ‘mental’ clauses. James and Kip are portrayed as mere ‘phenomenon.’ They are being witnessed and likely thought of as just having a quarrel. And when James whips Greta and Lenchen, he is not represented as ‘actor’ assaulting the girls. The actions are done by some inanimate objects used in the murder. As a result, it looks as though such things as the whip acted by itself. Altogether, these three important scenes prior to James’s redemption can only weakly convince us that he is guilty. The mild representations of James’s aggressiveness, Ji and Shen claim, leave room for the interpretation in the final part of the novel. The reader is challenged to work it out by themselves that James’s resignation from violence in the end is a rebirth from his previous unrestrained self. As an example of the use of the Transitivity model, this study could inspire future work to find hints in the language that are intended for a literary effect.

In Mwinlaaru’s (2014) analysis of Chinua Achebe’s *Anthills of the Savannah*, the representations of the protagonist Chris are explored with the Transitivity framework in three parts of the novel. Chris’s internal transformation is discovered to be delayed than commonly expected. In the first part, Chris’s weakness is contrasted with Sam’s dictatorship. His processes are marked by negative terms, e.g. Chris talks *without* raising his eyes, Sam “drowns [him] *out*” in conversations. Later on in the second part picked out for analysis, Chris can no longer stand it and rises against the oppressive power of his colleague Sam. Intuitively viewed as an act of fearlessness, Chris’s movements are in fact full of urgency and nervousness by a

close examination. Portrayed in ‘relational’ instead of ‘material’ clauses, the character is objectified or deprived of human volition. The use of metaphor and meronymic agency weakens Chris’s sense of individuality and stresses instead the swiftness of the scene. Only in the last part of the novel that the clause-level analysis starts to reveal the protagonist’s bravery which kicks in later than generally understood. Not by automatic response as before, he acts on his judgment. The ‘material’ processes show that he becomes an ‘actor’ who affects his environment. With the forceful positive transitive verbs, Chris’s character at this culminating phase can be further contrasted with the previous Chris. The realization of the character’s transformation is aided by the Transitivity system, which can more clearly show changes in the character through the plot development.

In a rather critical analysis, Hubbard (1999) took a different approach to address the woman’s domineering role in Saman Rushdie’s *The Moor’s Last Sigh*. To show that Aurora who takes center stage in the novel is in a position of power, she analyses three extracts from the novel where the fifteen-year-old Aurora and her lover Abraham are both present. The former who is an heiress of the family’s company appears to take control of the situation when she is interacting with Abraham who is one of the company’s employees. The fact that Aurora always has an upper hand is supported by the classification of the clause participant role into one of the fourteen role types along Hasan’s (1989) “cline of dynamism.” Built upon the Transitivity framework, the participant role is said to be more dynamic or effectual if it is at the top of the cline – A1 Actor (with Animated Goal), A2 Actor (with Goal), S3 Sayer (with Recipient or Verbiage), A4 Actor (in intransitive clauses), P5 Phenomenon (with Senser), S6 Sayer, S7 Senser, A8 Actor (in involuntary processes), B9 Behaver, C10 Carrier, B11 Beneficiary, R12 Recipient, G13 Goal, and C14 Circumstance. Despite the fact that these chosen extracts are scenes where Aurora falls in love with Abraham, the types of participant are found to be much more effectual on the side of Aurora. She takes considerable role as ‘actor’ with Animate and Inanimate Goals. On the contrary, Abraham takes a lot of passive role like ‘carrier’, ‘circumstance’, and ‘goal’. This is explained by the way that Abraham, as opposed to Aurora, barely initiates an action or a speech, is represented circumstantially in a typically reciprocal phenomenon, and overshadowed by Aurora’s

body parts that seem to dominate or affect her surroundings. However, the scenes where Abraham is alone has not been investigated and the author of the study suggests that he, who kills his lover in the story, does play a more active role when his lover is not around with him. This study explores characterization with an interesting framework. Besides drawing on Halliday's Transitivity model, it addresses how the model can be used to examine characters' effectuality.

Suggesting an injustice done to the "Heroic Mother," Nguyen's (2012) study on Hoa Pham's short story reveals the mother's gradual disappearance in the clause construct. A grandmother of the present generation, the Heroic Mother survived the Vietnamese war and presently suffers from being neglected by her relatives. In the last part of the story, the first-person narrator makes outward statements that she is not a crazy grandmother as people think. Her awareness of the others' reactions toward her, however, evokes less sympathy than her narration that comes before that by means of Transitivity analysis shows the extent to which she has continued to put other people before herself. Instead of being the main participant in most of the clauses, the first-person narrator describes her society, what the kids do, how the members of her family behave, and how they talk about the narrator herself. The heroic mother's main concern seems to be her granddaughter who appears as participants in a number of the clauses. The lack of the "I" narrator as 'actor' and 'sayer' in many of the clauses may serve to portray an inactive old lady, but it more importantly elicits the fact that her existence does not matter to anybody. With this narrative of self-sacrifice, the reader could vicariously experience the present-day treatment of the heroic mother which is an unjust repayment to their contribution to the national liberation in the past. By looking into the choices of participants and processes in the clauses, we see through the narrator's mentality and gain a better understanding of the character which may represent many of such real-life grandmothers.

In Jhumpa Lahiri's short story "Interpreter of Maladies", Isti'anah (2018) found that most of the processes of Mr. Kapasi are 'mental'. Paying close attention to his clients the Das family, the tour guide who only temporarily provides them the service can only depend on his senses to speculate about them. But as the tourist family occupies Mr. Kapasi's mind, his 'mental' processes shed light on how

he is characterized not less than that of Mr. and Mrs. Das. His 'mental' processes are further categorized into sub-types: perceptive, cognitive, emotive, and desiderative. The perceptive processes such as *watched*, *noticed*, *felt* show that Mr. Kapasi is not only a responsible tour guide who looks out for his clients but a person who is very attentive particularly to Mrs. Das, her belongings, and her activities shown in the 'phenomenon'. The cognitive processes like *thought* and *wondered* occur when his interpreter job gets complemented by Mrs. Das which reflects that he really considers about what she says. The emotive processes including *pleased*, *admired*, and *worried* all reveal Mr. Kapasi's affection for Mrs. Das. Lastly, his desiderative process-*wanted to* implies his internal conflict as he cannot allow himself to act as though he was her husband. The different sub-types of a Transitivity process can therefore be the different channels through which one can learn about the character.

For some other studies on short stories, the application of Transitivity is not limited to the protagonist especially when he or she is not the narrator. Song's (2013) analysis of "A Rose for Emily" has successfully covered the processes of the townspeople which helps increase our understanding of Emily. In fact, Song uses Transitivity to show that the cause of what happens to Emily is her community. The town imposes upon her the social status that is both admired and pitied at the same time. Through the 'material' and 'relational' processes, the finding of 'actor' being *Miss Emily Gierson* tells us that she is respectable and identified with everything of "a tradition" (Song 2013, p.2292). In that context, the southern tradition that the lady clings on to has unfortunately been a past and her old style becomes instead an anti-tradition. After the south was defeated in the American civil war, the aristocrat privilege Emily had been born into and had enjoyed is gone. Being a "fallen" monument, she is closely watched and criticized among the townspeople who perform most of the 'mental' and 'verbal' processes. With all the gossip about her love life, Emily locks herself eternally inside the house with her rumored-to-be-homosexual Yankee boyfriend whom she murdered. What motivates the tragedy of Emily and her class is therefore the townspeople themselves. By giving clear comparisons of the percentages of the townspeople and Emily as 'senser' and 'sayer', the study supports the literary interpretation that may be difficult to arrive at with a naked eye.

It seems to be normal in literature that power goes to the ones with higher frequency of ‘verbal’ processes. In Katherine Mansfield’s short story “The Doll’s House”, Jeet (2016) finds that the rich girls are characterized in the ‘verbal’ processes in fifty percent of their clause data. On the contrary, the bullied Kelvey girls whose mother is a washer woman and whose father is a prisoner barely initiate any ‘verbal’ processes. Most of their representations are instead in ‘material’ clauses most of which have no ‘goal’. The Kelvey’s ‘mental’ clauses indicate their active imagination and emotion but also their inability to put the thoughts in action, whereas the rich girls’ ‘mental’ clauses tell us about their privilege to get their way as in the processes *choose* and *could not stand*. The pattern of Transitivity, or what Jeet calls the Transitivity profile, of the rich children is also similar to that of their guardians. Half of their mother’s and Aunt Beryl’s representations are in ‘verbal’ processes. The adults pass down the class-characteristic attitudes through both their opinionated speeches. In the socio-economic view, the Transitivity analysis brings to surface the fact that those who live in poverty struggle in passivity and silence.

With an interest in the writing style, Cunanan’s (2011) analysis of Virginia Woolf’s *Old Mrs. Grey* uses the Transitivity framework to bring attention to the choice of language. Written with the stream of consciousness technique, the story displays the drama in the human mind. The narrative may, however, flow so naturally that the linguistic choices are taken for granted. To examine “elusive” features (Cunanan, 2011, p.75) in this narrative, the researcher therefore boils it down into clauses to help us recognize the kinds of process that create this debilitated character Mrs. Grey. Illiterate and blind, the old lady is found having processes in the negative such as *don’t go*, *don’t seem*, *can’t read*, *could not see*. She also undergoes passive transformation in material processes such as *was jerked* and *was thrown*. Providing these examples, the researcher suggests that these choices of processes factor into the reader’s experience of poor Mrs. Grey’s decline. Thus is one way to explicate how literature with the stream-of-consciousness technique may be appreciated.

Previous studies on Literature with Transitivity and Corpus

Transitivity analyses in the following studies are based on corpus evidence. The corpus techniques involved include finding frequencies of nouns (participants) and verbs (processes), generating sub-corpora, and examining concordances. The blending of Transitivity and corpus has shown to give interesting results about both the protagonist and supportive characters. In some cases, the methods help disclose ideologies in the novels.

O'Halloran (2007B) uses keyness analysis and keyword list to narrow down the words to be studied with the Transitivity framework. His study adds onto Stubbs' finding (2001) about the type-token ratios in James Joyce's *Eveline*. Though the lexical contour has been revealed allowing the researcher to perceive the short story in three parts: first where Eveline thinks about her past, present, and possible future, second where she seems to be determined to elope with her lover Frank, and third where her psychological turmoil prevents her from boarding the boat, there is still left an empirical finding to support Eveline's developing tendency to stay with her father and not to leave with Frank. Since the beginning, the reader can be quite convinced that Eveline has made a life-changing decision. The decrease in the log likelihood of *she* with an increase in the word *her* from Phase One to Phase Three can however tell the opposite for the instances of subject become fewer and fewer which suggests waning action according to the Systemic Functional Grammar. Eveline is indeed taking various participant roles such as 'carrier', 'goal', 'senser', and 'phenomenon' but not 'actor'. In the last phase, the lack of her participant roles especially gives clues to the fact that Eveline will not make the move that the reader has been led to believe. In addition, the finding of one of the key words *would* which frequently appears in Eveline's Free Indirect Thought throughout the phases points to the fact that her action remains in the hope that will hardly be realized. The examination of the corpus-informed key words *her* and *would* against a reference corpus therefore helps reduce arbitrariness of the linguistic items chosen for story interpretation, while the Transitivity analysis of the data helps increase concreteness in the methodology.

Setting out to provide evidence of child agency in a children's literature, Hardstaff (2015) applied the corpus method and the Transitivity system on

Mildred D. Taylor's *Roll of Thunder, Hear My Cry* which results in an insightful discovery. In the sub-corpora of four selected chapters of the book, the frequencies of Transitivity processes of the protagonist Cassie as well as her parents and her brothers are looked for linear development and compared against one another. Although the black-girl protagonist Cassie has increasing knowledge of racism imposed upon her cultural group as the novel progresses, her 'material' processes that rise in frequency disappear in the last chapter where her action is replaced by most of her representations in 'verbal' and 'mental' processes. Once she becomes aware of her own limitation, it seems that refraining from action is her choice to protect herself from danger. The collective agency is revealed to be their method of resistance - her parents take unusually more 'actor' roles around the final chapters. This has engendered "plural frameworks of meaning and agency" that may never have been explored or discovered before (Hardstaff 2015, p.239). For literature that has a socio-political touch like this one, the culturally specific agency could raise the important topic of collaborative action especially a silently submissive one. From this study, the Transitivity analysis proves to be a useful way to look at the language that draws the readers into viewing themselves as part of the cultural members in the fiction.

Seeing from an environmental point of view, Goatly (2004) uses the concordance search to seek meanings regarding treatment of animals in *Harry Potter and The Philosopher's Stone*. To test whether animals are worth any attention, the researcher applies SFG in the study. The Transitivity system specifically allows him to identify what roles the animals play in the clauses. The owls, cats, rats, and dogs in the corpus that are found to be ignored as they are either used or exploited as 'goal,' not affecting any other participant despite being 'actor,' or not attended to as 'phenomenon' in a sensing process. In fewer cases where they have magical power which entitles them to human consciousness, the animals participate in such clauses as 'actor,' 'senser,' or 'phenomenon.' From these findings, the researcher points out how animals are not given enough consideration in the literature. Unless they have extraordinary magical power, animals are exploitable living things which people are oblivious of. Viewed within the established framework, the concordance investigated leans toward a conclusion that is part of an issue that the environmental activist already have in mind to voice out for.

CHAPTER 3

RESEARCH METHODOLOGY

To put the reviewed theoretical models into practice, we need to consider the texts, technology, and procedure. These materials and their application were selected and refined after a pilot study had been conducted. For a comprehensive analysis, the Harry Potter corpus in this study was divided into sub-corpora. To work with these sub-corpora, the corpus software functions were looked into and are described below. As only certain Transitivity clause types could be found in the Mrs. Weasley clause data, these applicable ones became the framework of the study. And after parts of the Transitivity data had been submitted for validation, vague cases of clause participant and process that did not seem to achieve clear-cut categorization were given a solution for. The data analysis part provides an overview of how each research question was to be answered. Lastly, the pilot study is captured at the end of this chapter.

3.1 The Corpus

As the appearance of the character under study Mrs. Weasley is found in every book of the Harry Potter sequels, the texts used in the analysis include *Harry Potter and The Philosopher's Stone*, *Harry Potter and The Chamber of Secrets*, *Harry Potter and The Prisoner of Azkaban*, *Harry Potter and The Goblet of Fire*, *Harry Potter and The Order of The Phoenix*, *Harry Potter and The Half-Blood Prince*, and *Harry Potter and The Deathly Hollows*. The whole series spans seven years of education at Hogwarts School of witchcraft and wizardry which is the central setting where Harry forms friendships, encounters with enemies, and learns magical skills and puts them into use when handling with the villain. In counteracting Voldemort strives to be immortal and to take over the world, Harry and his close friends go through mysterious and dangerous events. Harry grows and finally defeats Voldemort as well as his own fear. He moves on from his long attachment to his dead parents who has given him the unwanted status The Boy Who Lived. Throughout the series,

Mrs. Weasley works mainly at The Burrow as a housewife and a mother. She demonstrates maternal instincts, protecting her children through words and practice.

As the consistency of Mrs. Weasley's characterization was to be investigated, sub-corpora of the Harry Potter series were generated. For the initial inquiry, each sub-corpus consisted of one Harry Potter book. To study her characterization in the context of the plot development, it was necessary to generate a set of sub-corpora that would aid in the data interpretation. The number of the sub-corpora was consequently reduced from seven to three to represent the three significant phases: *The Sign of the Dark Lord*, *The Rise of the Dark Lord*, and *The Duel with the Dark Lord*. Such a way to subdivide the corpus was based on the fact that these stories work gradually toward the finishing off of the villain. The rationale behind the phase titles is given below.

In the beginning, Mrs. Weasley takes care of the children having at the back of her mind the lurking danger of the evil power. This part sees the traces that Voldemort who has suffered the rebound of his own killing curse is still alive working through his followers – Quirrel is his puppeteer to steal the elixir for the dark lord who is hiding under his turban in *Harry Potter and the Sorcerer's Stone* (Book One); Tom Riddle, the youthful Voldemort, is revealed to be a fracture of his dark soul that dwells in a diary luring Harry to a hidden chamber in *Harry Potter and the Chamber of Secrets* (Book Two); and Ron's pet rat turns out to be Voldemort's servant in disguise, Peter Pettigrew, who has made Harry's godfather a scapegoat for a mass murder in *Harry Potter and the Prisoner of Azkaban* (Book Three). The first three volumes then form the first sub-corpus I then call "The Sign of the Dark Lord".

After it has been obvious to the magical public that Voldemort is back to regain his power, the next stage accounts a clear divide between the good and the bad sides and the preparation to quell Voldemort's ascension. Amidst widespread fear, skilled wizards put their heads together to protect humanity. Adult involvement is characteristic of this time with the Hogwarts headmaster's advice that Harry learn Occlumency to prevent Voldemort's possession of his mind in *Harry Potter and the Order of the Phoenix* (Book Five) and that he pay regular visits to his office for private lessons that give insights into Voldemort's past in *Harry Potter and the Half-*

Blood Prince (Book Six). This second sub-corpus is hence entitled “The Rise of the Dark Lord” to encapsulate the growing danger.

None of the adult wizards could however interfere in deadly encounters between Voldemort and Harry once the young one is forced into a heroic fight. At the Triwizard tournament in *Harry Potter and the Goblet of Fire* (Book Four) and in the battle at Hogwarts in *Harry Potter and the Deathly Hallows* (Book Seven), Harry naively follows the plan Voldemort has hatched and eventually ends up in a face-to-face challenge with him. In both duels, Harry manages to escape or defeat the bad guy who is blind to reason and compassion, and consequently to the nature of the wands. The last sub-corpus labeled “The Duel with the Dark Lord” thus attempts to cover life-threatening scenes where the child protagonist has to fight. Although one of the duels takes place in Book Four, the events fit into the final phase. And though each of the combats is fought exclusively between two individuals, it involves other people whose lives hinge upon the result of the duel. These three phases that revolve around Harry Potter therefore justifiably contain the whole wizarding world in which Mrs. Weasley also participates.

3.2 Tool

To collect the data of Mrs. Weasley in the novels, the corpus software AntConc 3.5.7 was used. Available for downloading at www.laurenceanthony.net, the freeware allows researchers to analyze texts in multiple dimensions (Anthony, 2018). To begin with, individual terms could be searched and found in the keyword-in-context (KWIC) format using the Concordance tool. If the term appears many times in the whole corpus, its spread can be viewed via the Concordance Plot tool of the software which shows where the instances cluster. The plot record can also be compared among different corpus files. With the KWIC or the Plot functions, the search term which appears down the center or in the bar form can be clicked on to find its location in the raw file. This File View tool provides access to the word's context in which we could also jump to other instances of the same term by clicking on a button. Besides browsing for a word, the software can be used for revealing the word's frequent clusters and collocates. The Clusters tool gives results of the words

that appear to immediate left or right of the search item. Selecting one of the available adjustment options, we could see the results ranked by frequency, by the start or end of the word, by the range or number of files where the clusters appear, or by the probability that the two words cluster. To scan for clusters of the search term without having their placements fixed, we could switch the mode by ticking the N-Grams box. The N-Grams tool helps us explore common expressions in 'N' word clusters where N stands for the number of words in the cluster e.g. 1, 2, 3... Another useful function for learning the word usage is the Collocates tool. The collocation results rank all the words in a specified span of the search term giving also statistical values of how the two terms that may or may not appear closely next to each other are related. In case that we need to find the frequency ranking of all the words in a corpus, we can also use the Word List tool. To compare the results with the words in a reference corpus, the Keyword List tool can be used so that characteristic words or the ones that are unusually frequent or infrequent in the corpus can be identified in specified order.

With the search term *Mrs. Weasley*, the concordance window could show every appearance of the type in the Harry Potter corpus. In the concordance window which I limited to the size of 80 characters, instances of the type would be listed down the center surrounded by their textual environment. When important information was cut out from the concordance, we could find the expanded context by using the File View function which links the concordance to its source in the Text file. With the benefits of the software, I could explore *Mrs. Weasley* for her frequency of appearance in the books and examine all the instances where *Mrs. Weasley* appears in the novels to see the kinds of activity she is engaged in.

Concordance			Concordance Plot	File View	Clusters/N-Grams	Collocates	Word List	Keyword List
Concordance Hits			52					
Hit	KWIC							File
1	ent to find a new, hand-knitted sweater from Mrs. Weasley and a large plum cake. He read her card							HP 2.txt
2	Ron went down to breakfast to find Mr. and Mrs. Weasley and Ginny already sitting at the kitchen table.							HP 2.txt
3	otted their friend from Hogwarts, Lee Jordan. Mrs. Weasley and Ginny were going to a secondhand robe s							HP 2.txt
4	with rage, told them he was going to write to Mrs. Weasley and tell her Ginny was having nightmares. Me							HP 2.txt
5	ockhart, kept winking cheekily up at them all. Mrs. Weasley beamed down at him. Oh, he is marvelous, sh							HP 2.txt
6	street, the Grangers shaking with fright and Mrs. Weasley beside herself with fury. A fine example to se							HP 2.txt
7	* 34x91 THE BURROW And you! said Mrs. Weasley, but it was with a slightly softened expression							HP 2.txt
8	really expensive. ... Well, well manage, said Mrs. Weasley, but she looked wor- ried. I expect well be							HP 2.txt
9	THE BURROW Oh, dear, said George. Mrs. Weasley came to a halt in front of them, her							HP 2.txt
10	d up on Privet Drive. On their last evening, Mrs. Weasley conjured up a sumptuous dinner that includ							HP 2.txt
11	t deal to do. * 65x91 CHAPTER FIVE Mrs. Weasley dashed about in a bad mood looking for spare							HP 2.txt
12	ver Sickles inside, and just one gold Galleon. Mrs. Weasley felt right into the corners before sweeping the							HP 2.txt
13	ators? How exactly Not now, Arthur, said Mrs. Weasley. Floo powders a lot quicker, dear, but goodn							HP 2.txt
14	t that everybody there seemed to like him. Mrs. Weasley fussed over the state of his socks and tried							HP 2.txt

Search Term ☒ Words ☐ Case ☐ Regex

Search Window Size

Mrs. Weasley

Advanced

80

Figure 3.8 Concordances of the ‘Mrs. Weasley’ in the HP 2 sub-corpus on AntConc

3.3 Framework

The clauses of *Mrs. Weasley* from the concordance were classified based on the Transitivity system. Each clause was identified as one of the clause types : ‘material’, ‘behavioral’, ‘mental’, ‘verbal’, or ‘relational’(as discussed in detail under 2.1). Because the number of instances identified as the ‘existential’ clause type was negligible, this subsystem of Transitivity was not part of the framework for this study.

Material clause type

In a ‘material’ clause, the process describes creation, transformation, or movement. *Mrs. Weasley* can be found as a single ‘actor’ or as a co-‘actor’ with other characters as in, for example, *Mrs. Weasley had gone upstairs* and *Mr. and Mrs. Weasley ran in*. In many instances, the mother acts upon a ‘goal’ as in *Mrs. Weasley hugged Harry* and *Mrs. Weasley stirred a cauldron*. She can also be found as a ‘goal’ herself - *Mrs. Weasley is followed by the twins*. In addition to being the ‘actor’ and the ‘goal,’ she is found as other types of participant such as ‘client’ who is offered help, e.g. *they help Mrs. Weasley restore the garden*, ‘recipient’ who is given things, e.g. *Hermione had made Mrs. Weasley a cup of tea*, and ‘scope’ which may be part of the process or an independent entity unaffected by the process, e.g. *They left Mrs. Weasley*.

Table 3.1 Examples of Material clauses representing Mrs.Weasley as Actor

Mrs.Weasley Mr.and Mrs.Weasley	had gone ran	upstairs in
Actor	Process: material	Circumstance

Table 3.2 Examples of Material clauses representing Mrs.Weasley as Actor with Goal

Mrs.Weasley Mrs.Weasley	hugged stirred	Harry a cauldron
Actor	Process: material	Goal

Table 3.3 An example of Material clauses representing Mrs.Weasley as Goal

Mrs.Weasley	is followed by	the twins
Goal	Process: material	Actor

Table 3.4 An example of Material clauses representing Mrs.Weasley as Client

they	help	Mrs.Weasley	restore	the garden
Actor	Pro-	Client	-cess: material	Goal

Table 3.5 An example of Material clauses representing Mrs.Weasley as Recipient

Hermione	had made	Mrs.Weasley	a cup of tea
Actor	Process: material	Recipient	Goal

Table 3.6 An example of Material clauses representing Mrs.Weasley as Scope

They	left	Mrs.Weasley
Actor	Process: material	Scope

Mental clause type

When the narrator sees through the mind of Mrs.Weasley, the ‘mental’ clause is recognized by the verb of sensing. In the clause *Mrs.Weasley watched Fleur mopping up Bill’s wounds*, for example, *Mrs.Weasley* is a ‘senser’ whose ‘mental’ process is *watched* internalizing the ‘phenomenon’ of *Fleur mopping up Bill’s wounds*. The ‘mental’ processes do not signify any concrete interaction between ‘senser’ and ‘phenomenon.’ As shown in this example, the interaction is internal to the character’s mind. Other ‘mental’ processes besides bodily sensing include thinking, perceiving, and feeling. There can also be instances where *Mrs.Weasley* herself is part of the ‘phenomenon’, for example, *Harry saw Mrs.Weasley glance at*

the clock in the washing basket indicating that Mrs. Weasley's behavior is subject to Harry's sensing.

Table 3.7 An example of Mental clauses representing Mrs. Weasley as Sensor

Mrs. Weasley	watched	Fleur mopping up Bill's wounds
Sensor	Process: mental	Phenomenon

Table 3.8 An example of Mental clauses representing Mrs. Weasley as Phenomenon

Harry	saw	Mrs. Weasley glance at the clock in the washing basket
Sensor	Process: mental	Phenomenon

Behavioral clause type

For 'behavioral' processes, the equivalent of 'actor' in 'material' clauses has the cognitive ability of 'sensor.' Similar to that in 'mental' clauses also, the main participant called 'behavior' does not act upon any 'goal' but produces 'behavior.' For example, the 'behavior' gives rise to the 'behavior' in *Mrs. Weasley let out a kind of muffled scream* where the 'behavioral' process is *let out*. However, a 'behavioral' clause does not necessarily have the participant 'behavior,' instead of which can be 'circumstance' recognized by a preposition as in *Mrs. Weasley beamed at him* and *Mrs. Weasley bent over her son*. There may also be nothing following the process at all; in other words, just 'behavior' and 'behavioral' process may constitute a 'behavioral' clause such as *Mrs. Weasley grinned*. In a narrative, the clause is usually complemented with a quoted projection, e.g. "*You stay where you are!*" *snarled Mrs. Weasley*, to express both the speech and the behavior in verbalizing it.

Table 3.9 An example of Behavioral clauses representing Mrs. Weasley as Behavior expressing Behavior

Mrs. Weasley	let out	a kind of muffled scream
Behavior	Process: behavioral	Behavior

Table 3.10 Examples of Behavioral clauses representing Mrs. Weasley as Behavior with Circumstance

Mrs. Weasley	beamed	at him
Mrs. Weasley	bent	over her son
Behavior	Process: behavioral	Circumstance

Table 3.11 An example of Behavioral clauses representing Mrs.Weasley as Behaver

Mrs.Weasley	grinned
Behaver	Process: behavioral

Table 3.12 An example of Behavioral clauses representing Mrs.Weasley as Behaver with Projected Speech

“You stay where you are!”	snarled	Mrs.Weasley
Projected	Process: behavioral	Behaver

Verbal clause type

Unlike the ‘behavioral’ clauses, most ‘verbal’ clauses need to have either a ‘projected’ speech or a ‘verbiage’ to convey its meaning. This is because it would make little sense to read that someone is talking in a conversation without knowing what he or she is talking about. If, for example, the projection was missed out from the clause “*Everything all right, Arthur?*” asked Mrs.Weasley, then the character’s questioning would be meaningless. Similarly, ‘verbiage’ or indirect speech gives the context or the topic of verbalization which is a necessary information. For example, we learn that the ‘sayer’ is going to bed because it is implied in the ‘verbiage,’ *good night*, in the clause *Harry bade Mrs.Weasley good night*. As ‘receiver’ in the clause, Mrs.Weasley is given the message which is here directly by the ‘sayer.’ It can therefore be understood that the process such as *say*, *ask*, and *urge* is not a point as important as what is being said. The projection cannot be omitted from ‘verbal’ clauses, in contrast to the ‘behavioral’ clauses where only the process may suffice for describing the behavior.

Table 3.13 An example of Verbal clauses representing Mrs.Weasley as Sayer with Projected Speech

“Everything all right, Arthur?”	asked	Mrs.Weasley
Projected	Process: verbal	Sayer

Table 3.14 An example of Verbal clauses representing Mrs.Weasley as Receiver with Verbiage

Harry	bade	Mrs.Weasley	good night
Sayer	Process: verbal	Receiver	Verbiage

Relational clause type

While ‘sayer’ functions as reference of the ‘projection’ in a ‘verbal’ clause, there can be other kinds of relationship between the two participants. To stress on the two things that have a kind of semiotic relationship, the ‘relational’ clauses have unmarked processes *be* and *have* which are less significant than the participants. One of the participants can be perceived as a member of another which is considered a class: in *Mrs. Weasley looked bewildered*, *Mrs. Weasley* is the participant called ‘carrier’ of the ‘attribute’ *bewildered* being one of those unspecified people who are bewildered. In identifying clauses, there is only one member in the class so the participant names are changed into ‘identified’ and ‘identifier’. To suggest identity, the entity is usually represented in a proper noun, a noun with a superlative adjective, or a noun with a specific determiner. An example of the identifying clauses from the narrative is *Mrs. Weasley was the only person in the basement* in which *Mrs. Weasley* is ‘identified’ and *the only person in the basement* is ‘identifier’. The attributive and identifying ‘relational’ clauses help pick out characteristics of Mrs. Weasley that may not show in what she is doing or saying but in her state of being.

Table 3.15 An example of Relational clauses representing Mrs.Weasley as Carrier

Mrs.Weasley	looked	bewildered
Carrier	Process: relational	Attribute

Table 3.16 An example of Relational clauses representing Mrs.Weasley as Identified

Mrs.Weasley	was	the only one in the basement
Identified	Process: relational	Identifier

3.4 Data Validation

To justify my categorical choices, the Transitivity analysis was checked for interrater reliability. The measurement that was used was percent agreement. Two experts were asked to choose among Agree, Not Sure, and Disagree to rate a twenty-percent sample of the data which were purposively and randomly selected (see Appendix A). Once the two sets of ratings were completed, they were computed for percent agreement. High interrater reliability could make sure that the data would likely not lead to false conclusions.

Feedback and consequent changes

After the data validation was completed, the experts' mutual agreements were counted to be 72.67 % and the average number of stated Agree between the two of them 83.33 % of the 150 items or twenty percent of the data. These percentages were sufficiently high to validate the data. The experts' comments which were grounded on Halliday's theory were also helpful for the refinement of the data. Particularly, they reminded the researcher of the text's objectivity that the Systemic Functional Grammar serves for analysis. Rather than on one's reading that is prone to cause inconsistent analysis, the category to which each clause can be assigned is decided by not only the function but the form that each clause participant is forced into. From these sampled clauses, there derived lessons and changes were consequently made as follows.

First of all, the Transitivity categorization is possible only if the process or the verb is available. Though this may sound trivial, this criterion is based on the fundamental idea of the clause as representation. To write out the flow or the static of events, the process needs to be there. The fact that we could make a guess of what the process is without it being present, e.g. in *Mrs. Weasley 'Why?'* dismisses the theoretical basis of representation. In the absence of the 'process' form, we could impose our subjective worldview on the function; and instead of being a function in the grammar it becomes a function in the conjecture of what could be there, such as by assigning the above clause to the 'verbal' category while it could as well be a 'behavioral' clause. The presence of the process term is therefore necessary, though it alone is inadequate for judgment about the clause type. In many cases, the clause participants lead in our conclusion on one clause type over another in the systemic grammar.

Second, only the finite verbs will be the ones treated as 'processes' in the data analysis. The non-finite verbs, such as *looking*, *to look*, *to find*, and *depositing*, that I had mistakenly considered were then excluded, so the clauses of the non-finites were not subject to this study. By the word "non-finite", the sense suggested is that it is unfinished. It cannot be known about the time, continuity, and probability of the event that takes place. Without tense and modality, the non-finite is not part of the verbal group that constitutes the process in the Transitivity clause structure (Halliday

and Matthiessen 2014, Ch.6, Section 6.3). The non-finite - the gerund or the past participle - clause seems to always be attached to the main clause in the form of hypotactic expansion, elaboration, or addition. Having an adjective-like or an adverb-like function of the dominant one, it does not convey the event of interest but just specifies or describes what is mentioned before. The hypotactic clause can be disregarded with little consequence on the focused event; it would not deviate much of the finding. This does not work the other way around by discarding the dominant clause. However, it can be argued that the finite verbs that are found in the hypotactic clauses such as in *which **surprised** everyone* of the clause nexus *John **ran** away, which **surprised** everyone* (cf. Halliday and Matthiessen 2014 Ch.7) would result in the inclusion of the less important process representation in the analysis. But since it would be burdensome to tease out the hypotactic ones among the finite clauses and to avoid missing those processes of dominant clauses that are meaningful, all the finites will be investigated in the Transitivity categorization.

Third, if the clause has a verbal group complex the secondary or the last group will determine the process type. The last group usually comes in the form *to do* or *doing*. For example, the verbal group complex *have been trying to do* can be broken down into the primary verbal group *have been trying* and the secondary verbal group *to do* where the former is part of the realization of the latter event. Indicating modality and tense, the former group provides a time reference which can alternatively be *will try*, *is trying*, or *tried* and provides circumstance of manner, reason, purpose, concession, and accompaniment which in this case would mean ‘to do with a potential to succeed’ (to put it in line with Halliday and Matthiessen’s explanation in Ch.8 Section 8.5). Otherwise, the separation of the secondary verbal group into a different function could result in its interpretation as a hypotactic clause, ‘of purpose’ in this case, expanding the initiating clause. To illustrate, we would have the analysis in Table 3.18 instead of the one in Table 3.17:

Table 3.17 A verbal group complex in the process

Mrs.Weasley	turned to greet	Hermione
Sayer	Process: verbal	Receiver

Table 3.18 Breaking down the verbal group complex

Mrs.Weasley	turned	to greet Hermione
Actor	Process: material	Circumstance

As sub-clauses in the analysis could reduce clarity in the participant categorization, putting the verbal group complex together as in Table 3.17 is a preferred choice as it can help avoid inconsistency which may occur with a hypotactic clause as a participant as in Table 3.18. To further illustrate, the analysis can be sharper with the removal of the hypotactic clause as from Table 3.19 to Table 3.20:

Table 3.19 Categorizing a hypotactic clause as Phenomenon

Mrs.Weasley	abandoned	the attempt to close the curtains
Behaver	Process: behavioral	Phenomenon

Table 3.20 Categorizing the noun as Behavior

Mrs.Weasley	abandoned	the attempt
Behaver	Process: behavioral	Behavior

With the embedded clause *to close the curtains* in the phenomenon in Table 3.19, some confusion could arise. As it is not put in a projected clause beginning with *that* and is not a nominal group, the ‘phenomenon’ here is neither an idea, nor a fact, nor a thing. Without this hypotactic clause, the participant *the attempt* could be more clearly seen as ‘behavior’. Here in Table 3.20, the ‘behavior’ as a kind of range for the ‘behavioral’ process *abandoned* is defined differently than ‘phenomenon’ which is usually a form of mentalized or verbalized projection, or abstraction and concretion outside the body.

Fourth, the ‘phenomenon’ of both the ‘mental’ and ‘behavioral’ processes is external but sensed by the main participant. In the ‘mental’ clause type, the ‘phenomenon’ is obvious once the ‘process’ is identified as ‘mental’ – emotive, cognitive, desiderative, or perceptive. It can be an idea, a fact, or a thing as mentioned above. But as the ‘process’ is more overlapping between the ‘behavioral’ and the ‘material’ types, the ‘phenomenon’ of a ‘behavioral’ clause could be confused with the ‘scope’ as the range in a ‘material’ clause, since both are external entities. What makes the cut between the ‘phenomenon’ and the ‘scope’ is the first participant. Though acting in space just as the ‘actor’, the ‘beholder’ are simultaneously working

inward of themselves. In the entire Harry Potter corpus, I found one identifiable ‘behavioral’ clause with a ‘phenomenon’:

Table 3.21 Categorizing a clause as Behavioral with Phenomenon

Mrs.Weasley	had braved	the telephone	in the village post office
Behaver	Process: behavioral	Phenomenon	Circumstance

In clause Table 3.21, *the telephone* could easily be a range – ‘scope’ for a ‘material’ process or ‘behavior’ for a ‘behavioral’ process. It is not considered a ‘behavior’ because *the telephone* by its meaning cannot be a ‘behavior’, nor a ‘scope’ because *had braved* signifies a sensing relationship so it is not a ‘material’ clause. This clause can contrast with the one in Table 3.22 below which now seems wrong due to the lack of the first participant’s sensing about the other participant, by the process *whiled away*. The more justifiable categorization will be the ‘material’ categorization in Table 3.23. Because *the afternoon* is not being acted upon or affected by the ‘actor’, it is a ‘scope’. To increase consistency in the analysis where the second participant seems like a phenomenon, we therefore consider the relationship between the first and the second participants – whether there is the effect of the process on the ‘goal’ and some sensing involved.

Table 3.22 Categorizing ‘the afternoon’ into Phenomenon of a Behavioral clause

They	whiled away	the afternoon	with a long walk
Behaver	Process: behavioral	Phenomenon	Circumstance

Table 3.23 Categorizing ‘the afternoon’ into Scope of a Material clause

They	whiled away	the afternoon	with a long walk
Actor	Process: material	Scope	Circumstance

Fifth, there will be no nominal group in the ‘process’. The nouns should fall neatly under one participant’s labeling or another. This change in the course of categorization will automatically help state the clause type. The large chunk in the ‘process’ will be broken down designating the noun that seems like part of the process as range. If there is a leading preposition, both the preposition and the noun will be

moved from the ‘process’ to be considered as ‘circumstance’. Therefore, some clauses that used to be thought of as ‘behavioral’, which is a naturally fuzzy clause type, could be revised into the ‘material’ clauses as follows:

Table 3.24 Inclusion of noun in the process

Mrs.Weasley She	threw herself leapt to her feet	into his arms the moment he entered
Behaver	Process: behavioral	Circumstance

Table 3.25 Moving the noun from Process to Scope

Mrs.Weasley	threw	herself	into his arms
Actor	Process: material	Scope	Circumstance

Table 3.26 Categorizing the preposition and noun into Circumstance

She	leapt	to her feet
Actor	Process: material	Circumstance

In Table 3.26, the ‘circumstance’ *the moment he entered* as in Table 3.24 which is a sub-clause is removed. Though the context is shrunk, the analysis becomes sharper in terms of the Transitivity representation which suggests that there could be a drawback for the excess of context. The way that was formerly done in Table 3.24 can now be perceived subjectively deviant from the technical format.

Sixth, prepositions in phrasal verbs are part of the ‘process’ not the ‘circumstance’. According to Halliday and Matthiessen (2014), phrasal verbs consist of multiple words including a verb and at least one preposition, for example, *look into* and *look down on*. Unlike in the clauses in Table 3.24 above, these verbal groups do not contain nouns so they do not need to be assigned into separate functions. It may be tempting, as previously to me, to relegate the prepositions to ‘circumstance’, but doing so could change the meaning of the process. While *look into* means ‘investigate’, *look* with a ‘circumstance’ *into* gives a rather literal sense of meaning. To be sure whether the two words should go together, they could be put to a test. If the preposition can be separated from the verb, the prepositional group in ‘circumstance’ can be rearranged to the front of the clause without making it sound awkward. The clause *Into their pudding everyone snorted* can be an example where

the ‘circumstance’ can be comfortably thematized so the preposition can be put in ‘circumstance’. For the clauses in Tables 3.27 and 3.28 below, the splitting of the verb and preposition would be objected.

Table 3.27 Categorizing the phrasal verbs as Material processes

Mrs.Weasley Mrs.Weasley	conjured up had laid out	a sumptuous dinner his freshly laundered jeans and T-shirt
Actor	Process: material	Goal

Table 3.28 Categorizing the phrasal verbs as Behavioral processes

Mrs.Weasley she[Mrs.Weasley]	let out broke into	a kind of muffled scream. a storm of crying
Behaver	Process: behavioral	Behavior

Admittedly, there are unclear cases such as the processes in Tables 3.29 and 3.30. If so happens, it will be understood that they are phrasal verbs and go into the process column.

Table 3.29 Unsure cases of phrasal verb in Material clauses

Mrs.Weasley Mrs.Weasley	let go of joined in	Harry -
Actor	Process: material	Goal

Table 3.30 Unsure cases of phrasal verb in Behavioral clauses

Mrs.Weasley Mrs.Weasley	sat down looked around	on his other side at him
Behaver	Process: behavioral	Circumstance

Seventh, the ‘sayer’ in the ‘verbal’ clause type is strictly the source of information. This requirement renders indispensable the information in a direct speech (‘projection’) or an indirect speech (‘verbiage’) in the ‘verbal’ clause. With its absence, the clause will be reconsidered into another clause type, as from Table 3.31 to Table 3.32 and from Table 3.33 to Table 3.34:

Table 3.31 Categorizing the process ‘write’ as Verbal

he[Percy]	was going to write to	Mrs.Weasley
Sayer	Process: verbal	Receiver

Table 3.32 Categorizing the process ‘write’ as Mental

he[Percy]	was going to write	to Mrs.Weasley
Senser	Process: mental	Circumstance

In the clause *he was going to write to Mrs. Weasley*, Percy is not a ‘sayer’ because what he was going to write about is not shown here. If the clause was *he was going to write to Mrs. Weasley about Ginny’s nightmares*, the ‘verbiage’ can be identified to be *Ginny’s nightmares* and he is a ‘sayer’. Instead, the concordance shows us two types of processes in one go: *he was going to write to Mrs. Weasley and tell her Ginny was having nightmares*. The first process *was going to write* is ‘mental’, while the second process *tell* is ‘verbal’ with a clear ‘verbiage’ *Ginny was having nightmares*. Different than *tell*, it is worth further notes, the first process *write* draws on literacy or the ability to put thoughts into words or to communicate one’s mind rather than on the act of giving information. The conscious capacity is highlighted which is why Percy is represented as ‘senser’. Although the human consciousness is there, he is not a ‘behavior’ because *write* is not expressed in the physical behavior. He is not an ‘actor’ either, compared to how it is represented in the clause *Fred and George were writing out a new order form*, where the creation of the document is more visible than having some thoughts or giving information to someone. Besides the difference between the ‘mental’ and the ‘verbal’ clauses, the process *write* helps us understand features that make these clause types differ from the ‘behavioral’ and ‘material’ clauses.

Table 3.33 Categorizing the process ‘talk’ as Verbal

Fred, George, and Charlie	were talking	spiritedly [next to Mrs.Weasley]
Sayer	Process: verbal	Circumstance

Table 3.34 Categorizing the process ‘talk’ as Mental

Fred, George, and Charlie	were talking	spiritedly [next to Mrs.Weasley]
Behavior	Process: behavioral	Circumstance

In Table 3.33, the content of the conversation is similarly absent. The process choice is then altered to ‘behavioral’ which is more suitable for when there is some reluctance about whether the clause should be considered as ‘mental’, ‘verbal’, or

‘material’. Something in between, the ‘behavioral’ clause type implies the ‘behaving’ entity’s state of consciousness and physiology observable from the outside. Where the participant who is carrying out the talk is not a source of information, the process *were talking* that suggests verbalization does not always make it a ‘verbal’ process.

Eighth, the ‘projection’ may, on the other hand, not be important a detail which would make it not a ‘verbal’ clause. Instead of the ‘projection’ actually, the ‘process’ should be attended to for the impact of the ‘behavioral’ representation. To illustrate, the process choices in Table 3.35 that show how manners of speech can make a big difference to the image of the representation.

Table 3.35 Behavioral choice of categorization of the process with Verbal projection

‘Watch me’ ‘You will not’	snarled snapped	Mrs.Weasley Mrs.Weasley
Projection	Process: behavioral	Behaver

With the attached projection, these processes can in fact be present alone with the ‘behavior’. They could obviously induce more meaning in the representation than the projected content. A probe to identify the ‘verbal’-like ‘behavioral’ processes is to replace *say* in the question “What did she *say*?” with the given verb. If the question makes sense, the process is ‘verbal’. If the process, like the ones in Table 3.35 sounds awkward in this question, we could often tell that these ‘processes’ are metaphorical. They are ‘behavioral’ processes that come in place of *say* to express various emotions more than to communicate the plain words said. In this corpus, a number of these ‘behavioral’ processes have been found accompanying ‘projections’.

3.5 Data Analysis

As the first objective was to discover the extent to which Mrs. Weasley takes part in the stories and the patterns of her engagement, the frequency of Mrs. Weasley’s appearances could be told by counting the number of the clauses that contain the type ‘Mrs. Weasley’. For this purpose, the Harry Potter e-books were turned into the Text files all of which constituted the seven Harry Potter sub-corpora. The corpus software was then used to see all the concordance hits of the search term,

which allows us to learn the extent of her role. In terms of the types of her representation, Transitivity analysis was performed manually on all the clauses with Mrs. Weasley as one of the clause participants. After all the clauses were classified into the different Transitivity clause types, the Transitivity profile of Mrs. Weasley's characterization could be realized in a rank of frequency for each sub-corpus; and a summation of them all would give a big picture of how she is characterized in the whole corpus.

To interpret the data with an emphasis on Mrs. Weasley's role as a mother, types of mother in literature gathered from previous analyses on children's and young adult literature were taken as an ideological model into which the present analysis of Mrs. Weasley could manage to fit deductively. To this end, I was looking for evidence in the data analysis that could translate into some of the common characteristics of the mother in the model. Some of the significant points for interpretation could be found in the participant role of Mrs. Weasley in relation to her children, the repetitions in her verbal projections, and the lexical choices of her processes. What these patterns mean in terms of maternal characteristics could then lead to a general understanding of the accumulated data offering key labels to be tested against the plot.

The last stage of the research was then to find out whether the results for the second objective were consistent regardless of the plot-internal situation. As not all of the patterns were able to be counted and compared across the sub-corpora, only selected features in the clause such as Mrs. Weasley's participant roles and her characteristic processes that could be collected and quantified under certain Transitivity processes were examined for consistency. The investigation started off by generating a different set of sub-corpora with which the linguistic features could be considered meaningfully. Instead of having seven sub-corpora according to the novel publications, three new sub-corpora that signify three determinable degrees of the villainous threat became promising phase lines. As far as the stories go, any consistency or inconsistency of the instances among these phases could reveal the rationale behind all these personalities with which Mrs. Weasley has been characterized.

3.6 Pilot Study

Previously, a pilot study was conducted in an attempt to tackle the first two research questions. It aimed to use the Transitivity framework with the whole Harry Potter corpus to get a general idea about Mrs. Weasley. As most of her clause representations showed explicit maternal roles of Mrs. Weasley, the two questions about her overall representation and her characterization as a mother seemed to converge. In effect, the analysis was steered toward a confirmation of Mrs. Weasley as a humanized mother character. The results turned up in one descriptive piece with no demarcation subheads for it did not try to categorize her into one specific group of mothers or another. This is because, at that time only the traditional and non-traditional types of mother were known to the researcher. The lack of theoretical concepts about mothers in literature prevented a clear organization of ideas. As for the arrangement in the report, the discussion proceeded by the clause type in descending order of frequency. The ‘verbal’ processes were discussed first, followed by ‘material’, ‘behavioral’, and ‘mental’. The ‘relational’ and ‘existential’ processes were left out because the data was very limited and not enough could be said about their alignment with the ideal and non-ideal types of mother. According to the data, Mrs. Weasley could be seen as one of those traditional mothers who spend most of their time with their children, establish a strong emotional tie with them, and have a passion for child care (see Appendix B for detailed discussion; note that the system of Transitivity clause categorization was different than after data validation). From these findings, the research could later be refined with more review about mothers in literature. In extension to the scope of the pilot study, the third research question about consistency of the maternal characteristics was pursued by utilizing the corpus technique to create sub-corpora.

CHAPTER 4

RESULTS AND DISCUSSION

With the well-informed theory and methodology, the queries that have been formed in the first chapter could be pursued on a solid ground with the results here arranged in order of the research questions. There are three main sections accordingly. After Transitivity analysis has been conducted on the clauses with ‘Mrs. Weasley’ (see Appendix C), it was given some substantive discussion by Transitivity clause type to analyze these representations. The second question has two main findings with evidence that allows Mrs. Weasley to be considered into two types of mother. The third question acquires a reason from the plot for certain patterns in Mrs. Weasley’s representations across the three phases explored. More discussion to justify this study and to relate it to the previous ones can be found at the end of this chapter.

4.1 The representation of Mrs. Weasley in the seven Harry Potter sub-corpora

Based on the corpus investigation of the clauses with the search term ‘Mrs. Weasley’, the character’s appearance is not evenly distributed across the Harry Potter books. Mrs. Weasley rarely takes part in the first book. But rising with the book thickness, the frequency of appearance in the later books indicates her greater involvement. After it sees a peak at Book Five, the number of Mrs. Weasley clauses gradually decreases. It cannot however be concluded that the extent to which Mrs. Weasley is involved in the plot is correlated with the amount of writing. There could be significant factors that bring about this result pattern here summarized:

Table 4.1 The type/page ratio of ‘Mrs. Weasley’ in the seven Harry Potter sub-corpora

Corpus Title	Book Title	Number of Pages	Frequency of the clauses with ‘Mrs. Weasley’	Ratio of the number of ‘Mrs. Weasley’ clauses per page
HP1	Harry Potter and the Sorcerer’s Stone	309	4	0.01
HP2	Harry Potter and the Chamber of Secrets	341	54	0.16
HP3	Harry Potter and the Prisoner of Azkaban	435	21	0.05
HP4	Harry Potter and the Goblet of Fire	734	136	0.19
HP5	Harry Potter and the Order of the Phoenix	870	197	0.23
HP6	Harry Potter and the Half-Blood Prince	652	128	0.20
HP7	Harry Potter and the Deathly Hallows	759	81	0.11

With the Transitivity framework, a consistent pattern of representation has been found. In every book from One to Five, there are these clause types in descending order of frequency: ‘verbal’, ‘material’, ‘behavioral’, ‘mental’, ‘relational’, and ‘existential’. The counts of her appearance are provided in Table 4.2. For each sub-corpus, the total Transitivity frequency is calculated into a percentage out of the whole corpus in the right-end column. For each Transitivity clause type, the total frequency of instances in the sub-corpora is calculated into a percentage out of all the clause types in the bottom row. Since the ‘existential’ clause type appears less than one percent, it will be excluded from the discussion.

Table 4.2 Frequency of clauses with the search term ‘Mrs. Weasley’ in the seven Harry Potter sub-corpora

Sub-corpus/ Clause type	Verbal	Material	Behavioral	Mental	Relational	Existential	Total
HP1	2 (50%)	1 (25%)	1 (25%)	0	0	0	4(1%)
HP2	22 (41%)	17 (31%)	8 (15%)	2 (4%)	5 (9%)	0	54 (9%)
HP3	8 (38%)	7 (33%)	2 (10%)	4 (19%)	0	0	21 (4%)
HP4	63 (46%)	32 (24%)	22 (17%)	10 (7%)	9 (6%)	0	136 (22%)
HP5	77 (39%)	44 (22%)	45 (23%)	21 (11%)	10 (5%)	0	197 (32%)
HP6	47 (37%)	44 (34%)	19 (15%)	11 (9%)	6 (5%)	1 (<1%)	128 (19%)
HP7	24 (30%)	31 (38%)	18 (22%)	4 (5%)	4 (5%)	0	81 (13%)
Total	243 (39%)	176 (28%)	115 (19%)	52 (8%)	34 (6%)	1 (<1%)	621 (100%)

Results in the Verbal clause type

With the highest frequency, the ‘verbal’ representation suggests that it is speech that mainly characterizes Mrs. Weasley. Regardless of how other characters are represented, Mrs. Weasley’s role is portrayed as ‘sayer’ in many more times than as other participants. As it seems that the presentation methods for Mrs. Weasley are direct rather than indirect, in Burroway’s terminology (1992), Mrs. Weasley is portrayed with a direct rather than indirect speech in the ‘verbal’ clauses. We learn about what she says and, in the surrounding context, to whom she is talking, which is frequently reported in the form [(‘projection)’ said Mrs. Weasley (circumstance of maner)] as in *‘What are you two up to’ said Mrs. Weasley sharply*. From time to time, we may find her children or her husband as ‘receiver’ in place of ‘circumstance’ attached at the end of the clause, as in *‘I’ll take Ginny and you two come right after us’ Mrs. Weasley told **Harry and Ron***. When the ‘receiver’ is Mrs. Weasley herself,

which happens in a relatively small number, the ‘verbal’ process does not actually take place but suggests the probability of the speech which is put in the indirect form called ‘verbiage’. An example of such clauses with ‘verbiage’ is *Harry didn’t like to tell Mrs. Weasley **that Muggle taxi drivers rarely transported overexcited owls*** where the underlined parts are ‘reciever’ and ‘verbiage’. As for the speech content, Mrs. Weasley does not always talk about herself. The things she talks about are mostly matters of the rest of the family, as illustrated by the examples from the seven sub-corpora below. The emphasis on her relationship with others is reflected in how she is portrayed as ‘sayer’ many more times than as ‘behave’ and ‘carrier’ which are singled-out clause participants.

Table 4.3 Examples of Verbal representations of Mrs. Weasley in the seven sub-corpora

HP#	Line#	Projection	Process: verbal	Sayer
1	1	‘You must be Harry’s family!’	said	Mrs.Weasley
2	41	‘And your eyes shut’	said	Mrs.Weasley
3	6	‘I don’t doubt that’	said	Mrs.Weasley
4	55	‘Oh, it was my pleasure, dears’	said	Mrs.Weasley
5	149	‘He’s not an adult either!’	said	Mrs.Weasley
6	96	‘Well, they’ll have a bed, anyway’	said	Mrs.Weasley
7	28	‘They’re not back yet, George’	said	Mrs.Weasley

Results in the Material clause type

Though found in a smaller number, the ‘material’ clauses occur frequently enough to claim that Mrs. Weasley is also a doer. Her action allows us to see her as an “effectual entity”, along Hasan’s cline of dynamism (1989). Mrs. Weasley moves in space not just to complete the atmosphere as an inessential part of the situation, but to demonstrate a sense of purpose. With ‘circumstance’, details are added about where she is coming from, where she is headed, and by what reason she has been driven to act or react, as shown in Table 46. In addition to these clauses where we can understand her action more roundly, there are also clauses that consist of Mrs. Weasley alone as ‘actor’ and her process. In few cases like *Mrs. Weasley reappeared*, she needs to be perceived together with other processes, perhaps of other characters in order for her action to make sense. And once in a while we see her tagged along in a

group ‘actor’ as in *Ron, Hermione, Bill, Mrs. Weasley and the black dog came around the screen*. In most clauses, however, Mrs. Weasley is a single ‘actor’ for her own causes. Half of her ‘material’ processes have an effect on some ‘goal’ which may be a person or a thing. Other kinds of ‘range’ like ‘scope’ and ‘recipient’ are also found but only marginally. Noticeably, Mrs. Weasley herself cannot be found as a ‘goal’ in ‘material’ clauses except for being a ‘goal’ without a known ‘actor’ in a couple of passive clauses.

Table 4.4 Examples of Material representations of Mrs. Weasley in the seven sub-corpora

HP#	Line#	Actor	Process: material	Goal	Circumstance
1	4	Mr. and Mrs.Weasley	were going	-	to Romania
2	47	Mrs.Weasley	was marching	-	across the yard
3	9	Mrs.Weasley	hugged	Harry	in greeting
4	113	she[Mrs.Weasley]	kissed	Mr. Weasley	on the cheek
5	30	Mrs.Weasley	closed	the door	behind Harry with a sharp snap.
6	105	Mrs.Weasley	took	the nasty smelling ointment	from Madam Pomfrey
7	42	Mrs.Weasley	magicked	the empty plates	onto the work surface

Results in the Behavioral clause type

The action of Mrs. Weasley that insufficiently reveals about her mental work is supplemented with the ‘behavioral’ clauses. The blending of her physical and emotional states gives life to the character. Even small gestures deter lifelessness. The way she behaves varies and her portrayal in ‘behavioral’ clauses put together could unexpectedly cancel out her sanity seen from the ‘material’ movement and ‘verbal’ projection. The relatively small number of the ‘behavioral’ clauses in which Mrs. Weasley participates thus yield a just right picture of her as a person, an emotional one indeed. When her projected speeches are presented with ‘behavioral’ processes as in *‘Please, come in, sit down, Minister!’ fluttered Mrs. Weasley*, they become an expressive kind of talk. Some of them could be ominous. The number of these processes with speech would evidently be beneficially kept low to avoid making her

representation unnatural. Interestingly, a large number of this ‘behavioral’ clause configuration reinforces the importance of Mrs. Weasley’s characterization through speech. From the ‘behavioral’ clauses, the readers could now feel the temperament of the speaker who becomes a ‘beholder’ and not just a source of the words verbalized. Besides the ‘behavioral’ processes in speech form, noisy and noiseless ‘behaviors’ are also seen in delexicalized form, for example, *Mrs. Weasley **let out a kind of muffled scream*** and *she[Mrs. Weasley] **broke into a storm of crying*** where the underlined parts are a ‘behavioral’ process and another participant ‘behavior’. The more common form, however, comprises the participant ‘beholder’, the process, and circumstance which enables us to see the entity and the extent to which Mrs. Weasley behaves in response. Some samples of these clauses are provided in Table 4.5.

Table 4.5 Examples of Behavioral representations of Mrs. Weasley in the seven sub-corpora

HP#	Line#	Behaver	Process: behavioral	Circumstance
1	3	Mrs. Weasley	smiled	down at them
2	28	Mrs. Weasley	looked	nervously at the clock overhead
4	109	Mrs. Weasley	was arguing	with Bill about his earring
5	121	Mrs. Weasley	sat down	on his other side
6	93	Mrs. Weasley	sobbed	harder than ever
7	34	Mrs. Weasley	hurried	after him[Harry]

Results in the Mental clause type

The revealed mental states of Mrs. Weasley in the ‘behavioral’ clauses seem to be more profound than in the ‘mental’ clauses. Because the children’s literature is narrated from the young protagonist’s point of view, it is only through the ‘phenomenon’ projected from Harry that we can learn about Mrs. Weasley’s characteristics in this clause type. This has allowed Mrs. Weasley’s mind to be disclosed only at a superficial level, the kind that can be communicated in words. Although not a ‘senser’ herself, Mrs. Weasley transmits her psyche through Harry’s empathy. But arguably because Harry is ‘senser’ in most of the clauses and the others’ perspectives toward Mrs. Weasley are mostly excluded, there is a degree of bias in the representation of Mrs. Weasley. The partiality of her portrayal is nevertheless subdued by the fact that the processes are largely perceptive. Harry notices her

existence in social settings where she is interacting or merely hanging with other people which, unlike when he opines or expresses his emotions, is mostly neutral. More importantly, it seems that only when the situation commands does she appear in a mental projection, for example, *he[Harry] realized that Mrs. Weasley was attacking his hair with a wet comb* and *they heard Mrs. Weasley shriek*, or when her permission is required for a desired objective as in *He[Harry] wondered whether he could possibly persuade Mrs. Weasley to invite his godfather to the festivities too*. Since the protagonist is alerted to the activity of Mrs. Weasley in selected moments, the number of the ‘mental’ clauses with Mrs. Weasley could be a measure of the intensity of her role in the story. The way she breaks into the children’s senses, alarming and distracting them might be correlated to what happens in the plot. From observation of the corpus, there is a frequency pattern in the ‘mental’ clause type that is not found in the others: her appearance in the ‘mental’ clauses starts in Book Two and gradually increases until Book Five before it continues to recede, giving a continuous bell-shape curve that can be suggestive of her relevance to the plot. Tables 4.6 and 4.7 show generally how Mrs. Weasley is drawn up in the ‘mental’ phenomenon.

Table 4.6 An example of Mental representations of Mrs. Weasley in the seven sub-corpora beginning with Phenomenon

HP#	Line#	Phenomenon	Process: mental	Senser	Circumstance
2	15	Percy swelled in a manner that	reminded	Harry	forcefully of Mrs. Weasley

Table 4.7 Examples of common Mental representations of Mrs. Weasley in the seven sub-corpora

HP#	Line #	Senser	Process: mental	Phenomenon
3	20	Harry	remembered	what Mr. Weasley had told Mrs. Weasley
4	19	Harry	could just make out	Mrs. Weasley, Bill, Ron, and Hermione applauding Fleur politely
5	173	All of them	could hear exactly	what Mrs. Weasley was shouting at the top of her voice.
6	36	Harry	saw	Mrs. Weasley glance at the clock in the washing basket
7	7	Harry	saw	Mr. Weasley exchanged a worried look with Mrs. Weasley

Results in the Relational clause type

Along the same line as the ‘behavioral clauses, the ‘relational’ clauses take glimpses of Mrs. Weasley from an outsider’s perspective. As most of the processes are in the ‘attributive’ rather than in the ‘identifying’ sub-system, they represent Mrs. Weasley as ‘carrier’ of ‘attributes’. Often times, she is described as having psychological and emotional ‘attributes’ with processes *looked* and *seemed* (Table 4.8). When *was* and *were* are used, the ‘attributes’ are obvious facts like the color of her skin, her outfit, and her location, as in *He[Mr.Weasley] and Mrs. Weasley were in front with the Ministry driver*. Between the tentative and the factual processes, the former case occurs more frequently than the latter. Therefore, it seems that how Mrs. Weasley is feeling or what mood she is in is important to the others and can also be an indicator of the general atmosphere. Since there are fewer than ten ‘relational’ clauses pertaining to Mrs. Weasley in each of the seven sub-corpora, this small amount of her noted sensitivity might really be the ones that reflect the situation. In Books One and Three, for instance, the absence of these ‘relational’ clauses implies Mrs. Weasley’s relative composure and thus serenity in the community. Although these ‘relational’ clauses are generated from a third-person point of view, they supplement the interpretation of her ‘mental’ clauses mentioned earlier which appear to be insufficiently informative as a showcase of her mind. The ‘mental’ attributes and those implied ones go with her depiction in the ‘mental’ phenomenon.

Table 4.8 Examples of Relational representations Mrs. Weasley in the seven sub-corpora

HP#	Line#	Carrier	Process: relational	Attribute
2	8	she[Mrs. Weasley]	looked	worried
4	71	She[Mrs. Weasley]	was	very white to the lips
5	168	Mrs. Weasley	was	in such a good mood
6	28	Mrs. Weasley	did not look	entirely convinced
7	41	Mrs. Weasley	looked	bewildered

Based on the data of the perceptive ‘mental’ clauses, Mrs. Weasley is noted of her presence which, unlike the immaterial kind of presence, indicates her living existence. And compared proportionally to the other clause types, the ‘mental’

clauses have minimal frequency: Mrs. Weasley does not live in someone's imagination as much as she does in her real physical being. Indicated by the frequency of representation, her speech and action are put in a more actual form of activity rather than in a 'phenomenon'. Instead of being always subject to Harry's observation, for instance, Mrs. Weasley acts or says as the clauses' main participant not under surveillance of a 'senser'. The thought of Mrs. Weasley that can already stimulate the child observer, though suggesting her association with the sensing party, cannot by this means very realistically formulate personhood. As one of those living people, Mrs. Weasley is indeed endowed with a life of her own through these sorts of representation other than the 'mental' clauses. With the larger proportions of 'verbal', 'material', and 'behavioral' clauses, the reader could feel the mother alive running the household in her physical presence.

4.2 The characterization of Mrs. Weasley as a mother in the Harry Potter corpus

In this children's and young adult novel series, the results of the Transitivity analysis have brought clarity to the way we see Mrs. Weasley as a mother. According to the statistics, Mrs. Weasley is not separated from the children's lives. The narrative sees a number of her interactions with the others, while there is a relatively small proportion of her imagined existence as 'phenomenon' in 'mental' clauses. Her appearance in the house is frequently observable from the clause circumstances as exemplified in Table 4.9. The overall picture of the stories also gives an impression of her sustaining presence. As opposed to being put to an early death or absorbed into the backdrop by all the intriguing events, the Weasley mother maintains her part taking responsibility for the domestic. Given all the types of mother found in previous studies on mothers in literature, Mrs. Weasley hence cannot be identified with the mother's 'absence' or the mothers' 'absence yet presence'. More likely, her care for the family designates Mrs. Weasley as one of 'the good mother' who is willing to give unconditionally to her family. And she does not seem to walk out of her role, unlike those with 'the uncomfortable idea of the traditional mother'. Living up to tight schedules and demands, instead, she persists or rather pushes which may unfortunately give her the image of 'the repulsive mother'. She does not however go so far as to be a 'manly mother' thanks to the fact that she does not have an outside

job. Adopting the previously found mother types as an ideological framework, the analysis of Mrs. Weasley can be conducted in view of the different characters a mother can take. Accordingly, particular attention has been paid to her characterization as ‘the good mother’ and ‘the repulsive mother’ so aptly illuminated by the Transitivity system.

Table 4.9 Some Material clauses that show Mrs. Weasley around the house

HP#	Line#	Actor	Process: material	Circumstance
2	19	She[Mrs.Weasley]	turned and walked	back into the house.
4	15	Mrs.Weasley	appeared	at the foot of the stairs
5	107	Mrs. Weasley	pointed	at the dusty glass-fronted cabinets
6	100	She[Mrs.Weasley]	had risen	from her chair
7	30	Mrs.Weasley	had gone	upstairs

4.2.1 The good mother

From reading the stories, it is not difficult to tell that Mrs. Weasley is a good mother. She always takes care of the cooking and cleaning and prepares the house for special occasions as a good hostess. Besides her responsibilities at home, her many interactions with the children confirm mothering as a priority of her role. When Mrs. Weasley is mentioned in the books, she always appears close by the children. The data of Mrs. Weasley’s representations that has been analyzed with the Transitivity framework can be consulted as concrete support of her maternal image. Her relationship with the children can be examined, for example, from the ‘material’ clauses where Mrs. Weasley is ‘actor’. With food, household items, children’s belongings or things related to them, and the children themselves adding up to 96% of all the instances of Mrs. Weasley’s ‘goal’, the clauses show that the main and perhaps only occupation of Mrs. Weasley has to do with her children. Some of the clauses that show Mrs. Weasley fulfilling her maternal duties are provided in Table 4.10.

Table 4.10 Examples of Material clauses where Mrs. Weasley interacts with her children or provides for them

HP#	Line#	Actor	Process: material	Goal	Circumstance
2	10	Mrs.Weasley	conjured up	a sumptuous dinner	-
3	10	Mrs.Weasley	kissed	all her children	-
4	91	Mrs.Weasley	set	the potion	down on the bedside cabinet
5	53	Mrs.Weasley	had hung	a scarlet banner	over the heavily laden
6	106	Mrs.Weasley	tried to lessen	her[Hermione's] resemblance	to half a panda.

To put an emphasis on the fact that Mrs. Weasley is a giver in the relationship, the 'material' clause configuration where there is a participant 'recipient' particularly points out the function of children as the beneficiary of Mrs. Weasley's 'goal'. This participant type also enables us to see a variation of Mrs. Weasley's interaction with her children. While it is harder to detect other types of participant in the 'material' clauses such as 'client' which is beneficiary of services, the two clauses With a 'recipient' have been collected here.

Table 4.11 The Material clauses with Mrs. Weasley as 'actor' and children as 'recipient'

HP #	Line #	Actor	Process: material	Recipient	Goal
3	8	Mrs.Weasley	had sent	him[Harry]	a scarlet sweater with the Gryffindor
6	74	Mrs.Weasley	pressed	him[Harry]	a large slice of birthday cake.

The activity Mrs. Weasley is externally engaged in is looked up to as a reflection of her good maternal quality. What she has done for the children, along with a sense of her authoritativeness, creates her elevated status. Mrs. Weasley's righteousness is demonstrated in the 'mental' clauses. From Harry's perspective, the appearance of Mrs. Weasley means the diminishing of misdemeanor. She seems to originate as much fear as respect, as the children would avoid getting into trouble in front of her or they would not want her to know about their past misdeeds. If their siblings go out of their way, for example, the children would readily report to her to seek resolutions. According to the following clauses, Mrs. Weasley sets an example

of propriety for her children and is highly thought of. In the last item, it is implied that Mrs. Weasley's existence usually has an influence over the children's behavior.

Table 4.12 Some Mental processes that deem Mrs. Weasley respectable

HP#	Line#	Senser	Process: mental	Phenomenon
4	59	Harry	knew	he[Malfey] would never have dared say in front of Mrs.Weasley
4	76	She[Mrs.Weasley]	had always refrained from	criticizing the Dursley in front of Harry
5	132	[Harry]	could not think	Mrs.Weasley silly.
6	61	Harry	was astonished to hear	Hermione talking about Mrs.Weasley like this
7	71	he[Harry]	did not even care much	that Mrs.Weasley was there

This side of Mrs. Weasley could make her a mother mentor from whom Harry could learn politeness and tact. Like the guiding female who is not a biological mother of the children in Wollstonecraft's *Original Stories* and in Barbauld's *Lessons for Children*, Mrs. Weasley is not Harry's real mother but educates him with the practical knowledge that helps him grow as a person. Because Harry is an orphan with no parents to teach him about such things as personal care and social manner, she is the one adult in the stories who treats him like a son and gives him a sort of home lessons not without all the flaws of any parental over-protectiveness. The concerns that she has for her own children seem to apply similarly to Harry. But since he is a friend of her child, Mrs. Weasley may not feel having the same liberty to correct Harry or to use imperatives with him. In her interactions with Harry, I found that she uses *dear*, a term for not only expressing endearment but hedging, which rarely occurs with her own children. Analyzed from the concordances, the first two 'verbal' projections in Table 4.13 give particularly clear testimonies of good motherhood. Instead of ignoring the child's mistakes, Mrs. Weasley tells him instructively the right way to talk. The context has been checked that her words mean positively. For the rest of the clauses, the comments and responses express clearly her care about his feelings. The statements in which she addresses Harry this way therefore provide a means through which Mrs. Weasley's characterization as a good mother and guidance giver can be recognized.

Table 4.13 A pattern of "dear" in Mrs. Weasley's Verbal projections showing kindness and good guidance

HP #	Line #	Projection	Sayer/ Process: verbal	Process: verbal/ Sayer	Receiver/ Circumstance
2	43	'And you must speak clearly, dear '	Mrs.Weasley	told	Harry
5	115	'Professor Snape, dear '	said	Mrs.Weasley	reprovingly
4	32	'they'd bring out the color of your eyes, dear '	said	Mrs.Weasley	fondly
7	44	'Oh, it's nothing, dear '	she[Mrs.Weasley]	said	fondly
7	51	'Harry, dear , everyone's awfully hungry'	Mrs.Weasley	said	tentatively
7	9	'Oh, don't be silly, dear !'	said	Mrs.Weasley	at once

Seeing that Mrs. Weasley's 'verbal' processes can be revealing about her interaction with the children, as it is her most frequent type of representation and a common means of lending parental advice, her speeches are further probed for illustrations of her goodness. I targeted the word *right* in her 'verbal' projections which could occur when she tells her children to do "the right thing". A handful of concordances were found when the word was searched with the co-text *Mrs. Weasley*. Narrowed down to only when *right* is said by Mrs. Weasley, the data was found with only one line where it means 'correct' or 'approved': '*And they're quite **right***', said Mrs. Weasley. A few other connotations include 'immediately' as in *you two come **right** after us*, 'fine' or 'problem-free' as in *it's all **right*** and *We've done all **right***, and an exclamation as in *Well... all **right***. In the majority of the uses of *right*, the word connotes 'safe and sound' by the question "all right?" as shown in Table 4.14. Therefore, it turns out that *right* is not a routine expression for disciplinary purposes. From these statements, Mrs. Weasley does not seem too scrupulous. The frequent meaning of her *all right* in a question rather suggests gentleness and care for the others' well-being.

Table 4.14 A pattern of "all right ?" in Mrs. Weasley's Verbal projections showing her parenthood and care for the family

HP #	Line #	Projection	Sayer/ Process: verbal	Process: verbal/ Sayer	Receiver/ Circumstance
5	3	‘Everything all right , Arthur?’	asked	Mrs.Weasley	-
5	77	‘Harry, dear, are you sure you’re all right ?’	said	Mrs.Weasley	in a worried voice
5	82	‘Are you all right , Harry, dear?’	whispered	Mrs.Weasley	-
6	38	‘Everyone all right ?’	said	Mrs.Weasley	-

In addition, Mrs. Weasley’s mentioning of time could indicate how she allocates it and what can be deemed most important to her as a mother. In a monochronic culture, where people’s lives are structured by time schedules and time is valued highly, the way Mrs. Weasley recognizes time in her speeches sheds light on her mindset and the degree of her strictness or flexibility. Previously, Goatly (2004) noticed that the words *time* and *late* are salient in the concordances of the *Harry Potter and The Philosopher’s Stone* corpus. In the sample of his findings that locate *time* mostly in conversations, Hagrid likes eating and drinking with companies and Harry wants to have more time with his friends (based on Goatly, 2004, p.147). Just as the study shows that the usage or demand of time can give some idea about the characters, a pattern of the word *time* in Mrs. Weasley’s conversations with her family illuminates her motherhood. Table 4.15 suggests that Mrs. Weasley is not concerned about time for herself. When she talks about it, time is not her own but her children’s or her family’s (except for the one instance where she specifies that time is hers as in ‘her past’- ‘*She was here in my time*’, said Mrs. Weasley). Taking responsibilities in a selfless manner as those virtuous traditional mothers, she seems to be quite strict with how her children manage with time. The last two items in the table present *time* in the sense of ‘experience’, where we can also see her good wishes for her children.

Table 4.15 A pattern of "time" in Mrs. Weasley's Verbal projections showing her selflessness

HP #	Line #	Projection	Sayer/ Process: verbal	Process: verbal/ Sayer	Receiver/ Circumstance
3	2	'...properly, Ron, because we won't have much time '	Mrs.Weasley	called	down the table
4	88	'Look at the time '	Mrs.Weasley	said	suddenly
5	10	'I hope the others make it in time '	said	Mrs.Weasley	anxiously
5	100	'Nearly time for bed, I think'	said	Mrs.Weasley	on a yawn.
4	5	'Well, have a lovely time '	said	Mrs.Weasley	-
4	67	'Yes, well, he passed the second time '	said	Mrs.Weasley	-

There are however vague cases where Mrs. Weasley's disciplinary checking is less distinguishable from her wrath. It is obvious from the projections comprising time in Table 4.16 that the subjects of her comments are unpleasant. The individuals who upset her seem to deserve a reproach. As a mother, Mrs. Weasley would be executing her reprimand for the right reason. But since these words are not always meant to be directed at the wrongdoer but to be shared with many hearers, they could be more humiliating than improving. Judging from the context of the speeches, Mrs. Weasley seems to be acting on frustration and it would not sound wise to give someone a disciplinary lesson in such a mood. Similarly, Table 4.17 shows Mrs. Weasley's abrupt interferences when the children seem to get carried away with inappropriate topics or pointless arguments. Her saying 'that's enough' bears two-way interpretations. On one hand, it reveals that the mother embodies the authority to shape her children's behavior. On the other hand, she easily loses her temper with her children's mischief.

Table 4.16 A pattern of "time" in Mrs. Weasley's Verbal projections, half-showing her intolerance

HP #	Line #	Projection	Sayer/ Process: verbal	Process: verbal/ Sayer
4	56	'What have they done this time ?'	said	Mrs.Weasley
5	188	'For the last time , Mundungus	called	Mrs.Weasley
6	98	'have to go through that every time you come home'	said	Mrs.Weasley

Table 4.17 A pattern of "that's enough" in Mrs. Weasley's Verbal projections, half-showing her intolerance

HP#	Line#	Projection	Process: verbal/ Sayer	Sayer/ Process: verbal	Circumstance
3	3	'I said that's enough '	said	Mrs.Weasley	-
3	12	' That's enough , now'	said	Mrs.Weasley	-
5	14	' That's enough , Fred, George, Ginny!'	said	Mrs.Weasley	-
5	34	' That's enough '	said	Mrs.Weasley	crossly.
5	142	' That's enough '	Mrs.Weasley	spoke	from the shadows behind the door.

4.2.2 The repulsive mother

Although a vast majority of Mrs. Weasley clauses portray her with motherly goodness, the whole corpus is not devoid of the representation of her negative side. Mrs. Weasley does not always maintain her respectable look. Her repulsiveness similar to that discussed in Section 2.1.2.5 is shown not in how she treats her children in action but in her speech interactions with people around her. From the way she converses, Mrs. Weasley can appear conflicting, controlling, and threatening. Even though she could mean well, it could hurt the children's pride or scare them. As opposed to being mild in her words, the snap of her responses is a manner that one would not expect of a traditional kind of divine mother. This can also be found in how she carries herself. The behaviors or countenances that are uninviting all contribute to the negative image that would be best for the children to avoid.

In 'verbal' clauses, Mrs. Weasley lets herself show her debasing emotional weaknesses in the loud processes *shouted*, *yelled*, and *cried* and the use of the exclamation mark. Comparable between Tables 4.18 and 4.19 below, these strong 'verbal' processes seem to exhibit more aggressiveness than the process *said* even with a hackle-raising circumstance of manner. Maybe this is why only a few strong processes are needed in the stories. While these processes sum up to 16 from all the 243 'verbal' clauses, there are a countless number of *said*. However, in my opinion,

the experience of these threatening ‘verbal’ processes could influence our reading of more of Mrs. Weasley’s speeches. The loudness and rashness generated by the former potentially molds our perception of how Mrs. Weasley talks in general.

Table 4.18 A pattern of Mrs. Weasley's loud Verbal processes

HP#	Line#	Projection	Process: verbal	Sayer	Circumstance
2	34	‘...DO WITH TAKING A LEAF OUT OF PERCY’S BOOK!’	yelled	Mrs.Weasley	-
3	16	‘Arthur, quickly!’	cried	Mrs.Weasley	-
5	47	‘Fine!’	shouted	Mrs.Weasley	-
7	54	‘She’s sixteen!’	shouted	Mrs.Weasley	-
7	64	‘OUT OF MY WAY!’	shouted	Mrs.Weasley	to the three girls

Table 4.19 A pattern of repulsive circumstances of manner in Mrs. Weasley's Verbal clauses

HP#	Line#	Projection	Process: verbal	Sayer	Circumstance
3	14	‘Arthur, the truth would terrify him!’	said	Mrs.Weasley	shrilly
4	26	‘Everyone wears them, Ron!’	said	Mrs.Weasley	crossly
4	81	‘Skeeter goes out of her way to cause trouble, Amos!’	Mrs.Weasley	said	angrily
5	45	‘He’s as good as,’	said	Mrs.Weasley	fiercely
6	88	‘Stop calling her that, Ginny’	said	Mrs.Weasley	sharply

In separate tables, the choices of process could give us differing impressions of Mrs. Weasley. Regardless of the length of speech, Mrs. Weasley in the bottom group seems to be more conscious and not demonstrating as much of automatic reflex. Since the ‘circumstance’ only provides descriptive features of the event like her attitude, it is largely left to the reader’s judgment about how much the ‘sayer’ is stirred and perhaps how contorted her lips are. On the contrary, Mrs. Weasley in the top group makes urgent calls with unmistakably rising voices. She does not seem to be able to keep her anxiety in control. But because in the texts the ‘verbal’ clauses are not grouped in organized clusters, the spread of the few but strong processes across the corpus could generate the feeling that it is her nature to be belligerent.

As the discussion has now shifted from the meaning of the clause content to how they are functionally represented, Mrs. Weasley's aggressive speeches as found in the 'verbal' clauses are reinforced by her spoken 'behavioral' processes that are likened to those of animals. Metaphorically, the words *snarl*, *roar*, *bark*, and *bellow* have been used to describe the manner with which the 'projection' is carried out. Because the focus is on the person's behavior instead of her referential status, these processes are considered 'behavioral' rather than 'verbal'. With the 'behavior' being Mrs. Weasley, they especially attract attention because it is quite outrageous to see a female character who is also a mother so crude as to be identified with animals. These seemingly masculine manners degrade her maternal image. Although these four processes appear in only 5 instances from the total of 115 'behavioral' clauses, their unlikely uses are marked. Once we have come across them, it is difficult to forget her savagery construed by these clauses.

Table 4.20 A pattern of Mrs. Weasley's aggressive Behavioral processes with a projected speech

HP #	Line#	Projection	Behavior/ Process: behavioral	Process: behavioral/ Behavior
4	47	'You stay where you are!'	snarled	Mrs.Weasley
5	21	'WILL YOU LOT GET DOWN HERE NOW, PLEASE'	Mrs.Weasley	bellowed
5	102	'SHUT UP!'	roared	Mrs.Weasley.
5	127	'Watch me'	snarled	Mrs.Weasley
7	82	'Ginny!'	barked	Mrs.Weasley

Another metaphorical process that downplays Mrs. Weasley's gentleness is *snap*. It suggests rudeness in some instances and intolerance in others. For their uncaring tone of reprimand, these speeches of Mrs. Weasley could detrimentally lower the children's self-esteem and willingness to consent. As with the previous 'behavioral' processes, there are not many of them in the corpus which are presented here in Table 4.21.

Table 4.21 A pattern of "snap" as one of Mrs. Weasley's Behavioral processes with a projected speech

HP #	Line #	Projection	Behavior/ Process: behavioral	Process: behavioral/ Behavior
2	23	'You will not'	snapped	Mrs.Weasley
2	38	'You keep your mouth closed while you're eating!'	Mrs.Weasley	snapped
3	7	'...want to set a better example for your sister!'	snapped	Mrs.Weasley
4	13	'not of age and you hadn't passed your test'	snapped	Mrs.Weasley
4	38	'Never. Fine'	snapped	Mrs.Weasley
5	11	'George, be quiet'	snapped	Mrs.Weasley

Seen from the third-person narration, half of the 'relational' clauses with such processes as *look*, *seem*, *become*, and *be* characterize Mrs. Weasley with a fall from the saintly mother. Her divergence from the composed Victorian mother is straightforwardly shown in the qualitative 'attributes'. Partly because the other half of the 'relational' clauses that are not shown here pertain to a mix of her physical states, whereabouts, and few nice attributes, the overall 'relational' description of Mrs. Weasley is almost uniformly unpleasant. This type of representation, though small in number, could have a distinct impact on the reader's conception of Mrs. Weasley. Her unloving attributes, as in this list (Table 4.22), create an image that not only contradicts but overshadows her right-mindedness that we are able to gather from the 'verbal' and 'material' processes of good motherhood above.

Table 4.22 A pattern of Mrs. Weasley's repulsive attributes in Relational clauses

HP#	Line#	Carrier	Process: relational	Attribute
2	6	Mrs. Weasley	was	beside herself with fury
4	63	Mrs. Weasley	looked	stern
5	126	She[Mrs. Weasley]	sounded	rather uneasy
6	103	she[Mrs. Weasley]	seemed	very tense
6	121	[Mrs.Weasley]	seemed	a little flustered

As illustrated, both Mrs. Weasley's nice and mean faces show up alongside each other. All of them are however directed at the children for whom she wishes the best. Mrs. Weasley's character could therefore be defined by the term *fuss*, which means 'unnecessary excitement or concern' and the quality of being 'hard to please' by the *Oxford Student's Dictionary*. In the Harry Potter corpus, the

‘behavioral’ process *fuss* is especially catchy. Their three instances among the clauses could cover most of what the majority of them are telling us. The mother can be excessively worried about her children, and never about her own affairs. These clauses could stand to depict her characterization.

Table 4.23 The process "fuss" in Mrs. Weasley's Behavioral clauses

HP#	Line#	Behaver	Process: behavioral	Circumstance
2	14	Mrs. Weasley	fussed	over the state of his socks
4	122	Mrs. Weasley	would fuss	worse than Hermione
5	121	[Mrs.Weasley]	started fussing	with his T-shirt

Due to the process function, the former image of the moral nurturer may have now been replaced by the fresh impression of the fussy mother. Perhaps we have already been prone to believe that Mrs. Weasley fusses; the analysis merely helps point out the idea in a systematic way. The reason why certain representations of Mrs. Weasley through her ‘relational’ attributes and ‘verbal’ processes work effectively could be the utilization of the strong verbs and their repetition. Although there are only a limited number of the clauses that construct Mrs. Weasley as a fussy mother, they are better remembered than the common ‘verbal’ process *say*. Therefore, the process choice seems to be crucial to the representation compared, noticeably, to the content of the ‘projection’. Though what Mrs. Weasley says could be gleaned and grouped together, coming down to a conclusive pattern would be a task that takes conscious efforts. On the other hand, the process term gives a relatively clear explanation of what someone is doing and, by the descriptive form, how much energy is put in. Our attention is then likely to be drawn to the impactful processes leaving the other ones in the background, just as the only clauses that seem to be visible to us are the repulsively aggressive ones. As conscious readers, we could allow ourselves to do the mother justice by seeing through the cloud of temper, of the process, and appreciating her discipline, in the content and the participant function, for taking care of her many children. This account of form in turn legitimizes our use of the Systemic Functional Grammar as a tool to reveal the relevance of functional representation to its literary effect, and to avoid the danger of the trap of form to our attitude.

4.3 The consistency of Mrs. Weasley's maternal characterization across the three phases

While the process types have helped with the interpretation about Mrs. Weasley's characterization, the analysis results considered together with the discovery of the clause frequency in the seven Harry Potter sub-corpora entail another interesting question: How are her character's clause representations that concentrate in some books and not in the others influenced by the plot? In this enquiry lies the curiosity about Mrs. Weasley's maternity, whether it is subject to change across the plot. Mrs. Weasley was then put to an analysis with a specific focus on her motherhood at different phases. And because these stories work gradually toward Harry's meeting with and finishing off of Lord Voldemort, the corpus has been divided into three sub-corpora according to the strength of menace: Phase One (Books One, Two, and Three) where Voldemort is only rumored to be in return, Phase Two (Books Five and Six) where his rejuvenation results in a clear divide among the wizards, and Phase Three (Books Four and Seven) where the duels between Harry and Voldemort take place.

In *The Sign of the Dark Lord*, *The Rise of the Dark Lord*, and *The Duel with the Dark Lord* sub-corpora, the frequency records are expectedly similar to those for the seven sub-corpora. In descending order of frequency, Mrs. Weasley's appearance is presented in 'verbal', 'material', 'behavioral', 'mental', 'relational', and 'existential' clauses. In every clause type, except for the 'existential' one, there is a similar pattern of the frequency movement among the three sub-corpora. Illustrated in Table 4.24, the frequency of Mrs. Weasley clauses starts off low, due partly to her near absence in Book One. But when *Sign* turns into *Rise*, her frequency sees a spike. The number drops slightly in *Duel* where she takes a little step back in appearance. How Mrs. Weasley's maternity is conveyed through the plot has been analyzed to answer the question of consistency. The grammatical findings can be measured against the frequencies in Table 4.24 here which can be taken as the plot.

Table 4.24 Frequency of the clauses with the type ‘Mrs. Weasley’ in the three sub-corpora generated

Sub-corpus/ Clause type representation	Verbal	Material	Behavioral	Mental	Relational	Existential	Total
<i>The Sign of the Dark Lord</i>	32	25	11	6	5	0	79 (13%)
<i>The Rise of the Dark Lord</i>	124	88	64	32	16	1	325 (52%)
<i>The Duel with the Dark Lord</i>	87	63	40	14	13	0	217 (35%)
Total	243	176	115	52	34	1	621

4.3.1 Is Mrs. Weasley consistent with her mothering?

Mrs. Weasley’s morality becomes clear from the analysis interpretation. Being nice and disciplined, Mrs. Weasley is shown to never resign from the role of the mother of the traditional kind. Since she does not have an outside profession, her children always find her at home engaged in housekeeping. Mrs. Weasley can be seen having a range of interactions with her children and most of her clause representations indicate parental care. On the other hand, any opportunity that she puts her hand on public affairs seems to be checked by the men who take little regard of her sensitivity. This way of portraying how Mrs. Weasley relates to other people emphasizes the higher importance of mothering in her character.

To evaluate the extent to which Mrs. Weasley’s motherhood is consistent with the plot, her ‘material’ and ‘mental’ clauses were investigated in the three sub-corpora. The other clause types including ‘verbal’, ‘behavioral’, and ‘relational’ do not unfortunately have the clause participant functions that clearly and quantifiably specify the connection between Mrs. Weasley and her children, although it can be inferred from the content. More directly, ‘actor’ manipulates ‘goal’ in ‘material’ clauses. Where Mrs. Weasley is ‘actor’, the ‘goal’ can suggest her maternal caring. In times of *Sign*, Mrs. Weasley’s ‘material’ clauses with her ‘goal’ of either food, children, children’s belongings or things related to the children, or household items have a frequency of 8. The count leaps to 32 in *Rise* which drops by forty percent to 19 in *Duel*. Just like the trend we see in the total frequency of Mrs. Weasley’s appearance, these ‘material’ clause representation starts lowest in the first sub-corpus, peaks in the middle, and falls back moderately in the final one to not as low as initially. With proportionally the same intensity in all the types of

representation, the instances of her action that are obvious representations of good motherhood thus align with all the instances of Mrs. Weasley that contribute to how significant she is to the stories. A contradictory finding would be that she is not found interacting with a child-related 'goal' at all in a sub-corpus. By the 'material' clauses, we then arrive at a consistency of Mrs. Weasley's characterization as a moral traditional mother.

Since the Victorian tradition has established that the moral mother stays close to her children, the perceptive 'mental' clauses could be investigated on top of the 'material' clauses. Literally being in touch with the children through 'material' processes, Mrs. Weasley also proves not to be an emotionally distant character in 'mental' processes. She, as not just a service provider, demonstrates a heart in her duty. The caretaking in turn receives a kind of reciprocal attention from her children. Through the viewpoint of Harry, who shares with us his perception, the movements and behaviors of Mrs. Weasley usually cause heads-up. The children's 'mental' phenomenon exhibits the instances where they not only get the experience of Mrs. Weasley but also show their underlying conscience that she is someone important. Mrs. Weasley as part of the phenomenon as such is found in all the three sub-corpora.

Table 4.25 A Mental clause in the "Sign" sub-corpus with Mrs. Weasley in the Phenomenon

HP #	Line#	Phe-	Process: mental	Senser	-nomenon
3	23	footsteps	told	him[Harry]	that Mr. and Mrs. Weasley were climbing the stairs.

Table 4.26 Some Mental clauses in the "Rise" sub-corpus with Mrs. Weasley in the Phenomenon

HP #	Line#	Senser	Process: mental	Phenomenon
5	16	Harry	distinctly saw	her[Hermione] throw a reproachful look at Mrs. Weasley at these words.
5	130	they	heard	Mrs. Weasley shriek
5	133	he[Harry]	saw	Mr. and Mrs. Weasley, Sirius, Lupin and Tonks sitting there

HP #	Line#	Senser	Process: mental	Phenomenon
5	173	All of them	could hear exactly	what Mrs.Weasley was shouting at the top of her voice.
6	10	He[Harry]	could see	Mrs.Weasley and the grim-faced Auror casting the pair of them [Harry and Mr. Weasley] suspicious looks
6	35	[Harry]	looked around to see	Mrs.Weasley gazing, dumbfounded, at the poster.
6	36	Harry	saw	Mrs.Weasley glance at the clock in the washing basket
6	47	He[Harry]	could not help noticing	now Mrs.Weasley, Hermione, and Ginny were all determinedly avoiding one another's gaze
6	110	[Harry]	saw	that Mrs.Weasley was not alone

Table 4.27 Some Mental clauses in the "Duel" sub-corpus with Mrs. Weasley in the Phenomenon

HP#	Line#	Senser	Process: mental	Phenomenon
4	6	he[Harry]	saw	Mrs.Weasley and Bill standing in front of the fire-place
4	9	he[Harry]	could see	the fuzzy outlines of Mrs.Weasley and Bill close by
4	19	Harry	could just make out	Mrs.Weasley, Bill, Ron, and Hermione applauding Fleur politely
4	20	Harry	saw	Mrs.Weasley, Bill, Ron, and Hermione grouped around a harassed- looking Madam Pomfrey
4	80	They[Harry and others]	saw	Mrs.Weasley rummaging anxiously in the drawers
7	3	[Harry]	saw	Mrs.Weasley and Ginny running down the steps by the backdoor
7	7	Harry	saw	Mr.Weasley exchanged a worried look with Mrs.Weasley

Regarding the consistency of her sensed presence, the frequency of these clauses which is 1 in *Sign*, 9 in *Rise*, and 7 in *Duel* looks reasonably in line with Mrs. Weasley's appearance in the three phases of the plot. As her participation in the 'phenomenon' can be a measure of her proximity to the children, the frequency of these 'mental' clauses manifests her motherhood across the plotline. Along with her 'material' representations, her 'mental' representations as 'phenomenon' are

consistent with her total clause representations. How the number of her representations fluctuates in the three sub-corpora can therefore be explained from the tables above. When people are still uncertain about Voldemort's return in the *Sign* sub-corpus, the one item indicates her near absence. Once it has become surer of a matter in *Rise*, fear overcomes the wizarding community. There, all the adult wizards have to embark on a plan which involves the relocation of the Weasley family to a base station or their adjustment for turning their own house into one in the later books. Having a lengthy stay close by Mrs. Weasley, Harry could take a special note of her who seems to be singled out by intentional observation. The number of phenomenon subsides in *Duel* where she is mostly portrayed as part of a group. As both a witness and a fighter in duels, Mrs. Weasley stays far apart from her children in a space that is likened to a combat field. As a result, she is one of those people in Harry's surroundings free from his person-specific scrutiny.

The distance between Harry and Mrs. Weasley does cause a variation in her frequency of representation. But with a closer look at the process in each phenomenon sub-clause, the shift in Mrs. Weasley's behavior might add onto this rationale. In fact, the clause content can give a more precise explanation for the frequency pattern. Although Voldemort's immateriality in *Sign* means that little urgency is incurred on Harry to go on a journey and so he can spend uninterrupted summers at The Burrow, the rare phenomenon of Mrs. Weasley can be found in this sub-corpus. This incongruity suggests that the number of these 'mental' processes is quite independent from the distance between Harry and Mrs. Weasley. Instead, it is the growth of menace that seems to enlarge Mrs. Weasley's part in the phenomenon. The fear that reaches its summit in *Rise* shows in the highest frequency of her being sensed; and when nerves is replaced by readiness to fight the frequency sees a decline.

Given its tendency in the three sub-corpora, the intensity of Mrs. Weasley's representation in the 'material' and the 'mental' clauses thus aligns with the degree of her fear. Based on the analysis of the clauses together with in-text situations, Mrs. Weasley's sensitivity plays a leading role in her characterization. As a mother, she provides for her children the care that they need but not without sentiment. In deeper fear, she tends to connect more with the children and also to be the object of Harry's gaze more often. Mrs. Weasley's visibility therefore correlates

with her suppressed fear. This finding does not conflict with the traditional mother's image in which emotional weakness is a dominant feature that forbids the mother from public engagement. Despite Mrs. Weasley's changing frequency of appearance, the good moral mother is sustained in this character. Considering the plot, her characterization is made more realistic by the fluctuation.

4.3.2 Is Mrs. Weasley a consistently fussy mother?

On the opposite end, Mrs. Weasley falls under the repulsive mother category. More accurately, she seems to be a fussy mother who demands that everything is right about her children. Because Mrs. Weasley mostly appears in the house within the surrounding of her children, her attempt to make things perfect for them could make her look obsessed with mothering. At the same time that she intensively cares for the family members, there demonstrates her verbal aggression and roused behaviors. The contradiction between her actual expression seen from the outside and her intention therefore gives rise to the image of a fussy mother, whose will fails to be accomplished due to the limitation of her own capacity and available means.

With some huge exception, the 'verbal' and 'behavioral' processes that show Mrs. Weasley's fuss maintains about the same intensity regardless of the plot. No matter what situation she is in, Mrs. Weasley seems to *shout*, *yell*, *cry*, and metaphorically *snap* with verbal projections. Her behavior is also put outspokenly in the process *fuss* evenly across the three sub-corpora. However, when it comes to the vast majority of her verbal projection of the process *said* with an attached 'circumstance' of manner, not as many of these clauses can be found in *Sign* as in *Rise* and in *Duel*. The factor of plot situation likely contributes to this remarkable difference which cannot be observed in the "fussy" processes just mentioned. In Tables 4.28 and 4.29, the frequency of these clauses within the three phases can be considered.

Table 4.28 Frequency of the “fussy” processes in the three sub-corpora

Process type	Process word	Frequency of item(s) in each sub-corpus		
		Sign	Rise	Duel
‘verbal’	shout yell cry	4	5	6
‘behavioral’	snap	3	1	2
‘behavioral’	fuss	1	1	1
Total		8	7	9

Table 4.29 Frequency of the insertion of negative, positive, and any circumstances of manner with the process “said” in the three sub-corpora

Process type	Process word	Frequency of item(s) in each sub-corpus		
		Sign	Rise	Duel
‘verbal’	said (with top-frequency negative circumstance of manner: sharply, distractedly, angrily, crossly)	0	7	7
	said (with top-frequency positive circumstance of manner: brightly, fondly, gently)	0	2	5
	said (with circumstance of manner)	3	35	24

The seriousness of situation could deceitfully influence our understanding about Mrs. Weasley’s fussiness. According to the tables above, the negative circumstances of manner of the process *say* occur more frequently than the positive ones in both *Rise* and *Duel*. Of course, the Dark Lord’s revival does not invite smiles. In a similar attitude, we can find more of her fierceness when she speaks through the ‘behavioral’ processes *snarl*, *roar*, *bark*, and *bellow* in the later two phases (see Table 4.30). During these times, she also utters softly by the process *whisper* and shows her fragility in *scream* and *sob*. The aggression, trepidation, and breakdown presented in Table 4.30 however do not straightforwardly indicate that Mrs. Weasley fusses, though their reinforcement to the fuss may come by with the implication that things are harder to manage. Altogether the conclusion we could comfortably reach would be that her mood is worsened in the face of the Dark Lord, but more reluctantly could we refer to it as fussiness.

The plot progression is simply irrelevant and hardly a variable of a fussy personality. Unlike the social psychology on a large scale such as panic, fear, and enthusiasm, the repulsive fuss is an individual quirk that maybe shared with

others but has a day-to-day or moment-to-moment changing interval. Whether the fuss will last long or short depends on the individual and not on the macro-phenomenon. Therefore, the occurrences of the negative ‘verbal’ circumstance at certain phases do not always imply fuss; and in fact, logically to say that the image of the fussy mother changes by the plot situation would be misleading. If any fuss happens, it can still be situational but at a personal level. This conclusion can be supported by the unpredictable frequency trend in the processes that are indicative of fuss in Table 4.28 above, which actually indicates her constant fussy habit.

Table 4.30 Frequency of Behavioral and Verbal processes showing responses to threat in the three sub-corpora

Process type	Process word	Frequency of item(s) in each sub-corpus		
		Sign	Rise	Duel
‘behavioral’	snarl roar bark bellow	0	3	2
‘verbal’	whisper	0	10	5
‘behavioral’	scream sob	0	7	6
Total		0	20	13

While a pattern of Mrs. Weasley’s fuss cannot be fruitfully formed within the data, the frequency recorded in Table 4.30 pushes the claim further that she is a sensational mother as traditionally acknowledged. Though her intermittent fussiness seems to have no relevance to the plot, Mrs. Weasley displays high-strung behavioral and verbal expressions in an observable pattern in the corpus. Only in *Rise* and *Duel* do these clauses show up; so it can be gained that Mrs. Weasley’s devastating fear causes her mood to swing. In an unstable state, Mrs. Weasley becomes a ‘phenomenon’ in Harry’s sensing more frequently at these phases. The number of her representations overall soars because of fear. Normally at the rear, the mother seems to be arisen when fatality jeopardizes her family.

With the help of Transitivity and Corpus, it has been revealed that Mrs. Weasley is a heroic heart largely overlooked in these popular stories. She suffers when her children’s lives are at risk. Figuratively, death does not go along well with birth and maternal protection. Harry’s journey toward the acceptance of death would thus give a partial lesson if learned exclusively of the knowledge about Mother’s

worries. It may not be until one realizes about selflessness of others that one can become selfless oneself. The readiness to give up the thing one holds dearest, one's life, surpasses such petty sacrifice as lowering one's dignity and taking on a task that is not one's choice. Something that every one of us has witnessed, at least in the Harry Potter series, maternal instincts move mothers to serve their children even if that means the end of their lives. For the ones who give without being asked for and without expecting any returns, little things may be done. But most precious are those gracious treatments initiated by gratitude. Against any one's inherent will, these small deeds are rooted in the consideration of others that fosters the bigger action as that of a hero. So being a first giver, Mrs. Weasley inspires a sympathetic understanding of mothers. With fearfulness and fearlessness, as when this character duels with a devilish witch to save her daughter's life, it is more useless to calculate and compare her goods and bads than to see the essence of her involvement. While Mrs. Weasley does her best to protect her beloved children, Harry faces his loss of parents and the death of the other ones who come to replace them such as his godfather and the school headmaster. The maternal presence should then not be taken for granted, because when it is gone one could moan for its greatest giving and with regret that the small practice to make her happy was left undone.

The omnipresence of maternal love in these Harry Potter novels may not have been apparent until the examination of Mrs. Weasley's characterization. Through the lens of Transitivity processes, we could be disabused of wrong ideas about mothers in this children's literature. Mrs. Weasley is not just complementary to the saga but representative of the value indispensable to the children's growth. The emphasis is therefore not on the characteristics of the mother per se but on the seldom spelled out significance of them. By selecting to study Mrs. Weasley who appears in relatively high frequency, we could understand the role of the stories' many mothers who show up now and then. Like Mrs. Weasley, they remind us all that there are families and mothers backing up the children and being emotionally involved in whatever they do. The results of the Transitivity analysis here resonate with that of Nguyen (2012) which looks into the heroic mother narrator in a short story, except that my focused character Mrs. Weasley is not a protagonist. Whereas the internal struggle of the mother in the short story is made unclear by indirectness, our difficulty

to recollect about Mrs. Weasley is triggered by general inattentiveness to her role. Because she is not one of the main characters, the application of Transitivity on her clauses becomes especially instrumental to our eventual discovery of her characterization and the lesson from it.

Part of the reason, it turns out, why we tend not to recognize the influence of Mrs. Weasley is the short of ‘material’ clauses as a dominating type of her representation. Even though we may take it that the mother has carried out many deeds that benefit the children, the way the language represents her in the narrative seems to hide her action. In effect, her benevolence is subdued and we could feel that she does not matter much to the stories. This manipulation of language that results in the blur of action has been similarly found in the previous studies that adopted the Transitivity framework to investigate the issue of power in literature. As an exemplary case by Ji and Shen (2005), the mitigation of violence of *The Double Hook*’s protagonist owes to the avoidance of his representation in the form of ‘actor’ processing upon the ‘goal’. The action enacted by those who take the major participant role as ‘sayer’ like the townspeople in “A Rose for Emily” and the rich people in “The Doll’s House” can also be a verbal one that has an impact on the main character (Song 2013; Jeet 2016). Because it may not be obvious, the Transitivity analyses give interesting insights into the real agent who takes control and drives the plot. In the same way, Mrs. Weasley exemplifies those mothers whose ‘verbal’ processes lead in their portrayal. Most clearly visible in their ‘verbal’ projections, they guide and protect their children from murder. But, unfortunately in this kind of representation, as opposed to ‘material’ processes, their projected voices may not be given enough weight as a contributing factor to all the important senses of action. Nurturing and giving guidance to the children, Mrs. Weasley is somehow viewed less so owing to the method of presentation of how she does it.

As one might expect, maternity does not vanish with changes in situation though the mother’s role may go through some adjustments. Corpus techniques i.e. sub-corpora generation have made it possible to investigate Mrs. Weasley’s characterization against the plot events. Her Transitivity profile maintains quite constant, yet the number of the counts that fluctuates across the series proves the effect of the plot-internal context on her characterization. The mother can be more or

less visible according to what happens to the children, as the genre commands. The extent to which she is spotted or to which she plays a role turns out to depend not on herself but on the complicated events in the stories. Therefore, we would not have benefited from a corpus investigation of this character by looking at her linear development as how Hardstaff (2015) has done focusing on Cassie in *Roll of Thunder, Hear My Cry* whose knowledge about racial discrimination increases chapter by chapter. The young protagonist's characterization can be studied at linear phases given that her transformation results from more life experience. The short novel *Eveline* exhibits a more problematic case. Although the protagonist's progressive development is clear there are no chapters to mark the phases' endings. Stubbs (2001) therefore uses lexical contour to indicate three possible mental states of Eveline and compares the language in them. For Mrs. Weasley, it would have been burdensome to label the significant parts of her into phases. Mrs. Weasley may, in fact, be constantly insignificant. As an alternative to the usual linear investigation, the current study sequenced her character development selectively by the plot event. The three crucial phases with rising levels of the villainous menace were identified. As it turned out, danger and fear cause a higher frequency of her recognizability. Such a way of accounting for the fictive environment in order to generate sub-corpora seems to have worked effectively with Mrs. Weasley, who is not a protagonist but whose relationship with the others is an especially dominant feature. Through the different scenarios, her maternal characterization is able to be understood in light of the complete series.

Based on how Mrs. Weasley is represented, the ideology behind the language rather than the style ended up being the core of the discussion. This can be contrasted to the past works in corpus stylistics where semantic field and word cluster are looked into. Examples of such analyses were conducted on the classics like Charles Dickens, Jane Austen, and Virginia Woolfe (Mahlberg 2010; Fischer-Starcke 2010; and Balossi 2014). Digging into style could greatly increase one's understanding about the literature that has some writing originality as certain parts of it, when carefully studied, can inform us about the character's behavior, social practice, and culture. These valuable findings point out the meaningful language patterns that are often blended in the literary texture and easy to slip out of the

reader's consciousness. In the popular genre, the modern reader may encounter different sorts of inventive styles. Joseph Conrad's work, for instance, expresses human corruption in abstract forms (Stubbs, 2015). The discovery of style in itself becomes an accomplishment to the interpretative effort, however not all corpus investigation yields intriguing findings about authorial style. Many novelists these days, like J.K. Rowling, employ normal accessible language, the uniqueness of which is harder to identify in the language. Thus, what linguists can find interesting in these widely read novels may not be, say, the choice of clusters but the choice of lexico-grammatical structures that conceal the author's worldview. In the same deductive manner as that of Goatly (2004) who has demonstrated that animals are exploited in the first book of Harry Potter sequels, this study has conducted a test for Mrs. Weasley's motherhood in the whole series and found some classifiable characteristics of hers. According to the types of mothers in literature I have derived from the previous studies, Mrs. Weasley's Transitivity representations suggest her presence with goodness and a bit of a temper. Although no specific parts with their meaning potential have been chosen for close consideration, the character Mrs. Weasley in her modes of representation has been a curious subject for the ideological inquiry.

CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS

As a reflection of this research undertaking, the final chapter summarizes the result findings, draws up methodological and pedagogical implications from the research, and discusses a few points arising from it. Besides the fact that the study of Mrs. Weasley's characterization could have valuable effects on one's worldview, a large theme engaged in the research is the application of linguistic techniques to reveal what normally invisible to the naked eye. It presents a neat procedure to enable intangible matters like maternity to be captured categorically and numerically. To move from text to practice, much of the future studies section discusses the concept of data-driven learning addressing how the availability of concordance data could help students learn grammar and literature.

5.1 Summary of findings

To discern how Mrs. Weasley is characterized in a variety of her representations, instances of Mrs. Weasley in Transitivity clause types have been identified and counted. The analysis found a predominance of Mrs. Weasley's representations in the direct modes as 'sayer', 'actor', and 'behavior'. In the fewer cases of indirect characterization, she takes the roles of 'phenomenon' and 'carrier' in 'mental' and 'relational' clauses in which Mrs. Weasley is seen through the viewpoint of the protagonist. The frequency of instances helps confirm the fact that the character gains a presence, being more alive than imaginative within the stories. When considered with the types of mother in literature derived from a number of previous literary studies, Mrs. Weasley can be seen as one of "the good mother" as well as "the repulsive mother". The good mother encompasses her portrayal as a caretaker and a disciplinary mentor. In speech, some significant patterns of word uses have been found in Mrs. Weasley's 'verbal' projections. In action, her children often appear as her 'goal' and 'recipient' of her kind deeds. In thought, the children's respect toward Mrs. Weasley can also be seen in her appearances in their 'mental' phenomenon. Once Mrs. Weasley is the sole focus in the representation as in the 'relational' and

‘behavioral’ clauses, with and without ‘projection’, the attributes and strong processes make it hard to reject her as one of those repulsive mothers. This is reinforced by the pervasive occurrences of the negative ‘verbal’ circumstances of manner. Given the good and the repulsive mother images, these interpretations of Mrs. Weasley thus bear a contradiction. They however fit reasonably with the plot. In the two sub-corpora *Rise* and *Duel* following mere hunches about the evil in *Sign*, Mrs. Weasley’s fear is transmitted in her ‘behavioral’ and ‘verbal’ aggressiveness flooding the data with loud processes. At these times of threat, not only her performances of maternal instincts but her overall frequency of appearance increases. In alignment, the ‘material’ and ‘mental’ clauses show a consistent connection between Mrs. Weasley and the children with the intensity proportional to her overall representation at the three phases. Her fuss, a repulsive characteristic that has been chosen to examine for its identifiability and quantifiability, seems to be constant having no logical relationship to the plot.

5.2 Research implications

5.2.1 Methodological implication

The corpus and Transitivity methods allow us to quantify and compare what normally sinks into unconsciousness. In this study, Mrs. Weasley’s maternity which has not been attracted much attention is put to a rigorous study as some characteristic of a substantive impact. Like a lot of our theories, her motherly nurturing and protecting nature is usually treated as a passing until it is pointed out in practical forms. In the long stretches of text as though a long travel through time, hard evidence of many forgotten instances can be collected with the help of the corpus software. Though their existence becomes more obvious by the search, the importance of these items may be not. Improving the search results that seem to be at random, the corpus technique of sub-corpora generation which breaks the text down into phases creates a systematic way to account for these findings. We can now acquire and compare the type frequency among the sections that may be formulated non-sequentially based on the plot. When organized thematically, these instances can be rationalized in terms of what happens in the story. To find out about certain ideas in the text, the inquiry can be pursued by a survey of specific linguistic choices. As

having been demonstrated, some patterns discovered within a pattern, a type, of Transitivity can be a proof of doubtful as well as doubtless opinions of some characteristics that are now technically assured. Providing a structured means to view and group data, the clause categorization and corpus investigation have a concretizing benefit moving the analysis of possibly negligible and slippery subjects onto a conscious level where in-text language incidents are put to the foreground. This is by no means limited to the issue of power but also other abstractions and feelings that may emerge from the stories. With the relatively unsophisticated story-telling, the message-surfacing methodology seems to find its comfortable place in the children's and young adult genre with long plot-intense stories, rather than in short works of language puns and plays for which the sub-corpora generation would be inconsequential and Transitivity might not be the most suitable approach for making interpretative statements.

5.2.2 Pedagogical implication

A corpus-stylistic examination of literary characters as that of Mrs. Weasley can potentially be developed into an innovative method for English as a second language teaching and learning. With the combination of lexicogrammar and literature, grammar can be made more meaningful and engaging while the language-based study of literature can lighten the interpretational burden for non-natives. This can be achieved by utilizing the literature corpus. Learners could discover for themselves lexicogrammatical patterns - how words are conventionally organized. For example, the 'mental' process *thought* is followed by a 'phenomenon' beginning with *that*; and the 'relational' process *seemed* is used before an 'attributive' adjective. When found in a pattern related to a character, the sense of language can be identified for manner, characteristic, and situation to inform characterization and the meaning in the literature. Selected from the real book data, the repetitions have double benefits by familiarizing learners with the lexicogrammar in actual use and simplifying the literary narrative in a way that can practically initiate and stimulate discussion among non-native speakers. Access to concordances could also turn the usual deductive way of learning where rules and theories are readily given by the teacher into an inductive one allowing learners to generalize about language and characters from patterns in the

data. The data-driven learning approach will further be discussed in the future studies section.

5.3 Points arising from the analysis

5.3.1 Limitations of interpretation and the theory

Halliday's Systemic Functional Grammar concerns highly with context. The participant functions must be understood within their textual environment so as to be meaningful depiction of events. The provision of this wholesome textual data is however beyond the scope of corpus software processing. Presenting text in short stretches, the concordance lines, wordlist, and list of collocates take the search items out of their immediate and wider contexts. In exchange for convenience, we therefore have to rely on our intuition to justify the function and meaning. In this study, some of the context information that not only allows us to see her pronouns but factors into the interpretation of Mrs. Weasley clauses went beyond the window size of 80 characters. To bring in more complete information, it was sometimes necessary to go back to the text file to look for the part that has been cut out. Admittedly, it was impossible to go through every clause and check for what may have been missed out. Another issue of this study is data coverage. I was unable to acquire every one of the instances that refers to Mrs. Weasley when the pronouns *she* and *her* are used. Even with the co-text search, such as *Mrs. Weasley* with a close proximity to *her*, the tool failed to filter out all the *hers* that do not refer to Mrs. Weasley and the overwhelming amount of data would cause a program freeze. Even though it is the nature of this type of research to be selective, the chances that a number of data about Mrs. Weasley have been left out could still pose a problem of completion.

Although the Transitivity system provides quite a structured framework to analyze the clauses, there are some lexical choices of process for which we cannot pin down about the Transitivity clause type. Even if context is sufficiently acquired, the undivided nature of lexicogrammar sometimes causes difficulty in filling the clause participants into the slots given by the theory (Thompson and Hunston, 2006). As Transitivity is a well-established framework adopted by many

researchers to test their hypotheses, it could be promising for this study given a proof of interrater reliability. Even so, some subjectivity in the validation cannot ensure that it will be free from doubt. From the feedback, some disagreements among the experts suggest that individual preferences play a role in the application of the framework. For consistency, I therefore declared in the methodology of this study certain practices for the grey areas, or what people may suppose so in spite of Halliday and Matthiessen's explanation (2014). However, those who are interested in replicating this research may or may not choose to agree with them.

In recurring patterns, the Transitivity categorizations of clauses have allowed the researcher to group Mrs. Weasley's representations and match them up with the different types of mother. However, such interpretation of these Transitivity analyses may not do the mother justice as the nuances in which patterns are not found are excluded from the discussion. Besides being a good and repulsive mother, Mrs. Weasley could also be identified with other types of mother at other moments. For example, she can be considered a manly mother in the scene that she saves her daughter outside of her own sphere. This portrayal did not get counted because there is insufficient data of the type. In any case, the two types of mother that has been discussed as characterizing Mrs. Weasley have given enough contradiction to see her as not a completely flat character. The fact that these mother classifications are supported by obviously different sets of clause type – the good mother mainly by the 'material' and 'verbal' clauses and the repulsive mother by the 'verbal' and 'behavioral' clauses – suggests a complexity of her characterization, the conflicting desires and consistent inconsistencies that has been mentioned in Section 2.3.1. Without expansive context, the Transitivity clause types that may seem oversimplifying aid us to see what stands out in her character. The reader's judgment is trusted not to take away from this study that the characterization of Mrs. Weasley is rigidly restricted to these two labellings.

5.3.2 Future studies

To apply this study in ESL education, the search into the characterization of Mrs. Weasley could be adapted into learning tasks that prompt students to learn about grammar and literature that is not restricted to one character. The tasks can be designed using the Data-Driven Learning (DDL) method started by

Tim Johns (1991) who applied the use of corpus in lexicography in helping overseas students improve their English. His idea was that learners should “discover” the foreign language which is a more effective way than being given the grammar rules concocted by scholars like Johns himself, as “research is too serious to be left to the researchers” (Johns, 1991, p.1-2). By examining the word of interest in real use on the concordancing program that shows the keyword in context (KWIC), learners could see patterns that allow them to compare and contrast different meaning senses that a word may have. The learning thus takes place in an inductive manner. Once the query such as “What is the difference between...?” is identified, the search will result in a data that can be classified by the shared meaning and then generalized in short labels as self-discovered rules of language. This “Identify-Classify-Generalize” learning research procedure proves to enhance one’s understanding of even a basic word like *should* that surpasses the capacity of any traditional dictionary. As for the role of the teacher, feedback is not offered right away to the students as in the traditional teaching, giving way for exploring the answer together with the class. Having looked into the materials beforehand, the teacher may provide clues to guide students to realize about points in the concordances. But since the students may have varied opinions, it is often the case that new points are noticed and the teacher becomes one of the learners who can be surprised by how the language works.

The DDL approach can complement grammar lessons. To follow the curriculum, ‘Identify’ part of the approach would then be adjusted as the inquiry does not come from the learner. For grammar teaching, the exploration would be inclined toward a corpus-based path rather than a pure data-driven one. Although the learner may be less inspired to do the research without inherent curiosity, they could still find the lesson with concordances of great value to clarify grammatical structures that could appear alike and confusing to them. In this lesson, the word chosen for a search would be determined by the focused grammatical structure. As typical for most grammatical words, the searched term itself receives less attention than its function in the concordance sentence. For example, there should be no doubt about the meaning of ‘that’ for its early appearance in the English language curriculum. When witnessed in its wide uses in discourse, ‘that’ however must be read differently at different times. It turns out that the word has also come to be a kind of language device that

advanced users may have no difficulty understanding but beginners may do when they are encountered with a lot of words. Along with ‘that’, some other node words can also be studied if they form some connection such as ‘which’, ‘when’, ‘where’, ‘why’, etc., for longer class periods. The data selection would prioritize importance of the grammar points and time limitation. By contrast, the original idea of DDL helps learners generally with word choice in contexts. Grouped by their meaning and use, the varieties of ‘should’ that Johns (1991) has found would be valuable for anyone who is interested in the different uses of the word. For the purpose of teaching basic grammar, I would only present to my students the meanings that connote ‘suggestion’ and might do along with the data of ‘could’ and ‘would’ in relevance to the lesson. Students would be provided not only sufficient yet not too overwhelming materials but also some patterns beyond the typical grammar that even the instructor may not have realized before.

That is to say that the method I propose is not devoid of the influence of the top-down theory where some rules of language become the initial guidance. The present method relies on the grammatical units and terminologies as a means to choose the learning scope. Given the concordance materials, the grammar can incorporate the function of clause participants. Both the traditional grammar and the Systemic Functional Grammar (Halliday and Matthiessen, 2014) combined make use of familiar terms and the new ones that offer functional viewing of language. After students get a good grasp of the patterns they see, terminologies and their abbreviations allow each student to share with the class what they have realized and to take notes for pattern comparison and recollection purposes. As a discussion leader and mentor, the instructor may offer possible formulas by writing on the board with abbreviations and symbols that the students are familiar with. Additional explanation of function may be selective, elaborated by a short note or oral illustration, and not getting too deeply into the theory which could become a digression. For example, in a pattern of ‘mental’ clauses the verb could be written as ‘V.’ and the following clauses as ‘that [S+V]’ above which could write (mental process) and (phenomenon). If a variety of patterns can be seen, these notes could be handy allowing students to see more clearly any changes from one set of data to another. At the same time, the words like ‘that’ and ‘which’ that are left unchanged throughout the note indicate their

proper places in the grammatical structures that may remain the same while their surroundings go through some transformation. A consistent notetaking can also be a helpful way to keep students from losing track of the lesson focus, which will be on the node words.

By using the Harry Potter texts instead of a general corpus, the explicit grammar learning will also enhance the learning of literature. In other words, the use of literature corpora can be a way to lead a DDL class of literature. With the lexicogrammatical structures in the literary context being pointed out and classified, the finding about the plot and characters is allowed to occur in a self-exploratory manner. Johns et al. (2008) achieved a satisfying result from holding a literature course that applied computer-assisted learning programs including the concordance exercises called Context. The interview feedback and exam results of the Taiwanese high school students suggested that the students in the control group had less success in reading Arthur Ransome's *Swallows and Amazons* (1930) independently. Unlike the experimental group, these students who were assigned the free voluntary reading period without the DDL activities expressed a difficulty with the long text. Provided the potential of corpus concordances for learning both language and literature, I attempted a DDL lesson with a class of Thai Matthayom Five students using the Harry Potter novels. These well-known stories were considered suitable for a class of adolescent learners who could find the materials not only acceptable in terms of the difficulty level but favorably low in seriousness. Though, a reservation would be that students who did not take interest in the fiction could be put off by the language such as the wizarding terminologies that they care little about. The literature corpus however has an advantage over a general corpus by keeping the source data compact, thematically centered, yet grammatically varied enough for the analysis of grammar patterns. The creative language is in fact ideal for investigating the various ways to describe events in the narrative form and so the nitty-gritty of grammar. As the corpus is united by the same theme, the persons, things, and places in there can be quickly identified able to be discussed about how they could function in the clause or in the sentence. To stimulate students to observe and generalize patterns in the language as well as to test themselves for reading comprehension, tasks and exercises were created. Although the literature part of these activities would be better suited for more

advanced students with a good background on Harry Potter, the pattern recognition could be joined by most students.

Trial Lessons

As the first data-driven learner, the instructor found for herself the common uses of ‘that’ in the Harry Potter corpus. To share with the students what she has discovered, she organized the patterns systematically for teaching and for the learners to follow without having to make too much of a leap in the process. Before introducing them to the prepared data, discussion of the simple meaning of ‘that’, for instance, could be an engaging way to lead into the main lesson. I therefore started from there and presented the class activities in the following order. All the lesson materials can be seen in Appendix D.

- **Task A** Introducing ‘that’

A question was posed: What is that? In response, students identified the item at which the instructor was pointing, e.g. that is a pen. The class was led to see how ‘that’ would be a way to refer to the thing in question. The other noun following Verb to be or the equivalent gave a title for the thing. In other words, ‘that’ is the same as ‘a pen’.

Then the class was given Task A with the instruction telling them to circle or underline mental processes. What these processes or verbs could be which was explained in their first language. At the beginning of the task, most students were perplexed by all the words which were extracted from the Harry Potter corpus. Once translation was given to them word-by-word, it did not take long for students to realize the correct answer. And after a few items completed, they started to notice that it was the word to the immediate left of ‘that’ that they were looking for. This shortcut however did not work for a couple of items that use ‘how’ or a wh-word instead of ‘that’. The discovery could then be the moment when they got to understand grammatical structures. By working on the ‘mental’ clauses, students could learn the function of ‘that’ as a signal to the phenomenon that is about to be stated. The word ‘that’ now represents something immaterial.

- **Handout A**

On this handout, both sides of Verb to be were abstract notions. Students were to find out that every line has a structure [S+V] after ‘that’, which is a statement that serves to elaborate the idea. They could become more aware that ‘that’ can be a label preceding an event that is being identified or talked about. Although lines 9 and 10 do not have a Verb-to- be, the verb ‘appear’ and ‘seem’ function similarly. Such verbs as these could be addressed as expressing uncertainty.

- **Handout B**

Instead of Verb to be, students can notice that there are finite verbs in front of ‘that’ in this handout. Particularly, they could be prompted to catch the general idea of these verbs which are all mental processes. The phenomenon that is emanating or arriving at the senser requires the heading of ‘that’ as the details which come after could be difficult to be captured in one definite term. The function of ‘that’ is then similar to the one in Handout A being a sort of label that signals a subordinate event under representation. In line 14, ‘cold air’ could provoke a little thinking that removes students from their past knowledge of grammatical Subject. In terms of its function, the entity is part of the phenomenon that metaphorically ‘told’ the senser what may be going on.

- **Handout C**

The mental process is transformed into an adjective. Still behaving as a connection between a senser and an event, the abstract adjective is followed by a ‘that’ clause.

- **Handout D**

The senser’s feeling or abstract idea is now expressed in a noun form. These nouns need further elaboration which comes in ‘that’ clauses.

- **Handout E**

Transitioning from D to E, students may spot the difference in the noun on the left of ‘that’. In the new set of concordances, the nouns are more objective. And though the elaboration of the object in the ‘that’ clause comprises [S+V], the case of

line 2 is one where the object can be elaborated as an actor in the sub-clause which omits the noun and starts immediately with a verb [V]. The instances of ‘such noun that’ as in lines 8 and 10 could be explained later in another lesson meant for emphasizing the structure along with ‘so adjective that’.

- **Handout E1**

As another way of elaborating about material things, the relative ‘which’ can be used in place of ‘that’. Students may be helped to observe that only ‘that’ can be put after the abstract noun for representing its content, while ‘which’ may alternatively be used to say more about the object. At this time, **Handout B!** may be distributed to illustrate what would happen when ‘which’ is used instead of ‘that’ in a mental phenomenon. With the mental processes, ‘which’ implies ‘which one’ as opposed to ‘the event that’.

- **Handout E2**

Now the nouns to the immediate left of ‘which’ are not always objects. This is however not in conflict with our former observation. It is indeed a completely different scenario where ‘which’ refers not to a particular noun but to all the event said before the comma. The gist of the event can then be imagined as one topic represented by ‘which’.

- **Handout F**

To begin Series F of these handouts, we may return to line 2 of Handout E. Instead of ‘that’, Handout F focuses on ‘which’ that is followed by [V]. The object is elaborated as acting or behaving in the ‘which’ clause.

- **Handout F1**

Students may become aware that only parts of the noun may get to be elaborated. Such quantifiers as ‘all’, ‘some’, ‘most’, ‘each’, and ‘none’ are inserted to the effect that the noun in reference can be viewed as consisting of assembling parts. These parts are only chosen for elaboration as they may be acting differently than the others. In line 10, ‘every’ comes after ‘of which’ demonstrating another option of arrangement in the sub-clause.

- **Handout F2**

Like the previous handout, certain features are to be elaborated. These may also be in the form of superlatives.

- **Handout F3**

Students may notice the instances of prepositions before ‘which’ that are not limited to ‘of’. Line 3, for example, uses ‘amongst’. Overall, these concordances elaborate certain positions of the noun in reference. What located there can be found out in the ‘which-clause’.

- **Handout G**

The prepositions in front of ‘which’ in this handout are more varied. They indicate not only prepositions but extend to time and a sense of origination of the sub-clause events as in lines 6 and 8 respectively. The fact that after ‘which’ is a noun in [S+V] could cause confusion and may need further explanation. If we were to take the subordinate clause as the main one, the prepositional phrase could be viewed as circumstance. For the sentence in line 4: *he was looking up at the ceiling, from which a number of brass pots hung*, students could learn to make a mental note reading backward: a number of brass pots hung from the ceiling. In line 3: *he stopped outside a compartment in which a group of rowdy boys were talking*, they could try to make sense of the which-clause by reading backward: a group of rowdy boys were talking in a compartment. The ‘which’ in these lines refers to the noun that comes before. There could be a case as in line 8 where it is ambiguous whether Fred and George were laughing at Hermione or at the speech she made.

- **Handout G1**

The referred noun is elaborated for its timing and location as well. The detail about ‘which’ is however not as simple as a preposition. Similar to those in the F series, before ‘which’ is a noun in combination with prepositions to make it more exact about when and where the following situation [S+V] takes place.

- **Handout G2**

On the other hand, the backward reading that also works in this handout does not suggest a circumstance of manner but of matter. The noun is essential to the sub-clause [S+V] without which important information would be missing; and the preposition ‘of’ is usually attached to the ending part of the [S+V]. This is why ‘of

which’ instead of ‘which’ alone is highlighted. For instance, in line 2: *We need to put in place every protection of which we are capable* is the event *we are capable of every protection*. Line 3: *Crabb had used a curse of which Harry had no knowledge* embeds the fact that *Harry had no knowledge of the curse*.

- **Handout G3**

On the left of ‘of which’ can also be a countable noun reminding us of the lines in Handout F1. The ones in G3 are however not parts of a whole that function as actor. They are something about the referred noun that becomes the object of the [S+V] in the sub-clause. As this pattern is put in series G, we can make sense of the sub-clause by reading backward. From line 4: *It was a cloak the likes of which he had never seen before*, we could understand that *he had never seen the likes of the cloak before*. In the same way, line 5: *his vocabulary had comprised five words, two of which he was unable to pronounce properly* suggests that *he was unable to pronounce two of the five words properly*.

The complete lesson using these handouts took three separate periods each of which lasted about 50 minutes. Predictably, it could be shorter for more advanced learners who could understand most of the vocabularies in the handouts. In this trial, it was impossible to go through every line on the sheet so only a few clear ones were picked out as examples. As an outcome, the arising patterns of ‘that’ and ‘which’ were satisfying for some serious students. It was also not difficult for them to understand the other wh-clauses when presented to them afterwards. Meanwhile, weak students did not equally enjoy the pattern findings. They seemed exhausted by the bombarding data.

For more advanced learners who have also been avid readers of the Harry Potter novels, I have designed additional exercises in which they could apply their knowledge about elaborative wh-word clauses. These exercises were also meant to test students’ understanding about these Harry Potter stories which would be suitable for literature classes for non-native students. A trial of some of these gap-fill exercises turned out to have upset many students. They either did not understand the word meanings or did not know the stories or both. The benefit they could reap from the sampled uses of these embedded clauses was then undermined by their frustration about the task. In an ideal class in which students had experienced some Harry Potter

reading and discussion, they could appreciate how the literary language would be uncovered in the following exercises.

- **Exercise A**

Students are told to pick one of the given items to fill in each of the incomplete sentences. At first, they could be directed to observe what part of the sentence the item will fit in. They could try to determine the number of the comma signs in it and the reason for why the word after the second comma is marked bold. These embedded who-clauses and which-clauses elaborate on the blank item. They characterize the item and make it less difficult to get the right one to complete the sentence. To read the sentence, the item can be identified as the subject connected to the verb in bold. If the sub-clause in between the commas were skipped, they would not change the meaning of the sentence. To see it more clearly, students could be instructed to cover up the sub-clauses and read the sentence loudly. Afterwards, they could try to judge which one between the wh-word clause (the middle part) or the last segment of the sentence gives the best clue for the blank item. In the case of who-clauses, their elaboration emphatically characterizes the item as in numbers 1,3,4, 6 and 7. The which-clauses are less characteristic about the item which can be identified better from the clause segment that follows. Besides the fact that this exercise helps students learn more about the characters, students could adopt the writing strategy which could help improve their reading skills for not just literature but other types of text.

- **Exercise B**

The characters in this exercise could be less familiar to the students. Some of them are less significant characters but have unique identities, so students can do better in this exercise if they have read the novels thoroughly. Once handed this exercise, students may begin by noticing the which-clauses which are no longer added to elaborate the blank item. They are embedded in the sentence to describe the event environment or the effect of the process. The virtue of these sub-clauses is that they create a realistic scene, roundly illustrating what going on at that moment. Being situated before the last process performed by the character, the sub-clause gives an illusion that there is a lot of action or movement which in fact does not belong to the

character-doer. The writing style therefore seems not to attend particularly to the character but to the dynamic in the narrative. To find the correct answer, students need to know who likely does what. For additional clues and to demonstrate commonality of the sentence form for that character which may not signify any pivotal moment, numbers 1 and 3 provide multiple sentences.

- **Exercise C**

The names of most character-doers are already stated in the sentences. What is left blank appears to be the second participant in the clause or the Existent in number 10. Different than the sub-clause pattern in Exercise A which aim to characterize the characters or things and in Exercise B which depict the character's surrounding within the sentence fabric, the pattern of the who-word clauses in Exercise C is one with a focus on the second participant that seems to take a life of its own. Except for numbers 12 and 13, the second participant goes on to act in the entailing verb-ing clause, illustrating the event that ensues. Numbers 14,15, and 16 show that instead of the verb-ing clause there can be an adjective or a past participle clause to elaborate onward about the second participant of the main clause. This pattern produces a succession of events that allows the stories to flow smoothly from one focus point onto another, connecting all the different details into one piece. The purpose of this exercise is therefore not only to test students' ability to identify objects and characters in the novels but to build their literary competence along which techniques for creative writing could be studied.

- **Exercise D**

The last exercise emphasizes the subject of the verb-ing clause which is usually the same as that of the preceding wh-word clause in need of further elaboration. The descriptive effect of the verb-ing clause inspired the instructor to create Exercise D where students could take over their own learning by using the corpus software AntConc to find out more about how the verb-ing clauses are normally used in this literature as well as to analyze the characters from another perspective. In class, students will be divided into four groups and, after having familiarized themselves with the software, follow these steps.

1. Choose which character they want to search for: Hermione, Ron, Harry A or Harry B. Due to the relatively large amount of data for the protagonist Harry, those who want to look up for Harry can be in either Group Harry A or Harry B.
2. Each group will type in the search term '*character,*ing*' replacing *character* with their name, for example, 'Harry,*ing'. Group Harry A will focus on concordance lines 1-105 and Harry B will focus on lines 106-260. Group Ron will look at the first 260 lines of all the 408 hits. Given the smallest number of hits, Group Hermione will examine all the 259 lines generated.
3. Identify the most visible pattern. Students will recognize that most of the verb-ing clauses come after the character's verbal projection. It will look something like '*... 'said Harry, thinking...*' with an open range of the ing-verb. In this example, they will notice in no time that Harry is the one who does the thinking.
4. Copy some concordance lines onto a Word document. These are the minority of the lines that do not show this configuration around the node and are not the ones where the character appears after a period (.), a comma(,), a semicolon(;), or a conjunction that indicates the character as the subject of the clause. For example, the line with *...But Harry, grinning widely...* will be excluded but the one with *...at Hermione and Ron, attempting to lick their ears...* will not be excluded. They should have a list of concordances with regard to their character on no more than one page of the Word document. To have a clear view, the window size on the concordance program could be adjusted to 75 characters to be pasted on a landscape sheet (An adjustment could be made to my example in Appendix D.)
5. In the new type format, mark the ing-verb in bold. Students can now see that in most cases these verbs are not carried out by their chosen character. For the few ones that would indeed be the characters' own processes, they may

remove them from the list. Now they should have a clear pattern of this lexiogrammatical structure from which the literary style can be learned.

6. Identify the character or agent who engenders each process on the list. If the concordances do not provide enough contexts, students may refer to the File View window. They could write out the names and record the counts of them on a piece of paper. These will be the characters with the circumstance of the Group character. It may now be noticed that to the immediate left of the character of their choice is a preposition. Revealed by the frequency, Hermione's most common representation as circumstance is for Harry, Ron's is also for Harry, and Harry's is for an amalgamation of adult and less significant characters.
7. Try to reason with these findings in class. Students may discuss the relationship between Harry, Ron, and Hermione. Since Ron and Hermione are Harry's best friends, they are often by his side. But how come they are not as remarkably configured with Harry as their circumstance in this sentence structure? Instead, an array of characters have Harry as circumstance prior to engaging in their other deeds in the elaborative verb-ing clause. The reason is that Harry is the central character whom the others need to interact with in order to show up in the stories. As a young public figure, Harry requires help from various characters who give him necessary information as well as control. Harry's communication with these adults including his teachers does not only centralize the plot but brings out their presence. The running verb-ing clauses allow the reader to get a glimpse of their characteristics that could not have been told with just their portrayed interaction with Harry. Similarly, Hermione and Ron are there both to play a part and to back up Harry. This gives an impression that Harry is not alone. He has someone to yell at and to sit with on the bench.

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APPENDICES



APPENDIX A

Data Validation Form and Guidelines

In the data validation form, you will be asked to decide whether you agree, disagree, or you are not sure about the clause categorization. Please type in or write down check marks and, if you have some thoughts, state further explanation for your decisions in the provided space. If you are not quite sure, you may look back at the explanation of terminology here below. The time needed for the completion of this form has been estimated to be two weeks, so your return of the completed data validation form by October 26, 2018 will be greatly appreciated.

Rated items and terminologies

The clauses that you will rate have been at first selected randomly from the concordances of the Harry Potter novels corpus, and later some of the clauses were purposively replaced by other ones to increase the variety of the processes and to cover all the kinds of clause configuration in the Halliday's Transitivity framework recognized in the concordances. In the ideational metafunction of language, these clauses represent what goes on in the fictive world. The way that the event is put into words can therefore be viewed as clauses with their participants. Reflecting their functions, different names are assigned to the clause participants in the 'verbal', 'material', 'behavioral', 'mental', 'relational', and 'existential' subsystems of Transitivity.

In the 'verbal' clauses, the main participant is the 'sayer' who is the source to which the speech, information, or 'projection' can be referred. As the focus of this study, Mrs. Weasley is the 'sayer' in most of

the clauses. Despite the context being cut off, the one(s) to whom she is speaking can sometimes be indicated by the participant ‘receiver’ in the clause. When direct speech is not used, the matter of speech is put in ‘verbiage’ to state details, topic, or specification of the content without quotation marks, for example:

Mrs.Weasley	did not even complain	that they brought Mundungus with them
Sayer	Process: verbal	Verbiage

Instead of what is being said and its reference, the action that is carried out by the ‘actor’ is essential in the ‘material’ clause type as it can be passed on to another entity, the ‘goal’. The ‘material’ process indicates the dynamic that takes place between the two entities. In the case where the ‘actor’ seems to vaguely affect the other entity, that other entity can be perceived as other types of participant namely ‘scope’, ‘recipient’, or ‘client’. The ‘scope’ may be totally independent from the enacted process or may be part of the process. If there is a ‘scope’, it is doubted that the ‘material’ process links the two clause participants in the same way that it does between the ‘actor’ and the ‘goal’. While a ‘scope’ does not usually appear together with a ‘goal’, the ‘recipient’ and the ‘client’ do. They can be receivers of the ‘goal’ which is goods and services respectively. Without these other participants, it is also possible that there are only the ‘actor’ and the ‘process’ in the clause. The ‘actor’ is, like the ‘sayer’ in ‘verbal’ processes, however, not necessarily human. They only need to have the stated functions. An example of the ‘material’ clauses from the corpus is provided below.

Mrs.Weasley	wrenched open	the front door
Actor	Process: material	Goal

The ‘behave’ in ‘behavioral’ processes, on the contrary, needs to have human consciousness. These processes can be observed in human

behavior, and limit to the human body. On this basis, the ‘behavior’ does not act upon a ‘goal’ but produces something called ‘behavior’ which maintains its commonly understood definition. In addition to ‘behavior’, another participant that can be involved with the ‘behavioral’ process is ‘phenomenon’ which ranges from material objects to descriptions of the abstract. Often, the ‘behavioral’ clauses lack these participants when just the ‘process’ is sufficient for indicating how the ‘behavior’ behaves. The ‘projection’ or projected speech that tags along may also be omitted from the clause without diminishing the clause’s ‘behavioral’ meaning understood from the ‘process,’ such as:

Mrs.Weasley	frowns
Behavior	Process: behavioral

Characterized with the participant ‘phenomenon’, the ‘mental’ clauses particularly engage with human consciousness of the ‘senser’. Emanating from or impinged upon the ‘senser’, the ‘phenomenon’ is boundless. It could be anything that comes up in mind. The ‘mental’ processes indicate perception, emotion, cognition, and preference – or instances when one’s internal self interacts with the external world, e.g.

Harry	remembered	what Mr.Weasley had told Mrs.Weasley
Senser	Process: mental	Phenomenon

By the ‘relational’ process, two ‘phenomena’ are associated with each other. One of them can be a human entity like Mrs.Weasley who is the participant ‘identified’ by the ‘identifier’. The identifying type of clauses helps pick out the entity in question among the crowd, or any possibilities. In the attributive type of clauses, the representation is reduced to only class-membership. For instance, one of those who have a shared characteristic could be Mrs.Weasley. Being a participant who carries an attribute, she is called a ‘carrier’ while the other participant is

straightforwardly ‘attributive’. The ‘process’ in the ‘relational’ clause type stresses the relationship between the two participants and, in this manner, the ‘process’ itself is unaccented, e.g.

She	was	extremely pale
Carrier	Process: relational	Attribute

Similar to the ‘relational’ clauses, the ‘existential’ clauses have *be* as the salient verb. The difference is that their main participant ‘existent’ has material existence. Normally, the ‘existential’ clauses proceed with the word *there* followed by the ‘process’. The closing and the main point of the clause, the ‘existent’ is the only participant in this clause type, where attention is turned to.

there	was	Mrs. Weasley
	Process: existential	Existent

Across all the Transitivity processes, there can be a ‘circumstance’ in the clause to give some additional information to the ideational representation. Not integral to the ‘process’ of the clause, it helps answer such questions as how, why, when, where the event is carried out. In many cases, the ‘circumstance’ begins with a preposition or appears in the form of adverbs, for example, “at once” and “brightly” in the clauses *She says it at once* and *She smiles brightly*.

Please rate your agreement on these clauses that have been categorized into Transitivity processes

Verbal Processes

Item#	Projection	Process: verbal	Sayer	Evaluation		
				Agree	Not sure	Disagree
1	'You must be Harry's family!'	said	Mrs.Weasley			
2	'there was a loophole when you wrote that law!'	shouted	Mrs.Weasley			
3	'...DO WITH TAKING A LEAF OUT OF PERCY'S BOOK!'	yelled	Mrs.Weasley			
4	'Arthur, quickly!'	cried	Mrs.Weasley			
5	'Where?'	spluttered	Mrs.Weasley			
6	'Well, have a lovely time'	said	Mrs.Weasley			
7	'Never. Fine'	snapped	Mrs.Weasley			
8	'You stay where you are!'	snarled	Mrs.Weasley			
9	'Coming, Arthur!'	called	Mrs.Weasley			
10	'What happened? Where are the others?'	cried	Mrs.Weasley			
11	'Out of the way, out of the way!'	sang	Mrs.Weasley			
12	'Oh, it's been nothing, nothing!'	trilled	Mrs.Weasley			
13	'Arthur!'	sobbed	Mrs.Weasley			
14	'Who else has he got? He's got me! Yes'	said	Mrs.Weasley			
15	'You heard your father'	whispered	Mrs.Weasley			

Item#	Comments

Item #	Projection	Process : verbal	Sayer	Circumstance	Evaluation		
					Agree	Not sure	Disagree
16	'Have you any idea how worried I've been?'	said	Mrs.Weasley	in a deadly whisper			
17	'Well, it is a bit long, dear'	said	Mrs.Weasley	gently			
18	'Hello, Hermione'	said	Mrs.Weasley	much more stiffly than usual			
19	'Arthur!'	said	Mrs.Weasley	warningly.			
20	'OUT OF MY WAY!'	shouted	Mrs.Weasley	to the three girls			
21	'Oh, of course not'	said	Mrs.Weasley	with a sudden and rather unnerving return to her casual			
22	'We need to recover it. Can't it?'	began	Mrs.Weasley	with an appealing look at Bill.			
23	'Over here!'	called	Mrs.Weasley	over the renewed clanging of the warlock			
24	'Our Great-Auntie Muriel'	said	Mrs.Weasley	after a long pause			
25	'Oh, Perce!'	said	Mrs.Weasley	tearfully			

Item#	Comments

Item#	Projection	Sayer	Process: verbal	Evaluation		
				Agree	Not sure	Disagree
26	'I'm very pleased to see you, Harry, dear'	she[Mrs.Weasley]	said			
27	'It wasn't your fault, Harry'	Mrs.Weasley	whispered.			

Item#	Comments

Item #	Projection	Sayer	Process: verbal	Circumstance	Evaluation		
					Agree	Not sure	Disagree
28	'You're all right'	Mrs.Weasley	muttered	distractedly			
29	'It just won't budge'	Mrs.Weasley	was saying	anxiously			
30	'Oh, it's nothing, dear'	she[Mrs.Weasley]	said	fondly			

Item#	Comments

Item#	Projection	Sayer	Process: verbal	Receiver	Evaluation		
					Agree	Not sure	Disagree
31	'And you must speak clearly, dear'	Mrs.Weasley	told	Harry			
32	'and behave yourselves'	she[Mrs.Weasley]	called after	the twins			
33	'All okay'	he	muttered to	Mrs.Weasley and Tonks			
34	'How am I getting there?'	he[Harry]	asked	Mrs.Weasley			
35	'if you want dinner before midnight I'll need a hand'	Mrs.Weasley	said to	the room at large.			

Item#	Comments

Item#	Projection	Sayer	Process: verbal	Receiver	Circumstance	Evaluation		
						Agree	Not sure	Disagree
36	'One for your little girl, madam?'	he	called at	Mrs.Weasley	as they passed			

Item#	Comments

Item#	Sayer	Process: verbal	Projection	Evaluation		
				Agree	Not sure	Disagree
36	[Mrs. Weasley]	said	'I've been meaning...'			
37	Mrs.Weasley	-	'Why?'			

Item#	Comments

Item#	Sayer	Process: verbal	Verbiage	Evaluation		
				Agree	Not sure	Disagree
38	Mrs.Weasley	had answered	it			
39	she[Mrs.Weasley]	did not even complain	that they had brought Mundungus with them			

Item#	Comments

Item#	Sayer	Process: verbal	Circumstance	Evaluation		
				Agree	Not sure	Disagree
40	Fred, George, and Charlie	were all talking	spiritedly [next to Mrs.Weasley]			

Item#	Comments

Item#	Sayer	Process: verbal	Receiver	Evaluation		
				Agree	Not sure	Disagree
41	he[Percy]	was going to write to	Mrs.Weasley			
42	[Mrs.Weasley]	to speak to	him[Harry]			
43	[Mrs.Weasley]	turned to greet	Hermione			
44	She[Mr.Weasley]	was trying to talk to	Madame Delacour			

Item#	Comments

Item#	Sayer	Process: verbal	Receiver	Circumstance	Evaluation		
					Agree	Not sure	Disagree
45	Mr.Weasley	chatting	to them	over the frying pan.			

Item#	Comments

Item #	Sayer	Processes: verbal	Receiver	Verbiage	Evaluation		
					Agree	Not sure	Disagree
46	[Mr.Weasley]	asking	him[Harry]	to help			
47	He[Ron]	would be rushing to tell	Mrs.Weasley	about this			
48	Mrs.Weasley	recalled	them[children]	to their tasks			
49	Harry	bade	Mrs.Weasley	good night			
50	Ron	told	Harry	about a meeting Mrs.Weasley had with Dumbledore			

Item#	Comments

Item#	Sayer	Process: verbal	Verbiage	Receiver	Evaluation		
					Agree	Not sure	Disagree
51	[They]	to say	good-bye	to Mrs.Weasley, Bill, and Charlie			

Item#	Comments

Item #	Sayer	Processes: verbal	Receiver	Circumstance	Verbiage	Evaluation		
						Agree	Not sure	Disagree
52	Mrs.Weasley	had been urging	them	for days	not to leave			

Item#	Comments

Material Processes

Item#	Actor	Process: material	Goal	Evaluation		
				Agree	Not sure	Disagree
53	[Mrs.Weasley]	kept patting	her hair			
54	[Mrs.Weasley]	releasing	Mr.Weasley			
55	[Mrs.Weasley]	mopping	her eyes.			
56	[Mrs.Weasley]	snatching up	the bag of rats			

Item#	Comments

Item#	Actor	Pro-: material	Goal	-cess: material	Evaluation		
					Agree	Not sure	Disagree
57	she[Fleur]	gave	Mrs.Weasley	a dazzling smile			
58	Mrs.Weasley	threw	him[Mr.Weasley]	a look			

Item#	Comments

Item#	Actor	Pro-: material	Goal	-cess: material	Circumstance	Evaluation		
						Agree	Not sure	Disagree
59	Mrs.Weasley	kept	Harry, Ron, and Hermione	so busy	with preparations			

Item#	Comments

Item#	Goal	Process: material	Actor	Evaluation		
				Agree	Not sure	Disagree
60	[Hagrid's] head	wrung by	Mrs.Weasley			
61	[Mr.Weasley and Madam Delacour]	followed by	Mrs.Weasley and Fleur's father.			

Item#	Comments

Item #	Actor	Process: material	Goal	Circumstance	Evaluation		
					Agree	Not sure	Disagree
62	Mrs.Weasley	kissed	all her children	then Hermione, and finally, Harry			
63	Mrs.Weasley	pointed	her wand	at George's pocket			
64	[Mrs.Weasley]	wiping	her eyes	on the back of her hand.			
65	Mrs.Weasley	took	the nasty smelling ointment	from Madam Pomfrey			
66	She[Mrs.Weasley]	waved	her wand	over her shoulder			
67	Mrs.Weasley	had hung	a scarlet banner	over the heavily laden			
68	[Mrs.Weasley]	hugging	the children	tightly.			
69	Mrs.Weasley	had staunched	his bleeding	now			
70	Mrs.Weasley	magicked	the empty plates	onto the work surface			

Item#	Comments

Item#	Actor	Process: material	Evaluation		
			Agree	Not sure	Disagree
71	she[Mrs.Weasley]	had gone			
72	she[Mrs.Weasley]	ran			

Item#	Comments

Item#	Actor	Process: material	Circumstance	Evaluation		
				Agree	Not sure	Disagree
73	Ron, Hermione, Bill, Mrs. Weasley, and the black dog	came	around the screen			
74	Mrs.Weasley	turned	away before she answered			
75	Mrs.Weasley	appeared	in the bedroom			
76	Ron's mother, Mrs.Weasley,	emerged	from the door at the far end of			
77	[Mrs.Weasley]	sank	into a sagging			
78	Mrs.Weasley	moved	forward to the desk.			
79	Mrs.Weasley	must long since have arrived	at St. Mungos.			
80	Mrs.Weasley	sat down	on his other side			
81	Mrs.Weasley	was now creaking	back downstairs again,			

Item#	Comments

Item#	Actor	Process: material	Scope	Evaluation		
				Agree	Not sure	Disagree
82	Mrs.Weasley	entered	the bar			
83	They	left	Mrs.Weasley			
84	Mrs.Weasley	left	the kitchen			

Item#	Comments

Item #	Actor	Process: material	Client	Circumstance	Evaluation		
					Agree	Not sure	Disagree
85	she[Mrs.Weasley]	helped	her husband	out of his cloak.			

Item#	Comments

Item #	Actor	Pro-: material	Client	-cess: material	Goal	Circumstance	Evaluation		
							Agree	Not sure	Disagree
86	Mr. and Mrs. Weasley	helped	Him [Harry]	load	his trunk	onto the train.			
87	they [Harry and Hermione]	helped	Mrs. Weasley	restore	the garden	to its normal state			

Item#	Comments

Item#	Actor	Process: material	Recipient	Goal	Evaluation		
					Agree	Not sure	Disagree
88	Mrs. Weasley	offered	him [Harry]	[the toast]			
89	Mrs. Weasley	had sent	him [Harry]	a scarlet sweater with the Gryffindor			
90	Hermione	had made	Mrs. Weasley	a strong cup of tea			
91	Mrs. Weasley	had bought	for her	[The Standard Book of Spells]			

Item#	Comments

Item#	Actor	Process: material	Goal	Recipient	Evaluation		
					Agree	Not sure	Disagree
92	He	had gone to send	an owl	to Mr. and Mrs. Weasley			

Item#	Comments

Behavioral Processes

Item#	Behavior	Process: behavioral	Evaluation		
			Agree	Not sure	Disagree
93	Mrs. Weasley	grinned			
94	Mrs. Weasley	hesitated			
95	[Mrs. Weasley]	freeing her arms			

Item#	Comments

Item#	Behavior	Process: behavioral	Circumstance	Evaluation		
				Agree	Not sure	Disagree
96	Mrs. Weasley	dashed about	in a bad mood			
97	Mrs. Weasley	had shouted	herself hoarse			
98	Mrs. Weasley	let go	of Harry			
99	the others	crowded	around Mrs. Weasley			
100	[Mrs.Weasley]	hurrying	out of the room			
101	Mrs. Weasley	was arguing	with Bill about his earring			
102	[Hermione]	looking	uncertainly toward Mrs.Weasley			
103	[Mrs.Weasley]	bobbing	along in her wake			
104	Mrs.Weasley	beckoned	imperiously to her sons and Hermione			
105	[Mrs. Weasley]	breathing	deeply			

Item#	Behavior	Process: behavioral	Circumstance	Evaluation		
				Agree	Not sure	Disagree
106	[Mrs.Weasley]	placing a heavy emphasis	on the last three words.			
107	Mrs. Weasley	sobbed	over Kreacher's dead body			
108	Mrs. Weasley	turned	to Sirius			
109	[Mrs. Weasley]	poking her head	into the cupboard.			
110	She[Mrs. Weasley]	leapt to her feet	the moment he entered			
111	Mrs.Weasley	was plainly listening	to see whether they were talking or not			

Item#	Comments

Item#	Behaver	Process: behavioral	Phenomenon	Evaluation		
				Agree	Not sure	Disagree
112	Mrs.Weasley	abandoned	the attempt to close the curtains			
113	Mrs. Weasley	looking for	spare			
114	Mrs.Weasley	had braved	the telephone in the village post office			

Item#	Comments

Item#	Behaver	Process: behavioral	Phenomenon	Circumstance	Evaluation		
					Agree	Not sure	Disagree
115	Harry, Bill, and Mrs.Weasley	whiled away	the afternoon	with a long walk around			
116	Mrs.Weasley and Mundungus	had moved	their argument	down into the kitchen			

Item#	Comments

Item#	Behaver	Process: behavioral	Behavior	Evaluation		
				Agree	Not sure	Disagree
117	she[Mrs.Weasley]	broke into	a storm of crying			
118	[Mrs.Weasley]	lengthening	her stride			
119	[Mrs.Weasley]	started	fussing			

Item#	Comments

Item#	Behaver	Process: behavioral	Behavior	Circumstance	Evaluation		
					Agree	Not sure	Disagree
120	Mrs.Weasley	now came	galloping	into view			
121	Mrs.Weasley	ended	her speech	with a stern look.			
122	Mrs.Weasley	kept	watch	over a pile of self-peeling sprouts			

Item#	Comments

Item#	Projection	Process: behavioral	Behavior	Evaluation		
				Agree	Not sure	Disagree
123	'I know, I know'	moaned	Mrs. Weasley			
124	'to Diagon Alley much longer now you've got these'	sighed	Mrs. Weasley			
125	'You are sweet'	beamed	Mrs. Weasley			

Item#	Comments

Item#	Behavior	Process: behavioral	Projection	Evaluation		
				Agree	Not sure	Disagree
126	Mrs. Weasley	was shrieking	'No, Arthur, no!'			

Item#	Comments

Item#	Projection	Behavior	Process: behavioral	Evaluation		
				Agree	Not sure	Disagree
127	'LIKE CARS, FOR INSTANCE?'	Mrs. Weasley	had appeared			

Item#	Comments

Item#	Projection	Behavior	Process: behavioral	Circumstance	Evaluation		
					Agree	Not sure	Disagree
128	'I see them d-d- dead all the time!'	Mrs. Weasley	moaned	into his[Harry's] shoulder.			

Item#	Comments

Mental Processes

Item#	Senser	Process: mental	Phenomenon	Evaluation		
				Agree	Not sure	Disagree
129	[Harry]	to find	Mrs.Weasley alone in the kitchen			
130	Harry	could just make out	Mrs.Weasley, Bill, Ron, and Hermione applauding Fleur politely			
131	Harry	didn't like	to tell Mrs.Weasley that Muggle taxi drivers rarely transported overexcited owls			
132	Mrs. Weasley	was intrigued by	the Whomping Willow			
133	He[Harry]	wondered	whether he could possibly persuade Mrs.Weasley to invite his godfather to the festivities too			
134	[Harry]	[thought]	Mrs.Weasley would kill him[Ron]			
135	[Harry]	saw	Mrs.Weasley and Ginny running down the steps by the backdoor			
136	Harry	understood	they to mean Fleur and Mrs.Weasley			
137	He[Harry]	could not help noticing	now Mrs.Weasley, Hermione, and Ginny were all determinedly avoiding one another's			

Item#	Comments

Item#	Phe-	Process: mental	Senser	-nomenon	Evaluation		
					Agree	Not sure	Disagree
138	Percy swelled in a manner that	reminded	Harry	forcefully of Mrs.Weasley			
139	footsteps	told	Him[Harry]	that Mr. and Mrs.Weasley were climbing the stairs.			

Item#	Comments

Item#	Phenomenon	Process: mental	Senser	Evaluation		
				Agree	Not sure	Disagree
140	That his part in furthering their plans	was unknown to	Mrs.Weasley			

Item#	Comments

Relational Processes

Item#	Identified	Process: relational	Identifier	Evaluation		
				Agree	Not sure	Disagree
141	Mrs.Weasley	was	nowhere to be seen			
142	Mrs. Weasley	was	close by him[Uncle Vernon]			

Item#	Comments

Item#	Identified	Process: relational	Identifier	Circumstance	Evaluation		
					Agree	Not sure	Disagree
143	Only Mrs.Weasley	was	there	to say good-bye, as Mr.Weasley			

Item#	Comments

Item#	Carrier	Process: relational	Attribute	Evaluation		
				Agree	Not sure	Disagree
144	[Mrs. Weasley]	sounding	relieved			
145	She	looked	rather like Mrs.Weasley			
146	[Mrs. Weasley]	[was]	laden with shopping bags			
147	[Mrs. Weasley]	looking	harassed.			
148	She[Mrs. Weasley]	was	very white to the lips			
149	[Mrs. Weasley]	-	still pink in the face			

Item#	Comments

Existential Processes

Item#		Process: existential	Existent	Evaluation		
				Agree	Not sure	Disagree
150	There	stood	Mrs. Weasley, short, plump, and wearing an old green dressing gown.			

Item#	Comments



APPENDIX B

Results from the Pilot Study

This pilot study was conducted with a result that *Mrs. Weasley* appears in 609 concordance lines. From the data, four types of clauses in the Transitivity System can be identified. The largest proportion goes to the ‘verbal’ clause type which is 32.83% of all the clauses that contain the type *Mrs. Weasley*. This percentage is closely followed by 30.17% from ‘material’ clauses. Slightly lower in proportion are the ‘behavioral’ clauses which are 27.33%. Lastly, the remaining 9.67% is taken up by the ‘mental’ clauses. With these categories of clauses, the framework of Transitivity gives some structure that can facilitate our understanding of how the character is portrayed.

As the most prevalent clause type, the ‘verbal’ clauses of *Mrs. Weasley* (abbreviated as MW) show her character as a normal human being with various emotions. Among 164 ‘verbal’ clauses with the process *said* accompanied with a ‘projected’ speech, 79 of the clauses include the manner of how the speech is carried out. Since the number of other clauses with the process *said* is very large, they are left out from the Appendix. As a result, a list of her expressions in speech gives us a rough picture of her personhood, for example:

Table B.1 Selected Verbal clauses with Mrs. Weasley’s Projection and Circumstance of manner

'We told you to destroy them!'	said	MW	furiously
'I am glad you're here'	said	MW	brightly
'That's enough'	said	MW	crossly
'...You've got to have a reward for this!'	said	MW	fondly
'what are you two up to?'	said	MW	sharply
'Oh good'	said	MW	sounding relieved
Projected	Process: verbal	Sayer	

Having all kinds of temperaments, Mrs. Weasley is filled in with realistic human characteristics. There are times when she is stiff and others when she is soft with people. Though some ‘verbal’ clauses may not have descriptions of mannerism as in the above examples, the speech is usually constructed in the way that indicates her mood. For example, there is an exclamation or a question mark in the quotations as exemplified below.

Table B.2 Selected Verbal clauses with Mrs. Weasley’s Projection

'Everything all right, Arthur?'	asked	MW
'Ron, Ginny!'	called	MW
'Dress robes!'	repeated	MW
Projected	Process: verbal	Sayer

The choice of process as well as the configuration of the content captures exactly how we would expect a mother to be. Her speech tells us that she cares. Rather than being aloof, Mrs. Weasley engages herself in other people’s businesses. Sometimes in excess, her well-meaning for them can sound commanding and disturbing.

All of the ‘verbal’ clauses with a ‘receiver’ also convey motherhood in this character. The only people whom Mrs. Weasley interacts with are her children. By “children,” the notion covers also her children’s close friends including Harry whom she considers to be a son. Tables B.3 and B.4 are confirmations to this relationship. When Mrs. Weasley is portrayed as a ‘sayer,’ the ‘receivers’ are almost always her children and vice versa.

Table B.3 A selected Verbal clause representing Mrs. Weasley as Sayer

'I'll take Ginny and you to come right after us'	MW	told	Harry and Ron
Projected	Sayer	Process: verbal	Receiver

Table B.4 A selected Verbal clause representing Mrs. Weasley as Receiver

he[Percy]	to tell	her[MW]	Ginny was having nightmares
Sayer	Process: verbal	Receiver	Verbiage

In the ‘verbal’ clauses where Mrs.Weasley is identified as a ‘sayer’ or a ‘receiver,’ no one else seems to be her interactants except for her children. Although her interaction with other adults can be implied in other clauses, the limited findings of them as ‘receivers’ suggest to an extent the limited role of Mrs.Weasley in these novels.

In addition, the ‘material’ clauses provide some convincing evidence that Mrs.Weasley’s life centers on children. When Mrs. Weasley is an ‘actor’ in the ‘material’ clauses that have a ‘goal,’ children occupy about 38.4% of the ‘goal’ entities. The other 41.1% of them are food, clothes, medicine, furniture, and kitchen and household appliances, which also serve to nurture children. Overall, 79.5% of the ‘goals’ involve domesticity. In contrast, only about 7.1% are found to be her own things recognized by the pronoun “her.” This percentage is in fact an overestimate since “her” can also refer to other females and, in manipulating “her” things, she may be trying to cook or provide other household services. The majority of the ‘material’ clauses with a ‘goal’ thus suggest that Mrs.Weasley spends little time on herself but on children and the household common. To illustrate this point, some of the ‘material’ clauses are shown below, where “Herm” is abbreviated from Hermione:

Table B.5 Selected Material clauses showing Mrs. Weasley interacting with children or managing the house

[MW] [MW] MW	wake opened stirred	Herm and Ginny the kitchen window. a couldron
Actor	Process: material	Goal

Table B.6 Selected Material clauses showing Mrs. Weasley interacting with children or managing the house

MW [MW] MW	had staunched hugged took	his [George's] bleeding him [Harry] a piece of buttered toast	now very tightly from a stack on the kitchen table
Actor	Process: material	Goal	Circumstance

Table 52 A selected Material clause showing Mrs. Weasley interacting with children or managing the house

MW	kept	them all [kids]	working very hard	over the next few days.
Actor	Pro-: material	Goal	Cess: material	Circumstance

These examples exhibit that Mrs.Weasley has control over a small range of entities. Her ‘material’ processes act upon either children or domestic items. This means that most of her actions have little or no effect on adult others or the larger society. As a mother, she is confined to the house. The Transitivity data shows that Mrs.Weasley moves around the house in 48.5% of the Actor-Process-Circumstance clauses, in contrast to the rest that may be identified as outdoors or in an institution building. When she is a ‘co-actor’ with someone else, however, Mrs.Weasley appears in the house in only 23.1% of the Actor-Process-Circumstance clauses. By being outside the house, she may not be seen as a mother but a part of the group who work on some public affairs. These different types of environment when Mrs.Weasley is alone or with others are illustrated by the examples in Table B.8 and B.9:

Table B.8 Selected Material clauses in which Mrs. Weasley is a lone ‘actor’

MW	appeared	in the bedroom doorway.
MW	had just entered	the kitchen.
MW	rummaging anxiously	in the drawers
Actor	Process: material	Circumstance

Table B.9 Selected Material clauses in which Mrs. Weasley is ‘co-actor’

Mr.&Mrs.W and Lupin	headed	off the stairs as well.
Ron, Herm, Bill, MW, and the black dog	came	around the screen
Mr.&Mrs.W	strolled	up the aisle
Actor	Process: material	Circumstance

The fact that Mrs.Weasley actually participates in tackling with issues beyond the house is obscured not only by her usual appearance in the house but her high-strung expressions. The portrayal of her emotional instability could lead us to think that Mrs.Weasley is not fitting for taking

on responsibilities that have big impacts. The ‘behavioral’ processes further show Mrs.Weasley to be a negative character who is better restricted to privacy. By considering how Mrs.Weasley’s ‘behavioral’ processes would affect her children and people around her, it seems that 40.2% of the clauses where she is a ‘behave,’ excluding those with a ‘projected’ speech, give an air of dislike. Other clauses seem neutral except for 10.9% of them that sound cheerful. Some examples of these clauses with different attitudes are here presented beginning with the negative behaviors, then neutral, followed by positive ones.

Table B.10 Some clauses that show Mrs.Weasley's negative attitude in the Behavioral Processes

She[MW]	rounded	on Ron.
MW	pointedly glared	at Bill.
MW	sobbed	into her[Ginny's] shoulder.
MW	fussed	over the state of his socks.
Behaver	Process: behavioral	Circumstance

Table B.11 Some clauses that show no specific attitude of Mrs.Weasley in the Behavioral Processes

MW	popped her head	in
MW	hesitated	at the point of getting inside.
MW	turned	to Sirius
[MW]	leapt	back from the bed.
Behaver	Process: behavioral	Circumstance

Table B.12 Some clauses that show Mrs.Weasley's positive attitude in the Behavioral Processes

MW	beamed	at him [Sirius]
MW	smiled	down at him.
MW	grinned	-
Behaver	Process: behavioral	Circumstance

Noticeably, some of the clauses also suggest that it is difficult for Mrs.Weasley to show positive feelings:

Table B.13 Some clauses that show Mrs.Weasley's stiffness in the Behavioral Processes

MW	only smiled
[even MW]	laughed
Behaver	Process: behavioral

Being a mother, Mrs. Weasley seems to keep constant control of her children. Her protectiveness comes off in a surveillance that could look uptight and mean. As these 'behavioral' processes indicate stress, her self-control and, perhaps, sanity is doubted. Thus creates a persona that mirrors many protective mothers.

While Mrs. Weasley keeps watch of her children, they seem to keep watch of her as well. In the 'behavioral' clauses, Mrs. Weasley is found as 'circumstance' where she is in the environment or in the focus of the 'behavior(s)' who carry out the processes. Nine out of ten of these clauses are of visualization which makes Mrs. Weasley a subject of their sight. And since seven of the nine 'behavers' who enact these perceptive behaviors are children, whatever Mrs. Weasley is doing or thinking could have some effect on the children. As shown in Table B.14, the instances that they take notice of her are portrayed, as well as when they do not. These ways of how the children behave could have some significance as to how they consider Mrs. Weasley. She either has an authoritative power that they fear, or develops some poignant personalities under their concern. Surreptitiously or directly, their look on her exhibits a form of dependence that is mutually influential. The children's behavior is a source of Mrs. Weasley's worries; on the other hand, her psychological state lets them know of the situation which could lead them to behave in a certain way. This unsaid interaction signifies the attachment that Mrs. Weasley has to the children.

Table B.14 Some clauses with Mrs.Weasley being Circumstance in the Behavioral Processes

He[Harry]	did not look	at MW
They[kids] all	looked	over at MW
Everyone	looked	at MW.
Hermione	glanced	at MW
Hermione	glanced	at MW
she[Fleur]	looked reproachfully	at MW
Hermione	looking uncertainly	toward MW
Behaver	Process: behavioral	Circumstance

The number of times that Mrs.Weasley appears as ‘circumstance’ is relatively small compared to 43 clauses where she is ‘phenomenon’ of ‘mental’ processes. In the ‘behavioral’ processes, she is being witnessed by her children whose outward orientation tells us their objects of interest. The ‘mental’ processes, however, may not be made explicit to other people in the vicinity of the ‘senser.’ When Mrs.Weasley is determined as ‘phenomenon,’ she exists in the ‘senser’s’ experience, thought, or concern which is the internal work of the mind. Although the ‘mental’ processes of visual sensing may be similar to the ‘behavioral’ ones of looking, the ‘mental’ ones stress more on the fact that something is happening to his or her knowledge. If children “sense” what Mrs.Weasley is doing, their attention may be kept inward. It may not be obvious to anybody else including Mrs.Weasley. Since the children happen to be 97.7% of the ‘sensors’ whose ‘phenomenon’ involves with her, it appears that the people whose mind Mrs.Weasley occupies are her children. They do not only look at her but internalize her deeds through their senses. In these ‘mental’ clauses, the children, especially Harry, are aware of what she is doing, remember what she has done in the past, and imagine what she would do in situations. Provided here are some examples of the clauses; below which are some of the few clauses where Mrs.Weasley represents a ‘senser.’

Table 53 Selected clauses with Mrs.Weasley being Phenomenon in the Mental Processes

He [Harry]	thought	MW would kill him[Ron].
Harry	distinctly saw	her throw a reproachful look at MW at these words.
The four of them [Harry, Ron, Hermione, and Ginny]	to find	MW alone in the kitchen
Senser	Process: mental	Phenomenon

Table B.16 Selected clauses with Mrs.Weasley being a Senser in the Mental Processes

MW	watched	Fleur mopping up Bill's wounds
She[MW]	saw	him[Harry]
MW	to see	whether they were talking or not.
Senser	Process: mental	Phenomenon

Coming to mind as a person with history and future, the mother is deeply cared about. Commonly thought of as minor a character, Mrs.Weasley is somewhat important by creating the atmosphere or the tone in parts of the novels. Whenever Harry senses her physical appearance, behavior, or mentality, we, as readers, are informed of the mysteriousness, secrecy, or sympathy that is going on. Through the protagonist's mind, the sight or story that shows up becomes the ground for his judgment. From 'phenomenon' generates a sort of worldview. As a 'senser,' Harry's character can be understood by the 'phenomenon.' Mrs.Weasley as 'phenomenon' can therefore affect the proceeding of the plot implicitly. Though scarcely being a 'senser' with a consciousness of her own, she is shown with an identity through Harry's observation. Subject to his gaze, the list of 'phenomena' fills her in with a life.

Although Mrs.Weasley as a 'senser' is not the majority of the 'mental' clauses, she is an 'actor' in 71.8% of the 'material' clauses. Inversely related to this figure is 3.9% of Mrs.Weasley as a 'goal.' These statistics suggest Mrs.Weasley's means to support her children's growth. Moving around in the house and running the domestic affairs, Mrs.Weasley is more often engaged in the "doing" processes than the "sensing" ones. She is kept busy with chores, while the children might be

trying to solve some puzzles. If the latter agenda works toward the development of the child or, on a larger scale, the public peace, the former contribution cannot be denied its importance. The mother's provision of basic needs is necessary for the youngsters' physical health. Having their bodies taken care of, the children can go ahead and cultivate themselves. But it needs more than flesh and blood to stay focused on missions. Whenever children are at loss, they can fall back on their mother who lives to be that support. As 'sensors,' the children recognize Mrs.Weasley's physical presence 60% of the time. She is both looked up to as a moral figure and avoided as someone who cannot stand kids going astray. It seems not matter whether her advice is taken or whether her decision is liked. She is where their heart can dwell. In the other 40% of the clauses where she is 'phenomenon,' Mrs.Weasley exists in their imagination, e.g.:

Table B.17 Selected clauses where the children imagine about Mrs.Weasley from in the Mental Processes

Harry	knew	he[Draco] would never dare say in front of MW
he [Harry]	dreaded	the moment when MW would ask him to recount his vision.
[Ron]	to check	that MW was not returning yet
Senser	Process: mental	Phenomenon

The mother-child inseparable tie cannot be put aside in considering Mrs.Weasley as a mother. From a child's perspective, we see Mrs. Weasley busy around the house through the representation of her in 'material' processes, witness her habitual and situational behaviors in the 'behavioral' processes, and hear her voices in the 'verbal' processes. Her 'mental' processes let us know when she is watching or seeing something by the description of her 'mental' processes, yet we barely have any clue of what she is thinking as though her cognition was negligible. Instead, the child protagonist, Harry, is the one who does the thinking during

which he takes note of her. In the ‘phenomena,’ Mrs. Weasley is given her character traits that show who she is, more than we can learn from her outside ‘material’ processes. For example, the thought that *Mrs. Weasley would kill Ron* tells us she is a strict mother with a degree of attitude. Her emotions, on the other hand, could be picked up easily from the ‘verbal’ and ‘behavioral’ processes. Described from the child’s point of view, they portray sensitivity that a child may connect with an adult. In line with a general understanding that a mother’s emotions could come off very strongly, Mrs. Weasley was sensationalized and at the same time denied the ability to think. She could be recognized as a traditional mother. Moreover, her frequent indoor ‘circumstances,’ many interactions with the ‘goal’ of or about children, and weakness shown in the children’s concerns in their projected ‘phenomena’ all point toward the conclusion of Mrs. Weasley’s characterization as a traditional type of mother. Though this mother is not always sweet and gentle, her image is not zapped by toughness which seems to be a passionate reaction to the increasingly demanding work of mothering that she cares.

APPENDIX C

Transitivity Data of Mrs. Weasley clauses from The seven Harry Potter sub-corpora

The corpus was divided into seven sub-corpora: HP1, HP2, HP3, HP4, HP5, HP6, and HP7. The line number (Line#) indicates the concordance line in the sub-corpus where the clause is located.

HP 1

Verbal Processes

HP#	Line#	Projection	Process: verbal	Sayer
1	1	'You must be Harry's family!'	said	Mrs.Weasley

HP#	Line#	Projection	Sayer	Process: verbal
1	3	'Busy year?'	she [Mrs.Weasley]	said

Material Processes

HP#	Line#	Actor	Process: material	Circumstance
1	4	Mr. and Mrs. Weasley	were going	to Romania

Behavioral Processes

HP#	Line#	Behaver	Process: behavioral	Circumstance
1	3	Mrs. Weasley	smiled	down at them

HP 2

Verbal Processes

HP#	Line#	Projection	Process: verbal	Sayer
2	7	'And you!'	said	Mrs.Weasley
2	8	'Lockhart's books are really expensive...well, well manage'	said	Mrs.Weasley
2	13	'Not now, Arthur'	said	Mrs.Weasley
2	20	'Don't be so ridiculous, Fred'	said	Mrs.Weasley
2	21	'Yes, Arthur, cars'	said	Mrs.Weasley
2	24	'there was a loophole when you wrote that law!'	shouted	Mrs.Weasley
2	28	'Percy first'	said	Mrs.Weasley
2	30	'very sweet of you, dear, but it's dull work'	said	Mrs.Weasley
2	31	'Well...all right... you go after Arthur'	said	Mrs.Weasley
2	34	'...DO WITH TAKING A LEAF OUT OF PERCY'S BOOK!'	yelled	Mrs.Weasley

2	35	'...and Blotts in an hour to buy your schoolbooks'	said	Mrs.Weasley
2	36	'You be careful, Arthur'	said	Mrs.Weasley
2	37	'Oh, there you are, good'	said	Mrs.Weasley
2	39	'... can go and get all your things then, too'	said	Mrs.Weasley
2	41	'And your eyes shut'	said	Mrs.Weasley
2	49	'...that ear to Harry's house and back last night!'	shouted	Mrs.Weasley
2	50	'But, Ginny'	said	Mrs.Weasley

HP#	Line#	Projection	Process: verbal	Sayer	Circumstance
2	22	'Have you any idea how worried I've been?'	said	Mrs.Weasley	in a deadly whisper

HP#	Line#	Projection	Sayer	Process: verbal
2	5	'Oh, he[Lockhart] is marvelous'	she[Mrs.Weasley]	said
2	19	'I'm very pleased to see you, Harry, dear'	she[Mrs.Weasley]	said

HP#	Line#	Projection	Sayer	Process: verbal	Receiver
2	43	'And you must speak clearly, dear'	Mrs.Weasley	told	Harry
2	44	'I'll take Ginny and you two come right after us'	Mrs.Weasley	told	Harry and Ron

Material Processes

HP#	Line#	Actor	Process: material
2	17	Mrs.Weasley	had appeared
2	46	Mrs. Weasley	was clattering around

HP#	Line#	Actor	Process: material	Circumstance
2	3	Mrs.Weasley and Ginny	was going	to a secondhand robe shop
2	47	Mrs.Weasley	was marching	across the yard
2	19	She[Mrs.Weasley]	turned and walked back	into the house.
2	9	Mrs.Weasley	came	to a halt
2	12	Mrs. Weasley	felt	right into the corners
2	19	she[Mrs. Weasley]	turned	on Harry
2	29	Mrs. Weasley	now came galloping	into view

HP#	Line#	Actor	Process: material	Goal
2	10	Mrs.Weasley	conjured up	a sumptuous dinner
2	37	[Mrs.Weasley]	kept patting	her hair
2	27	Mrs. Weasley	let go of	Harry

HP#	Line #	Actor	Process: material	Goal	Circumstance
2	26	Mrs.Weasley	led	Ginny	out
2	45	Mrs.Weasley	took	a flowerpot	off the kitchen mantel-piece
2	52	Mrs.Weasley	woke	them all [children]	early the following Wednesday
2	42	He	had gone to send	an owl	to Mr.and Mrs.Weasley
2	19	Mrs. Weasley	had shouted	herself	hoarse

Behavioral Processes

HP#	Line#	Behavior	Process: behavioral	Circumstance
2	11	Mrs. Weasley	dashed about	in a bad mood
2	5	Mrs. Weasley	beamed	down at him[Lockhart]
2	14	Mrs. Weasley	fussed	over the state of his socks
2	16	Mrs. Weasley	glanced	into the back seat
2	28	Mrs. Weasley	looked	nervously at the clock overhead

HP#	Line#	Projection	Process: behavioral	Behavior
2	23	'You will not'	snapped	Mrs.Weasley

HP#	Line#	Projection	Behavior	Process: behavioral
2	38	'You keep your mouth closed while you're eating!'	Mrs.Weasley	snapped

HP#	Line#	Behavior	Process: behavioral	Projection
2	48	Mrs. Weasley	was shrieking	'No, Arthur, no!'

Mental Processes

HP#	Line#	Senser	Process: mental	Circumstance
2	4	he[Percy]	was going to write	to Mrs.Weasley

HP#	Line#	Phenomenon	Process: mental	Senser	Circumstance
2	15	Percy swelled in a manner that	reminded	Harry	forcefully of Mrs.Weasley

Relational Processes

HP#	Line#	Carrier	Process: relational	Attribute
2	8	she[Mrs. Weasley]	looked	worried
2	37	she[Mrs. Weasley]	sounded	breathless
2	40	Mrs. Weasley	swelled	like a bullfrog
2	6	Mrs. Weasley	was	beside herself with fury

HP#	Line#	Identified	Process: relational	Identifier
2	8	It	was	Mrs. Weasley

HP 3**Verbal Processes**

HP#	Line#	Projection	Process: verbal	Sayer
3	3	'I said that's enough'	said	Mrs.Weasley
3	6	'I don't doubt that'	said	Mrs.Weasley
3	12	'That's enough, now'	said	Mrs.Weasley
3	16	'Arthur, quickly!'	cried	Mrs.Weasley
3	24	'Arthur!'	called	Mrs.Weasley

HP#	Line#	Projection	Process: verbal	Sayer	Circumstance
3	1	'Good thing, too'	said	Mrs.Weasley	briskly
3	14	'Arthur, the truth would terrify him!'	said	Mrs.Weasley	shrilly

HP#	Line#	Projection	Sayer	Process: verbal	Circumstance
3	2	'...Ron, because we won't have much time in the morning'	Mrs.Weasley	called	down the table

Material Processes

HP#	Line #	Actor	Process: material	Circumstance
3	5	He[Uncle Vernon]	was standing	a good distance from Mr. and Mrs. Weasley
3	21	the others	crowded	around Mrs. Weasley
3	22	[They]	waved	at Mr. and Mrs. Weasley

HP#	Line #	Actor	Process: material	Goal	Circumstance
3	9	Mrs.Weasley	hugged	Harry	in greeting
3	10	Mrs.Weasley	kissed	all her children	then Hermione, and finally, Harry

HP#	Line#	Actor	Process: material	Recipient	Goal
3	8	Mrs.Weasley	had sent	him[Harry]	a scarlet sweater with the Gryffindor

HP#	Line #	Actor	Process: material	Scope
3	4	Mrs.Weasley	entered	the bar

Behavioral Processes

HP#	Line#	Behavior	Process: behavioral	Circumstance
3	15	Everyone except Percy and Mrs.Weasley	snorted	into their pudding.

HP#	Line#	Projection	Process: behavioral	Behavior
3	7	'...want to set a better example for your sister!'	snapped	Mrs.Weasley

Mental Processes

HP#	Line#	Senser	Process: mental	Phenomenon
3	13	Mr. and Mrs.Weasley	obviously thought	Harry would be panic-stricken
3	20	Harry	remembered	what Mr.Weasley had told Mrs.Weasley

HP#	Line#	Senser	Process: mental	Circumstance
3	19	Harry	happened to agree	wholeheartedly with Mrs.Weasley

HP#	Line#	Phenomenon	Process: mental	Senser	Phenomenon
3	23	footsteps	told	him[Harry]	that Mr. and Mrs.Weasley were climbing the stairs.

HP 4

Verbal Processes

HP#	Line#	Projection	Process: verbal	Sayer
4	5	'Well, have a lovely time'	said	Mrs.Weasley
4	21	'better go upstairs and check that you've packed properly!'	said	Mrs.Weasley
4	30	'your father for what that wretched Skeeter woman wrote!'	said	Mrs.Weasley
4	31	'your's secondhand, and there wasn't a lot of choice!'	said	Mrs.Weasley
4	48	'Well, they're Apparating, aren't they?'	said	Mrs.Weasley
4	53	'Coming, Arthur!'	called	Mrs.Weasley
4	55	'Oh, it was my pleasure, dears'	said	Mrs.Weasley
4	56	'What have they done this time?'	said	Mrs.Weasley
4	57	'Dress robes!'	repeated	Mrs.Weasley
4	64	'He's very upset'	said	Mrs.Weasley
4	65	'someone tried to break into his house last night'	said	Mrs.Weasley
4	67	'Yes, well, he passed the second time'	said	Mrs.Weasley
4	70	'Oh!'	said	Mrs.Weasley
4	75	'Don't you lie to me!'	said	Mrs.Weasley
4	76	'Hmm'	said	Mrs.Weasley
4	77	'I don't know where we went wrong with them'	said	Mrs.Weasley
4	78	'Your potion, Harry'	said	Mrs.Weasley
4	94	'She was here in time'	said	Mrs.Weasley
4	95	'Of course you can'	said	Mrs.Weasley
4	100	'You'll find out this evening, I expect'	said	Mrs.Weasley
4	103	'Never mind, Amos'	said	Mrs.Weasley
4	105	'Of course, I haven't'	said	Mrs.Weasley
4	123	'Don't be ridiculous, you're still on holiday'	said	Mrs.Weasley
4	125	'Don't be so silly'	said	Mrs.Weasley

HP#	Line#	Projection	Process: verbal	Sayer	Circumstance
4	14	'He's not here'	said	Mrs.Weasley	angrily
4	22	'Here!'	said	Mrs.Weasley	breathlessly
4	23	'Come to watch Harry on the last task!'	said	Mrs.Weasley	brightly
4	26	'Everyone wears them, Ron!'	said	Mrs.Weasley	crossly
4	27	'...Hedwig, dear?'	said	Mrs.Weasley	distractedly
4	32	'they'd bring out the color of your eyes, dear'	said	Mrs.Weasley	fondly
4	35	'We told you to destroy them!'	said	Mrs.Weasley	furiously
4	36	'Well, it is a bit long, dear'	said	Mrs.Weasley	gently
4	68	'Hello, Hermione'	said	Mrs.Weasley	much more stiffly than usual
4	92	'a huge occasion like the Quidditch World Cup George!'	said	Mrs.Weasley	sharply
4	93	'What are you two up to'	said	Mrs.Weasley	sharply
4	97	'chance writing out a new order form, are you?'	said	Mrs.Weasley	shrewdly
4	102	'Your father thinks very highly of Mad-Eye Moddy'	said	Mrs.Weasley	sternly.

HP#	Line#	Projection	Sayer	Process: verbal	Receiver
4	16	'Well, the fat's really in the fire now'	he	told	Mrs.Weasley

HP#	Line#	Sayer	Process: verbal	Projection
4	75	[Mrs.Weasley]	said	'Accio'

HP#	Line#	Sayer	Process: verbal	Receiver	Verbiage
4	2	Mr.Weasley	had told	Mrs.Weasley	about the toffees.
4	3	He[Ron]	would be rushing to tell	Mrs.Weasley	about this
4	42	Ron	told	Harry	about a meeting Mrs.Weasley had with Dumbledore
4	117	he[Harry]	hadn't really intended to tell	Mrs.Weasley	what had happened
4	104	Harry	didn't like to tell	Mrs.Weasley	that Muggle taxi drivers rarely transported overexcited owls

HP#	Line#	Projection	Sayer	Process: verbal
4	78	'Sorry'	she[Mrs.Weasley]	whispered
4	87	'I shouted at you before you left!'	Mrs.Weasley	said
4	119	'It wasn't your fault, Harry'	Mrs.Weasley	whispered.
4	39	'Your father and I had been for a nighttime stroll'	she[Mrs.Weasley]	said
4	66	'Accio! Accio! Accio!'	she[Mrs.Weasley]	shouted
4	112	'That's Fudge's voice'	she[Mrs.Weasley]	whispered.

HP#	Line#	Projection	Sayer	Process: verbal	Circumstance
4	69	'You're all right'	Mrs.Weasley	muttered	distractedly
4	79	'Tell me what, Arthur?'	Mrs.Weasley	repeated	in a dangerous sort of voice.
4	81	'Skeeter goes out of her way to cause trouble, Amos!'	Mrs.Weasley	said	angrily
4	82	'You've got to take the rest of your potion, Harry'	Mrs.Weasley	said	at last
4	83	'Surprise!'	Mrs.Weasley	said	excitedly
4	88	'Look at the time'	Mrs.Weasley	said	suddenly
4	89	'I'll send Bill, Charlie, and Percy along around midday'	Mrs.Weasley	said	to Mr.Weasley
4	72	'Oh your father's coming!'	she[Mrs.Weasley]	said	suddenly
4	5	'and behave yourselves'	she[Mrs.Weasley]	called	after the twins
4	51	'Where's Dumbledore?'	Fudge	demanded	of Mrs.Weasley
4	54	'This is really nice of you'	Harry	muttered	to Mrs.Weasley
4	120	'Arthur tried to borrow Ministry cars for us'	Mrs.Weasley	whispered	to Harry
4	76	'This is really nice of you'	Harry	muttered	to Mrs.Weasley

Material Processes

HP#	Line #	Actor	Process: material
4	9	Ron, Hermione, Mrs. Weasley and Bill	all jumped.
4	28	Mrs.Weasley	entered
4	91	[Mrs. Weasley]	bent

HP#	Line #	Actor	Process: material	Circumstance
4	7	he[Harry]	started to walk	out of the door with Mrs.Weasley and Bill
4	10	Mrs.Weasley and Harry	broke	apart.
4	12	Ron, Hermione, Bill, Mrs. Weasley, and the black dog	came	around the screen
4	15	Mrs.Weasley	appeared	at the foot of the stairs
4	18	Mrs.Weasley, Bill, and Charlie	sped	away from them
4	73	The two girls	appeared	in the kitchen doorway behind Mrs.Weasley
4	71	She[Mrs.Weasley]	rounded	on Ron

HP#	Line #	Actor	Process: material	Goal	Circumstance
4	24	Mrs.Weasley	chivvied	them	toward the train doors.
4	33	Mrs.Weasley	forced	him[Harry]	back
4	49	Mrs.Weasley	held	him	to her.
4	91	Mrs.Weasley	set	the potion	down on the bedside cabinet
4	99	Mrs.Weasley	slammed	a large copper saucepan	down on the
4	106	Mrs.Weasley	took	a large piece of buttered toast	from a stack
4	110	She[Mrs.Weasley]	hugged	Harry	very tightly
4	113	she[Mrs.Weasley]	kissed	Mr.Weasley	on the cheek
4	114	Mrs.Weasley	was stirring	the contents of a large pot	on
4	46	Mrs.Weasley	had squeezed	the Dursley's address	in minute writing
4	40	Mrs.Weasley	had bought	[The Standard Book of Spells]	for her [Hermione]

HP#	Line #	Actor	Process: material	Goal
4	44	Mrs.Weasley	had sent	[a package of Easter eggs]
4	52	Mrs.Weasley	had sent	the family owl, Errol, with an enormous fruitcake and assorted meat pies.
4	66	Mrs.Weasley	managed to find	them all

HP#	Line#	Actor	Process: material	Recipient	Goal
4	1	Hermione	had made	Mrs.Weasley	a strong cup of tea

HP#	Line#	Actor	Process: material	Scope
4	11	They	left	Mrs.Weasley
4	43	Mrs.Weasley	had just entered	the kitchen
4	60	Mrs.Weasley	left	the room
4	108	Mr. and Mrs.Weasley	usually wore	long robes in varying states of shabbiness.
4	58	Mrs.Weasley	jabbed	her wand
4	75	Mrs.Weasley	pointed	her wand

HP#	Line#	Actor	Process: material	Scope	Circumstance
4	118	Harry, Bill, and Mrs.Weasley	whiled away	the afternoon	with a long walk around

Behavioral Processes

HP#	Line#	Behavior	Process: behavioral
4	39	Mrs.Weasley	grinned
4	71	Mrs.Weasley	nodded
4	72	even Mrs. Weasley	[laughed]
4	74	Mrs. Weasley	only smiled and waved
4	98	Mrs. Weasley	sighed.
4	113	Mrs. Weasley	was still glowering

HP#	Line#	Behavior	Process: behavioral	Behavior
4	61	Mrs. Weasley	let out	a kind of muffled scream.

HP#	Line#	Behavior	Process: behavioral	Phenomenon	Circumstance
4	41	Mrs.Weasley	had braved	the telephone	in the village post office

HP#	Line#	Behaver	Process: behavioral	Circumstance
4	37	Mrs.Weasley	glanced	at the grandfather clock in the corner
4	50	[Hermione]	glanced	at Mrs.Weasley
4	90	Mrs. Weasley	screamed and leapt	back from the bed
4	101	Mr.Diggory's head	looked around	at Mrs. Weasley
4	109	Mrs. Weasley	was arguing	with Bill about his earring
4	116	Hermione, Ron, and Mrs. Weasley	were all looking	at him[Harry]
4	122	Mrs. Weasley	would fuss	worse than Hermione
4	13	She[Mrs. Weasley]	bustled	out of the kitchen
4	111	[Mrs. Weasley]	whispered	in his[Harry's] ear
4	34	Fred, George, and Charlie	were all talking	spiritedly [next to Mrs.Weasley]

HP#	Line#	Projection	Process: behavioral	Behaver
4	13	'not of age and you hadn't passed your test'	snapped	Mrs.Weasley
4	38	'Never. Fine'	snapped	Mrs.Weasley
4	47	'You stay where you are!'	snarled	Mrs.Weasley
4	25	'Where?'	spluttered	Mrs.Weasley

Mental Processes

HP#	Line#	Senser	Process: mental	Phenomenon
4	6	he[Harry]	saw	Mrs.Weasley and Bill standing in front of the fire-place
4	9	he[Harry]	could see	the fuzzy outlines of Mrs.Weasley and Bill close by
4	19	Harry	could just make out	Mrs.Weasley, Bill, Ron, and Hermione applauding Fleur politely
4	20	Harry	saw	Mrs.Weasley, Bill, Ron, and Hermione grouped around a harassed- looking Madam Pomfrey
4	59	Harry	knew	he[Malfoy] would never have dared say in front of Mrs.Weasley
4	76	She[Mrs.Weasley]	had always refrained from	criticizing the Dursley in front of Harry
4	80	They[Harry and others]	saw	Mrs.Weasley rummaging anxiously in the drawers
4	107	[Dursleys]	[find] out	that they were connected (however distantly) with people like Mrs. Weasley
4	115	He[Harry]	had rarely seen	Mr. or Mrs. Weasley wearing anything that the Dursleys would call normal.
4	110	she[Mrs.Weasley]	saw	him[Harry]

Relational Processes

HP#	Line#	Carrier	Process: relational	Attribute
4	62	Mrs. Weasley	looked	most upset
4	63	Mrs. Weasley	looked	stern
4	71	She[Mrs. Weasley]	was	very white to the lips
4	95	[Mrs. Weasley]	looked	resolute.
4	70	she[Mrs. Weasley]	became	considerably warmer toward Hermione
4	112	Mrs. Weasley	was	on her feet
4	110	Mrs. Weasley	was	close by him[Uncle Vernon]
4	111	Mrs. Weasley	was	intrigued by the Whomping Willow
4	43	She[Mrs. Weasley]	was	a short, plump woman with a very kind face

HP 5**Verbal Processes**

HP#	Line#	Projection	Process: verbal	Sayer
5	2	'Match his what?'	said	Mrs.Weasley
5	3	'Everything all right, Arthur?'	asked	Mrs.Weasley
5	14	'That's enough, Fred, George, Ginny!'	said	Mrs.Weasley
5	22	'How are you, Arthur?'	asked	Mrs.Weasley
5	23	'Well'	said	Mrs.Weasley
5	24	'Oh, Alastor, I am glad you're here'	said	Mrs.Weasley
5	32	'Thank you'	said	Mrs.Weasley
5	33	'about Harry when I spoke to him this morning'	whispered	Mrs.Weasley
5	39	'Quick, quick'	said	Mrs.Weasley
5	47	'Fine!'	shouted	Mrs.Weasley
5	59	'Close the door, please, Harry'	said	Mrs.Weasley
5	62	'...however much you look like him!'	said	Mrs.Weasley
5	64	'Who else has he got? He's got me! Yes'	said	Mrs.Weasley
5	65	'No one's denying what he's done!'	said	Mrs.Weasley
5	66	'Very well'	said	Mrs.Weasley
5	67	'Do you mean to tell me'	said	Mrs.Weasley
5	68	'not a member of the order of the Phoenix!'	said	Mrs.Weasley
5	73	'Good-bye, Harry, take care'	said	Mrs.Weasley

HP#	Line#	Projection	Process: verbal	Sayer
5	74	'Ron, Ginny!'	called	Mrs.Weasley
5	75	'Oh'	said	Mrs.Weasley
5	82	'Are you all right, Harry, dear?'	whispered	Mrs.Weasley
5	81	'Yes, isn't it?'	said	Mrs.Weasley
5	126	'Yes'	said	Mrs.Weasley
5	139	'I'm not sure you are!'	said	Mrs.Weasley
5	140	'Here, dear'	said	Mrs.Weasley
5	141	'Oh good'	said	Mrs.Weasley
5	143	'NO!'	shouted	Mrs.Weasley
5	149	'He's not an adult either!'	said	Mrs.Weasley
5	153	'Right you are, Sirius'	said	Mrs.Weasley
5	176	'You heard your father'	whispered	Mrs.Weasley
5	188	'For the last time, Mundungus'	called	Mrs.Weasley
5	197	'You were so keen to help the Order'	said	Mrs.Weasley
5	199	'And they're quite right'	said	Mrs.Weasley
5	89	'A werewolf?'	whispered	Mrs.Weasley
5	106	'not telling Harry more than he needs to know'	said	Mrs.Weasley
5	108	'Harry dear,'	said	Mrs.Weasley
5	116	'Arthur!'	said	Mrs.Weasley
5	122	'I don't think he'll be able to, Ron'	said	Mrs.Weasley

HP#	Line#	Projection	Process: verbal	Sayer	Circumstance
5	10	'I hope the others make it in time'	said	Mrs.Weasley	anxiously
5	31	'you seem to have missed a few crucial lessons'	said	Mrs.Weasley	coldly.
5	34	'That's enough'	said	Mrs.Weasley	crossly.
5	36	'Oh honestly...'	said	Mrs.Weasley	despairingly
5	44	'Tonks!'	cried	Mrs.Weasley	exasperatedly
5	45	'He's as good as,'	said	Mrs.Weasley	fiercely
5	48	'You've got to have a reward for this!'	said	Mrs.Weasley	fondly.
5	50	'Arthur is taking you with him'	said	Mrs.Weasley	gently
5	77	'Harry, dear, are you sure you're all right?'	said	Mrs.Weasley	in a worried voice
5	125	'Fred, what are you doing?'	said	Mrs.Weasley	sharply
5	145	'She's waiting for us just up here'	said	Mrs.Weasley	stiffly

HP#	Line#	Projection	Process: verbal	Sayer	Circumstance
5	148	'NO'	said	Mrs.Weasley	suspiciously
5	164	'Arthur!'	said	Mrs.Weasley	warningly.
5	189	'been trying to sew your skin back together'	said	Mrs.Weasley	with a snort of mirthless laughter
5	100	'Nearly time for bed, I think'	said	Mrs.Weasley	on a yawn.
5	101	'All right, Ron, Harry'	said	Mrs.Weasley	on the second landing
5	103	'Harry, you're to come with me and Tonks'	shouted	Mrs.Weasley	over the repeated screeches...
5	104	'Over here!'	called	Mrs.Weasley	over the renewed clanging of the warlock
5	115	'Professor Snape, dear'	said	Mrs.Weasley	reprovingly
5	123	'...thank you very much, Mundungus'	said	Mrs.Weasley	sharply
5	124	'down to you to decide what's good for Harry!'	said	Mrs.Weasley	sharply.

HP#	Line#	Projection	Sayer	Process: verbal
5	27	'What do you want, Harry?'	Mrs.Weasley	called
5	28	'or there won't be any food left'	Mrs.Weasley	called
5	181	'have you away from there as soon as we can'	Mrs.Weasley	whispered
5	182	'We're eating down in the kitchen'	Mrs.Weasley	whispered
5	42	'Sill not finished'	she[Mrs.Weasley]	said
5	96	'Hello,'	she[Mrs.Weasley]	said

HP#	Line#	Projection	Sayer	Process: verbal	Circumstance
5	135	'Being silly'	she[Mrs.Weasley]	muttered	again
5	142	'That's enough'	Mrs.Weasley	spoke	from the shadows behind the door.
5	144	'Stay here'	she[Mrs.Weasley]	said	firmly
5	180	'I've really got to dash'	Mrs.Weasley	whispered	distractedly
5	9	'All okay'	he	muttered	to Mrs.Weasley and Tonks
5	119	'if you want dinner before midnight I'll need a hand'	Mrs.Weasley	said	to the room at large.
5	120	'Cover your faces and take a spray'	Mrs.Weasley	said	to Harry and Ron

HP#	Line#	Sayer	Process: verbal	Projection
5	160	[Mrs. Weasley]	said	'I've been meaning...'

HP#	Line #	Projection	Sayer	Process: verbal	Receiver
5	158	'How am I getting there?'	he[Harry]	asked	Mrs.Weasley

HP#	Line#	Sayer	Process: verbal	Receiver
5	85	[Mrs.Weasley]	turned to greet	Hermione

HP#	Line#	Sayer	Process: verbal	Verbiage
5	52	Mrs.Weasley	had answered	it [Harry's question]
5	168	she[Mrs.Weasley]	did not even complain	that they had brought Mundungus with them

Material Processes

HP#	Line #	Actor	Process: material	Circumstance
5	12	Mrs.Weasley	appeared	in the bedroom
5	15	Ron, Hermione, Fred, George's heads	turned	from Sirius to Mrs.Weasley
5	17	Mrs.Weasley	backed	into the room
5	35	Lupin and Mrs.Weasley	darted	forward
5	41	Ron's mother, Mrs.Weasley,	emerged	from the door at the far end of
5	96	Mrs.Weasley	moved	forward to the desk.
5	97	Mrs.Weasley	must long since have arrived	at St. Mungos.
5	116	Mrs.Weasley	returned	from Diagon Alley around six o'clock
5	170	Mrs.Weasley	was now creaking	back downstairs again,
5	190	Mrs.Weasley	withdrew	from the room,
5	165	She[Mrs.Weasley]	pressed hard	on the top of his[Bill's] head.
5	107	Mrs. Weasley	pointed	at the dusty glass-fronted cabinets
5	166	Mrs. Weasley	was bending	over
5	185	She[Mrs. Weasley]	leapt	to her feet

HP#	Line #	Actor	Process: material	Goal
5	35	[Lupin and Mrs.Weasley]	tried to tug	the curtains
5	46	Mrs.Weasley	finally removed	her protective scarf
5	55	Mrs.Weasley	had laid out	his freshly laundered jeans and T-shirt
5	72	Mrs.Weasley	hugged	him[Harry]
5	88	[Mrs.Weasley]	pulled	him[Harry]
5	105	Mrs.Weasley	places	a couple of pieces of toast
5	85	Mrs. Weasley	let go of	Harry
5	147	Mrs.Weasley	stirred	a cauldron

HP#	Line #	Actor	Process: material	Goal	Circumstance
5	25	Tonks	had seized	Ginny and Mrs.Weasley	by the elbows
5	30	Mrs.Weasley	closed	the door	behind Harry with a sharp snap.
5	53	Mrs.Weasley	had hung	a scarlet banner	over the heavily laden
5	57	She[Mrs.Weasley]	snatched	the plan	off the table
5	61	Mrs.Weasley	held	him[Harry]	back
5	83	Mrs.Weasley	left	them[Harry, Ron, Hermione]	to it again
5	88	Mrs.Weasley	lifted	them[plates]	out of his hands.
5	95	Mrs.Weasley	mopped	her brow	with her scarf
5	113	[Mrs.Weasley]	pushed	him[Harry]	through the
5	128	Mrs.Weasley	shoved	Harry	away toward the train door
5	140	she[Mrs.Weasley]	repaired	the parchment	with a wave of her wand
5	37	she[Mrs.Weasley]	was kissing	him[Ron]	all over his face
5	57	[Mrs.Weasley]	stuffed	it[the plan]	into Bill's heavily laden arms.
5	175	Mrs.Weasley	was wiping	her face	on her apron

HP#	Line #	Actor	Process: material	Scope
5	18	[Mrs.Weasley]	threw on	an apron
5	43	Mrs.Weasley	entered	the kitchen
5	29	Mrs.Weasley	cleared	her throat
5	109	Mrs.Weasley	pursed	her lips
5	113	Mrs.Weasley	reached out	a hand

HP#	Line #	Actor	Process: material	Scope	Circumstance
5	42	Mrs.Weasley	entered	the bedroom	behind them
5	110	Mrs.Weasley	pursed	her lips	in an almost Aunt Petunia-ish

HP#	Line#	Actor	Pro-: material	Goal	-cess: material	Circumstance
5	80	Mrs.Weasley	kept	them all	working	very hard over the next

HP#	Line#	Actor	Process: material
5	170	she[Mrs.Weasley]	had gone

Behavioral Processes

HP#	Line#	Behavior	Process: behavioral
5	71	[Mrs. Weasley]	smiled
5	171	Mrs.Weasley	was plainly listening

HP#	Line#	Behavior	Process: behavioral	Circumstance
5	18	Mrs.Weasley	beamed	at him[Sirius]
5	20	Mrs.Weasley	beckoned	imperiously to her sons and Hermione
5	60	He[Harry]	did not look	at Mrs.Weasley
5	69	Mrs. Weasley	hesitated	at the point of getting inside
5	127	She[Mrs. Weasley]	was trembling	slightly
5	135	Mrs. Weasley	smiled	tremulously.
5	136	Mrs. Weasley	sobbed	over Kreacher's dead body
5	144	Everyone	looked	at Mrs.Weasley
5	157	Lupin	looked	from Mrs.Weasley to the dead Harry on the floor
5	159	Mrs. Weasley	turned	quickly to him[Lupin]
5	160	Mrs. Weasley	turned	to Sirius
5	178	Mrs.Black and Mrs. Weasley	were both screaming	at the top of their voices.
5	196	Mrs. Weasley	yawned	widely
5	41	She[Mrs. Weasley]	was beaming	in welcome
5	41	[Mrs. Weasley]	hurried	toward them
5	127	she[Mrs. Weasley]	looked	at Sirius
5	199	She[Mrs. Weasley]	was sitting	bolt upright in her chair
5	46	[Mrs.Weasley]	sank	into a sagging
5	121	Mrs.Weasley	sat down	on his other side
5	121	[Mrs.Weasley]	started fussing	with his T-shirt

HP#	Line#	Behaver	Process: behavioral	Behavior
5	7	she[Mrs.Weasley]	broke into	a storm of crying
5	1	Mrs.Weasley	abandoned	the attempt

HP#	Line#	Behaver	Process: behavioral	Behavior	Circumstance
5	49	Mrs. Weasley	gave	a little squeak	of fright
5	86	Mrs.Weasley	let out	a shriek	just like Hermione's
5	87	Mrs.Weasley	let out	an ominous noise	somewhere between a shriek and a snarl
5	155	Mrs.Weasley	threw	a very nasty look	at Sirius
5	6	Mrs.Weasley and Bill	were having	their usual argument	about Bill's hair
5	6	Mrs.Weasley and Mundungus	had moved	their argument	down into the kitchen

HP#	Line#	Projection	Process: behavioral	Behaver
5	7	'Oh oh oh!'	gulped	Mrs. Weasley
5	84	'I know, I know'	moaned	Mrs. Weasley
5	198	'No, no, I'll do it myself later.'	beamed	Mrs. Weasley
5	11	'George, be quiet'	snapped	Mrs.Weasley
5	127	'Watch me'	snarled	Mrs.Weasley
5	152	'FOR HEAVEN'S SAKE!'	screamed	Mrs.Weasley
5	102	'SHUT UP!'	roared	Mrs.Weasley.

HP#	Line#	Projection	Behavior	Process: behavioral
5	94	'No!'	Mrs. Weasley	moaned
5	137	'R-r-riddikulus!'	Mrs. Weasley	sobbed
5	21	'WILL YOU LOT GET DOWN HERE NOW, PLEASE'	Mrs.Weasley	bellowed
5	131	'NO, JUST CARRY THEM!'	Mrs.Weasley	shrieked.
5	177	'The curtains in there are full of doxies too'	Mrs.Weasley	went on.

HP#	Line#	Projection	Behavior	Process: behavioral	Circumstance
5	93	'I see them d-d-dead all the time!'	Mrs. Weasley	moaned	into his[Harry's] shoulder.
5	112	'none of your brothers caused this sort of trouble!'	Mrs. Weasley	ragged	at the twins.
5	167	'D-d-don't tell Arthur'	Mrs. Weasley	was gulping	now

Mental Processes

HP#	Line#	Senser	Process: mental
5	70	Mrs.Weasley	hesitated
5	71	Mrs.Weasley	hesitated

HP#	Line #	Senser	Process: mental	Phenomenon
5	6	Harry	was reminded irresistibly of	Mrs.Weasley appealing to her husband during Harry's first dinner
5	16	Harry	distinctly saw	her[Hermione] throw a reproachful look at Mrs.Weasley at these words.
5	37	Mrs.Weasley	did not notice	[loud retching noises behind her back]
5	57	Mrs.Weasley	had seen	him[Harry] looking.
5	91	Mrs.Weasley	made sure	that Harry and the others were kept well out of earshot
5	92	he[Harry]	could not help but feel	that Mrs.Weasley might not want him
5	130	they	heard	Mrs.Weasley shriek
5	132	[Harry]	could not think	Mrs.Weasley silly.
5	133	he[Harry]	saw	Mr. and Mrs.Weasley, Sirius, Lupin and Tonks sitting there
5	156	He[Harry]	wondered	whether he could possibly persuade Mrs.Weasley to invite his godfather to the festivities too
5	165	he	realized	that Mrs.Weasley was attacking his hair with a wet comb.
5	173	All of them	could hear exactly	what Mrs.Weasley was shouting at the top of her voice.
5	191	he[Harry]	dreaded	the moment when Mrs.Weasley would ask him to recount his vision.
5	192	[Harry]	[thought]	Mrs.Weasley would kill him[Ron]
5	60	He[Harry]	had been touched by	what she[Mrs.Weasley] had said about his being as good as a son,
5	120	She[Mrs.Weasley]	saw	them[Harry and Ron]
5	8	they	saw	Lupin, Mrs. Weasley, and Tonks at the front doors

HP#	Line#	Phe-	Process: mental	Senser	-nomenon
5	193	It	had just occurred to	him[Harry]	that Mr. and Mrs.Weasley would want to know how Fred and George were

HP#	Line#	Phenomenon	Pro-: mental	Senser	-cess: mental
5	114	Mrs.Weasley	recalled	them[children]	to their tasks

Relational Processes

HP#	Line#	Carrier	Process: relational	Attribute
5	43	She[Mrs. Weasley]	was	extremely pale
5	126	She[Mrs. Weasley]	sounded	rather uneasy
5	168	Mrs. Weasley	was	in such a good mood
5	169	Mrs. Weasley	was	now scarlet in her face
5	172	Mrs. Weasley	was	probably asleep
5	185	All [except Mrs. Weasley]	were	fully dressed
5	183	his part in furthering their plans	was	unknown to Mrs.Weasley
5	38	Mrs. Weasley	did not seem entirely satisfied	with Mr.Weasley's answer

HP#	Line#	Identified	Process: relational	Identifier
5	174	Mrs. Weasley	was	the only person in the basement
5	184	It	was not	Mrs. Weasley

HP 6

Verbal Processes

HP#	Line#	Projection	Process: verbal	Sayer
6	8	'Oh, Percy!'	said	Mrs.Weasley
6	11	'Now!'	said	Mrs.Weasley
6	19	'Well, yes, I'm sure'	said	Mrs.Weasley
6	23	'you've only got a few minutes to go'	said	Mrs.Weasley
6	27	'Bill'	whispered	Mrs.Weasley
6	33	'Fortescue and Olivander went on holiday, did they?'	said	Mrs.Weasley
6	34	'Yes, well'	said	Mrs.Weasley
6	38	'Everyone all right?'	said	Mrs.Weasley
6	45	'He taught Arthur and me'	said	Mrs.Weasley

HP#	Line#	Projection	Process: verbal	Sayer
6	51	'joke shop as they're so busy'	said	Mrs.Weasley
6	67	'her own family to go to , hasn't she? Hmmm'	said	Mrs.Weasley
6	69	'...dear, we're in a hurry'	said	Mrs.Weasley
6	71	'I know what you mean'	said	Mrs.Weasley
6	87	'I invited dear Tonks to come along today'	said	Mrs.Weasley
6	96	'Well, they'll have a bed, anyway'	said	Mrs.Weasley
6	98	'have to go through that every time you come home'	said	Mrs.Weasley
6	117	'what was the point in waiting?'	said	Mrs.Weasley
6	121	'Quick, quick, through the barrier'	said	Mrs.Weasley
6	122	'we danced to this when we were eighteen!'	called	Mrs.Weasley

HP#	Line#	Projection	Process: verbal	Sayer	Circumstance
6	4	'Our Great-Auntie Muriel'	said	Mrs.Weasley	after a long pause
6	12	'I decide you're too immature to come with us!'	said	Mrs.Weasley	angrily
6	13	'I don't know'	said	Mrs.Weasley	anxiously
6	16	'Bed,'	said	an undeceived Mrs.Weasley	at once
6	49	'sort of thing Fred and George would find funny'	said	Mrs.Weasley	hesitantly
6	52	'I do not hate her!'	said	Mrs.Weasley	in a cross whisper.
6	53	'It's been like this for a while now,'	said	Mrs.Weasley	in an unconvincingly casual voice
6	54	'Mollywobbles'	whispered	a mortified Mrs.Weasley	into the crack at the edge of the door.
6	65	'Ah, Harry!'	said	Mrs.Weasley	loudly
6	73	'You're taking a ridiculous line on this, Remus'	said	Mrs.Weasley	over Fleur's shoulder
6	75	'Yes, dear, I'd have noticed'	said	Mrs.Weasley	patiently
6	79	'Well done!'	said	Mrs.Weasley	proudly
6	88	'Stop calling her that, Ginny'	said	Mrs.Weasley	sharply
6	95	'You won't, dear, we'll find an antidote, don't worry'	said	Mrs.Weasley	soothingly.

HP#	Line#	Projection	Process: verbal	Sayer	Circumstance
6	100	'Arthur!'	said	Mrs.Weasley	suddenly
6	101	'Yes, thank you'	said	Mrs.Weasley	tartly
6	102	'Oh, Perce!'	said	Mrs.Weasley	tearfully
6	104	'so we'll see you quite soon'	said	Mrs.Weasley	through the window
6	108	'A what?'	said	Mrs.Weasley	warily.

HP#	Line#	Projection	Sayer	Process: verbal
6	83	'We really haven't got too long'	Mrs.Weasley	said
6	77	'Ginny...[come downstairs and help me with the lunch]'	she[Mrs.Weasley]	whispered
6	107	'No, he[Percy]'s busy, I expect, at the Ministry'	she[Mrs.Weasley]	answered

HP#	Line#	Projection	Sayer	Process: verbal	Circumstance
6	112	'It just won't budge'	Mrs.Weasley	was saying	anxiously
6	14	'One for your little girl, madam?'	he	called	at Mrs.Weasley

HP#	Line#	Sayer	Process: verbal	Projection
6	26	Mrs.Weasley	cried,	'Harry, quickly!'

HP#	Line#	Sayer	Process: verbal	Verbiage
6	30	Mrs.Weasley	had been bursting to say	this

HP#	Line#	Sayer	Process: verbal	Receiver	Verbiage
6	37	Harry	bade	Mrs.Weasley	good night

HP#	Line#	Sayer	Process: verbal	Receiver	Circumstance	Verbiage
6	40	Mrs.Weasley	had been urging	them	for days	not to leave

Material Processes

HP#	Line #	Actor	Process: material
6	5	Mr. and Mrs.Weasley and Ginny	appeared
6	11	[Mrs.Weasley]	withdrew
6	107	Mrs.Weasley	turned away

HP#	Line #	Actor	Process: material	Circumstance
6	25	Mr. and Mrs. Weasley	could get	nearer to the bed.
6	32	Mrs.Weasley	fell	back against her husband
6	97	Mrs.Weasley,	squeezed	past them[Hermione,Ron,Harry]
6	100	She[Mrs.Weasley]	had risen	from her chair
6	103	Saturday	dawned	without any more outbursts from Mrs.Weasley
6	116	Mr. and Mrs.Weasley	were striding	up the ward
6	36	[Mrs.Weasley]	stepped	into the weak September sunlight.
6	6	Mrs.Weasley and Ginny	were bending	over the Pigmy Puffs.
6	17	Mrs.Weasley	bent	over her son
6	68	Mrs.Weasley	moved	aside
6	56	Mrs.Weasley	joined in	with [the loud applause] enthusiastically
6	57	Mrs.Weasley	jumped up and hurried	to it

HP#	Line #	Actor	Process: material	Goal
6	70	[Mrs.Weasley]	turned	the doorknob
6	72	Mrs.Weasley	opened	the door
6	97	[Mrs.Weasley]	opened	the kitchen window
6	36	She[Mrs.Weasley]	wrenched open	the front door

HP#	Line #	Actor	Process: material	Goal	Circumstance
6	3	it[Fleur's hair]	whipped	Mrs.Weasley	across the face.
6	42	Mrs.Weasley	closed	the door	on the empty
6	85	[Mrs.Weasley]	hugged	him[Harry]	very tightly
6	86	Mrs.Weasley	set	a bowl of soup	in front of him[Mr.Weasley]
6	91	Mrs.Weasley	slid	a bowl	beneath it
6	93	she[Mrs.Weasley]	enfolded	Harry	In her arms.
6	105	Mrs.Weasley	took	the nasty smelling ointment	from Madam Pomfrey
6	106	Mrs.Weasley	tried to lessen	her[Hermione's] resemblance	to half a panda.
6	73	she[Mrs.Weasley]	patted	her[Fleur]	on the back
6	43	Mrs.Weasley	had taken to carrying	it[the clock]	around the house

HP#	Line#	Actor	Process: material	Recipient	Scope
6	1	He[Dumbledore]	made	Mrs.Weasley	a bow
6	67	She[Mrs.Weasley]	gave	Lupin	an annoyed look

HP#	Line#	Actor	Process: material	Recipient	Goal
6	74	Mrs.Weasley	pressed	him[Harry]	a large slice of birthday cake.

HP#	Line#	Actor	Process: material	Client	Circumstance
6	98	she[Mrs.Weasley]	helped	her husband	out of his cloak.

HP#	Line#	Actor	Pro-: material	Client	-cess: material	Goal	Circumstance
6	46	Mr. and Mrs.Weasley	helped	him[Harry]	load	his trunk	onto the train.

HP#	Line#	Goal	Process: material	Circumstance
6	115	Mr. and Mrs.Weasley	were lost	to view
6	111	Mrs.Weasley	was revealed	-

HP#	Line#	Actor	Process: material	Scope
6	60	Mrs.Weasley	left	the kitchen
6	81	Mrs.Weasley	raised	her tear-stained face

HP#	Line#	Actor	Process: material	Scope	Circumstance
6	31	Mrs.Weasley	entered	the room	just in time to see Ron
6	8	she[Mrs.Weasley]	threw	herself	into his arms.
6	17	[Mrs.Weasley]	pressed	her lips	to his bloody forehead
6	77	Mrs.Weasley	popped	her head	in
6	89	She[Mrs.Weasley]	waved	her wand	over her shoulder
6	58	a scowling Mrs. Weasley	kept pointing	her wand	at the volume control

Behavioral Processes

HP#	Line#	Behavior	Process: behavioral
6	41	she[Mrs. Weasley]	began to sob

HP#	Line#	Behavior	Process: behavioral	Behavior
6	66	Mrs. Weasley	made	a noise
6	85	Mrs.Weasley	seized	hold of Harry
6	27	she[Mrs.Weasley]	caught	sight of Bill's mangled face

HP#	Line#	Behaver	Process: behavioral	Circumstance
6	50	Mr. and Mrs.Weasley	hurried	up the ward.
6	57	[Mrs.Weasley]	hurried	to it[the door]
6	62	Mrs.Weasley	looked around	at him [Rufus Scrimgour]
6	76	Mrs.Weasley	pointedly glared	at Bill.
6	93	Mrs.Weasley	sobbed	harder than ever
6	94	Mrs.Weasley	sobbed	into her[Ginny's] shoulder
6	120	she[Fleur]	looked	reproachfully at Mrs.Weasley
6	100	she[Mrs.Weasley]	was staring	out of the kitchen
6	84	Mrs.Weasley	sat down	opposite him[Harry]

HP#	Line#	Behaver	Process: behavioral	Behavior	Circumstance
6	30	Mrs.Weasley	ended	her speech	with a stern look.
6	59	Mrs.Weasley	kept	watch	over a pile of self-peeling sprouts
6	29	Mrs.Weasley	dissolved into	tears.	at the moment of parting

HP#	Line#	Projection	Process: behavioral	Behaver
6	64	'to Diagon Alley much longer now you've got these'	sighed	Mrs. Weasley
6	78	'You are sweet'	beamed	Mrs. Weasley
6	99	'Please, come in, sit down, Minister!'	fluttered	Mrs. Weasley

Mental Processes

HP#	Line#	Senser	Process: mental	Phenomenon
6	10	He[Harry]	could see	Mrs.Weasley and the grim-faced Auror casting the pair of them [Harry and Mr. Weasley] suspicious looks
6	32	[Mrs.Weasley]	watched	Fleur mopping
6	35	[Harry]	looked around to see	Mrs.Weasley gazing, dumbfounded, at the poster.
6	36	Harry	saw	Mrs.Weasley glance at the clock in the washing basket
6	44	Harry	could tell	that Mrs.Weasley had turned bright red
6	47	He[Harry]	could not help noticing	now Mrs.Weasley, Hermione, and Ginny were all determinedly avoiding one another's gaze

HP#	Line#	Senser	Process: mental	Phenomenon
6	61	Harry	was astonished to hear	Hermione talking about Mrs.Weasley like this
6	63	Harry	noticed	that Mrs.Weasley looked troubled.
6	109	[Harry]	thought	that Mrs.Weasley was fighting a long-lost battle.
6	110	[Harry]	saw	that Mrs.Weasley was not alone
6	9	Harry	noticed	that many people who passed them had the same harried, anxious look as Mrs.Weasley

Relational Processes

HP#	Line#	Carrier	Process: relational	Attribute
6	28	Mrs. Weasley	did not look	entirely convinced
6	113	Only Mrs.Weasley	was	there
6	41	Mrs.Weasley	had	eyes only for her eldest son
6	121	[Mrs.Weasley]	seemed	a little flustered

HP#	Line#	Carrier	Process: relational	Attribute	Circumstance
6	103	she[Mrs. Weasley]	seemed	very tense	at breakfast.
6	114	He[Mr.Weasley] and Mrs.Weasley	were	in front	with the Ministry driver

Existential Processes

Clause#	Line#		Process: existential	Existent
6	90	There	stood	Mrs. Weasley

HP 7

Verbal Processes

HP#	Line#	Projection	Process: verbal	Sayer
7	11	'Arthur told me to wish you a happy seventeenth, Harry'	said	Mrs.Weasley
7	24	'Thank you, [for our sons]'	said	Mrs.Weasley
7	27	'How do you feel, Georgie?'	whispered	Mrs.Weasley.
7	28	'They're not back yet, George'	said	Mrs.Weasley
7	32	'I'm sure Mr. and Mrs. Granger would agree!'	said	Mrs.Weasley
7	54	'She's sixteen!'	shouted	Mrs.Weasley
7	60	'I'm here. I don't want. But don't be so silly!'	said	Mrs.Weasley
7	61	'If Voldemort finds out I'm here. But why should he?'	asked	Mrs.Weasley
7	73	'give a wizard a watch when he comes of age'	said	Mrs.Weasley
7	74	'May I ask why you are abandoning your education?'	said	Mrs.Weasley
7	76	'Don't be silly, Harry?'	said	Mrs.Weasley
7	81	'What happened? Where are the others?'	cried	Mrs.Weasley

HP#	Line#	Projection	Process: verbal	Sayer	Circumstance
7	9	'Oh, don't be silly, dear!'	said	Mrs.Weasley	at once
7	14	'Well, come in, do!'	said	Mrs.Weasley	brightly
7	26	'Yes, good point'	said	Mrs.Weasley	from the top of the table
7	64	'OUT OF MY WAY!'	shouted	Mrs.Weasley	to the three girls
7	79	'Oh, of course not'	said	Mrs.Weasley	with a sudden and rather unnerving return to her casual

HP#	Line#	Projection	Sayer	Process: verbal
7	21	'No!'	Mrs.Weasley	cried
7	39	'Sweet of you'	she[Mrs.Weasley]	replied

HP#	Line#	Projection	Sayer	Process: verbal	Circumstance
7	44	'Oh, it's nothing, dear'	she[Mrs.Weasley]	said	fondly
7	51	'Harry, dear, everyone's awfully hungry'	Mrs.Weasley	said	tentatively
7	55	'You're underage!'	Mrs.Weasley	shouted	at her daughter
7	77	'Where's Hedwig, Harry?'	She[Mrs.Weasley]	said	coaxingly

HP#	Line#	Sayer	Process: verbal	Projection
7	40	[Mrs.Weasley]	said	'I can't make it grow back'

Material Processes

HP#	Line #	Actor	Process: material
7	49	Mrs.Weasley	reappeared
7	63	she[Mrs.Weasley]	ran
7	16	Mrs. Weasley	came
7	17	Mr. and Mrs.Weasley	came

HP#	Line #	Actor	Process: material	Circumstance
7	5	Mr. and Mrs. Weasley and Lupin	headed	off the stairs as well.
7	15	She[Mrs. Weasley]	ran	forward
7	30	Mrs.Weasley	had gone	upstairs
7	47	Mrs.Weasley	ran	forward
7	48	Mr. and Mrs.Weasley	ran	in
7	59	Mr. and Mrs.Weasley	strolled	up the aisle
7	4	Mrs.Weasley and Ginny	were still tending	to George
7	66	Mrs.Weasley	was lying	across Fred's chest
7	69	Mrs.Weasley	was struggling	with Ginny
7	13	Mrs.Weasley	bent	over her son

HP#	Line #	Actor	Process: material	Goal
7	1	[Fleur]	hugged	her[Mrs.Weasley]
7	63	Mrs.Weasley	threw off	her cloak
7	22	Mrs.Weasley	cut across	him[Harry]

HP#	Line #	Actor	Process: material	Goal	Circumstance
7	10	they	followed	Mr. and Mrs.Weasley	back into the Burrow
7	14	she[Mrs.Weasley]	ushered	the Delacours	into the house
7	15	[Mrs.Weasley]	pushed	Fred	aside
7	23	Mrs.Weasley	detached	Harry	from others
7	31	Mrs.Weasley	had staunched	his bleeding	now
7	42	Mrs.Weasley	magicked	the empty plates	onto the work surface
7	46	he	kissed	her[Mrs.Weasley]	twice on each

HP#	Line#	Actor	Process: material	Recipient	Scope
7	1	she[Fleur]	gave	Mrs.Weasley	a dazzling smile
7	62	Mrs.Weasley	threw	him[Mr.Weasley]	a look

HP#	Line#	Actor	Pro-: material	Goal	-cess: material	Circumstance
7	39	Mrs.Weasley	kept	Harry, Ron, and Hermione	so busy	with preparations

HP#	Line #	Actor	Pro-: material	Client	-cess: material	Goal	Circumstance
7	50	they[Harry and Hermione]	helped	Mrs.Weasley	restore	the garden	to its normal state

HP#	Line#	Goal	Process: material	Actor
7	18	a meeting in the yard	was foiled by	the appearance of Mrs.Weasley

HP#	Line#	Actor	Process: material	Scope
7	39	she[Mrs.Weasley]	left	the scullery
7	72	Mrs. Weasley	was wearing	a brand-new set of amethyst-colored robes

Behavioral Processes

HP#	Line#	Behavior	Process: behavioral
7	39	she[Mrs.Weasley]	smiled
7	58	Mrs.Weasley	stood

HP#	Line#	Behavior	Process: behavioral	Circumstance
7	57	Mrs.Weasley	sobbed	harder than ever.
7	75	Mr. and Mrs.Weasley	were now sleeping	in the sitting room
7	26	she[Mrs.Weasley]	had scribbled	on a very long piece of parchment.
7	6	Mrs.Weasley and Madame Delacour	were both sobbing	quietly into scraps of
7	34	Mrs.Weasley	hurried	after him[Harry]
7	36	Hermione	hurried	out of the room after Mrs.Weasley
7	40	Mrs.Weasley	looked	around
7	53	They all	looked over	at Mrs.Weasley
7	53	She[Mr.Weasley]	was trying to talk	to Madame Delacour

HP#	Line#	Behavior	Process: behavioral	Behavior
7	15	Mrs.Weasley	burst into	tears.

HP#	Line#	Projection	Process: behavioral	Behavior
7	12	'You will never touch our children again!'	screamed	Mrs.Weasley
7	19	'Out of the way, out of the way!'	sang	Mrs.Weasley
7	43	'Oh, it's been nothing, nothing!'	trilled	Mrs.Weasley
7	45	'Arthur!'	sobbed	Mrs.Weasley
7	82	'Ginny!'	barked	Mrs.Weasley

HP#	Line#	Projection	Process: mental	Behavior	Circumstance
7	80	'We need to recover it. Can't it?'	began	Mrs.Weasley	with an appealing look at Bill.

Mental Processes

HP#	Line#	Senser	Process: mental	Phenomenon
7	3	[Harry]	saw	Mrs.Weasley and Ginny running down the steps by the backdoor
7	7	Harry	saw	Mr.Weasley exchange a worried look with Mrs.Weasley
7	37	Harry	understood	they to mean Fleur and Mrs.Weasley
7	71	he[Harry]	did not even care much	that Mrs.Weasley was there

Relational Processes

HP#	Line#	Carrier	Process: relational	Attribute
7	8	She	looked	rather like Mrs.Weasley
7	41	Mrs. Weasley	looked	bewildered
7	68	Mrs.Weasley	was	nowhere

HP#	Line#	Identified	Process: relational	Identifier
7	65	The kindest explanation of this behavior	would have been	that Mrs.Weasley wanted to distract them all from thoughts of Mad-Eye

APPENDIX D

DDL Materials for Trial Lessons

Task A

Please circle or underline the verb that is a mental process in each item.

1. He has his weaknesses like the rest of us, and I believe that you are the one person who might be able to penetrate his defenses.
2. As the days stretched into weeks, Harry began to suspect that Ron and Hermione were having conversations without, and about, him.
3. "They're brains. . . . I wonder what they're doing with them?" Harry joined her at the tank.
4. Harry realized that Mrs. Weasley was attacking his hair with a wet comb.
5. The tiny old man stumbled and almost fell. It was a few seconds before Mr. Dursley realized that the man was wearing a violet cloak.
6. 'However,' said Dumbledore, speaking very slowly and clearly, 'you will find that I will only truly have left this school when none here are loyal to me.'
7. 'Good evening, ladies and gentlemen, ghosts and most particularly guests,' said Dumbledore, 'I trust that your stay here will be both comfortable and enjoyable.'
8. He could not imagine how much more she could get out of the book, which was not very long
9. Riddle stopped, and so did Harry, watching him. Harry could tell that Riddle was doing some serious thinking. He was biting his lip, his forehead furrowed.
10. Aunt Petunia seemed to feel that the best way to keep up Dudley's morale was to make sure that he get more to eat than Harry.
11. Snape said coldly, 'You are speaking like a child. I quite understand that your father's capture and imprisonment has upset you, but...'
12. He just wanted to know that Hedwig was going to be all right.
13. Harry was not remotely afraid of his cousin anymore but he still didn't think that Dudley learning to punch harder and more accurately was cause for celebration.

Handouts

A

1 or foes; all he cared about was **that** a dark stain was spreading across Dobbys
 2 witch and and all the evidence was **that** she put up a real fight. Fudge
 3 seen nor heard. His best hope was **that** somebody else would walk in and step
 4 a secret, and their greatest fear was **that** somebody would discover it.
 5 wanted to do. All he knew was **that** the idea of doing nothing, while Black
 6 to the feast . . . How could it be **that** the place was full of ghosts whenever
 7 castle once more. All he knew was **that** the return trip seemed to take no
 8 Exactly, said Hermione. Our problem is **that** there are very few substances as destructive
 9 hole into the common room. It appeared **that** Hermione had gone to bed early, leaving
 10 that ring of fire, and it seemed **that** the Inferi swarming below them did not

B

1 was a wizards murder. They also knew **that** a convicted Muggle-hater lived across the
 2 together. Mr. Dursley was enraged to see **that** a couple of them weren't young at
 3 Dragomir Despard, said Hermione; they had decided **that** a fictional foreigner was the safest cover
 4 Neither of them seemed to have noticed **that** a fierce battle was raging inside Harry's
 5 of the two wands, Harry could see **that** a great change had come over Bagman
 6 die? All those times he had thought **that** it was about to happen and escaped,
 7 talking about Sirius. He had just remembered **that** she too could see thestrals. Have you . . .
 8 away with you. But you should know **that** Hogwarts can expel students, and the
 9 all term, though Harry did not feel **that** honesty was the best policy when they
 10 the corridors filling up again and hoped **that** Hermione and Ron would take his things
 11 you, said Harry, who did not believe **that** Hermione really understood his desire to
 12 him to resurface; how he had realized **that** some- thing was wrong, dived in, and
 13 Well, Travers coughed, I heard **that** the inhabitants of Malfoy Manor were confined
 14 a terrible attack. Cold air told him **that** the side of the castle had been
 15 but waited a few seconds to ensure **that** the silence was absolute before continuing.
 16 kites. After a few seconds, Harry realized **that** there was a rhythm to the proceedings,
 17 useful. Ron had been startled to discover **that** there were only six weeks left until

C

1 I would have thought you'd be ashamed **that** a girl of no wizard family beat
 2 longer. Of course, it is also possible **that** her unrequited love and the attendant despair
 3 seats next to Hermione. It was plain **that** Hermione didnt have the faint- est inkling
 4 sugar quills those would last hours! Glad **that** Hermione had changed the subject
 5 they'd ever make up. Ron was enraged **that** Hermione had never taken Crookshanks's
 6 Black? gasped Madam Rosmerta. He was sure **that** somebody close to the Potters had been
 7 ges hand. Right, said Hermione, looking relieved **that** something had at last been settled. Well,
 8 - ated by the moment. He was afraid **that** something had gone wrong inside him.
 9 flowers, but was not at all surprised **that** the locket was not there. He gave

D

1 Harry remembered the feeling **that** a dormant snake had risen in him
 2 Harry, looking up, had the fleeting impression **that** a female Dudley was grinning at him
 3 was their first encounter with the fact **that** a full stomach meant good spirits; an
 4 lesson, but Harry had a shrewd suspicion **that** her self-restraint was bound to crack
 5 to his mind, the most unlikely possibility **that** somebody else would find it, knowing that
 6 bit more carefully. It was small consolation **that** the last he had heard, Marietta wa
 7 You-Know-Who, and that his insistence **that** the scar is still hurting is an
 8 yet again, this time with the news **that** there had been a mass breakout from
 9 He had the strangest feeling **that** there was someone standing right behind the
 10 into effect. Do you have any evidence **that** these meetings continued? As Dumbledore
 11 trust people in spite of overwhelming evidence **that** they did not deserve it! But then
 12 stop, un- less you counted the fact **that** they kept rising up and down several
 13 moment Ron swore. It was with relief **that** they reached the oak front doors and

E

1 road and into a small tea shop **that** Harry had never noticed before. It was
 2 The opening notes of the music **that** heralded the seven o'clock news reached Harrys
 3 nothing to eat except some wild mushrooms **that** Hermione had collected from amongst the
 4 pocket and drew out the tiny bottle **that** Hermione had seen in his hand that
 5 subjects for the third year, a matter **that** Hermione, at least, took very seriously.
 6 directions for what looked like spells **that** the Prince had made up himself. Or
 7 lost Perkins's old tent on the night **that** the Snatchers caught them, Bill had lent
 8 sped across the field at such speed **that** the stadium turned into a green-and-
 9 Ministry of Magic announced late last night **that** there has been a mass breakout from
 10 Hedwig, who was causing such a scene **that** there was a lot of muttering about

E1

1 overheard the conversation through the compartment door, **which** Dean and Seamus had left ajar.
 2 and Dudley banged his Smelting stick, **which** he carried everywhere, on the table.
 3 grinning at him and holding out a large hand, **which** Harry shook, feeling calluses and blisters
 4 start of the new school year at Hogwarts, **which** five of the Weasley children currently attend.
 5 On Snape's other side was an empty seat, **which** Harry guessed was Professor McGonagall's.
 6 said Hermione grimly, taking down the sign, **which** Fred and George had pinned up over a poster
 7 handbag and pulled out a handful of candles, **which** she lit with a wave of her wand and magicked
 8 their guests were sitting in the living room, **which** Ginny had decorated so lavishly that
 9 Harry and pointed at the headline over the pictures, **which** Harry, concentrating on Bellatrix, had not
 10 Harry picked up Hermione's wand, **which** he had dropped in the snow, and sat back

B!

1 Just think of it, Muggles in St. Mungos! I wonder **which** ward they're in? And he looked eagerly around
 2 back of his head. So . . . do any of you know **which** curses are most heavily punished by wizarding law?
 3 light shot past them again. Harry had no idea **which** way was up, which down: His scar was still burning
 4 It would have been impossible to say **which** face showed more hatred. Harry stood there,
 5 two teachers he hated. . . it was hard to decide **which** he wanted to triumph over the other.
 6 Er yes, said Harry. Maybe they won't know **which** of the twelve secure houses I'm heading for at first
 7 McLaggen and Lavender Brown. He could not decide **which** of them was more annoying.
 8 It was nothing like a broomstick, and Harry knew **which** one he preferred; the hippogriffs wings beat
 9 stays on, you dont need to be a genius to tell **which** ones the better flier! Must be nearly time, said
 10 the edge of the sidecar he could no longer tell **which** one it was. Higher and higher they climbed into the

E2

1 Ron went into a rant about Marietta Edgecombe, **which** Harry found helpful. All he had to do was look
 2 didnt seem perturbed by Rons slug problem, **which** Harry hastily explained as he lowered Ron clammy.
 3 n surlier than usual, **which** Harry supposed was his way of showing nerves.
 4 stay out of their way, **which** Harry was only too happy to do. Aunt Marge,
 5 Professor Trelawney kept predicting Harry's death, **which** he found extremely annoying
 6 what she was annoyed about that he laughed, **which** he realized a split second too late was a mistake.
 7 to introduce Death Eaters into my school, **which**, I admit, I thought impossible. . . How did you do it?
 8 I was staying at the Hogs Head, **which** I do not advise, incidentally bedbugs, dear boy
 9 If there were dementors, **which** I doubt...You have heard from an eyewitness
 10 asked Flint and Wood to shake hands, **which** they did, giving each other threatening stares and
 11 their life's ambition is to move to Australia, **which** they have now done. Thats to make it more difficult

F

1 On the third attempt, he produced a Patronus, **which** charged down the first dementor and then, with
 2 he much care he was watching Grawps feet, **which** were almost as long as Harrys whole body.
 3 was on the point of unfolding his letter, **which** was writ- ten on the same heavy parchm
 4 glanced nervously at the door to the dormitory, **which** was growing dark. W
 5 stunned. Then they joined in with the applause, **which** was tumultuous at the Gryffindor table in
 6 back? The sun slipped lower in the sky, **which** was turning indigo; and still the dragon flew,
 7 up his position beside his bed- room window, **which** had a reasonable view of both ends of
 8 to ignore the stabbing pains in his forehead, **which** had been bothering him ever since his trip
 9 school nurse had been taped to the fridge, **which** had been emptied of all Dudleys favorite things

F1

1 n classes, nor are a number of other things, all of **which** can be checked on the extensive list now
 2 between the towering rows of glass balls, some of **which** glowed softly as they passed. . . .
 3 had put up some impressive new banners, most of **which** depicted Harry zooming around the Horntails
 4 He, Harry, had Fawkes and the Sorting Hat, neither of **which** would be much good in a duel. It looked bad,
 5 snatching up her clock, all nine hands of **which** were still pointing at mortal peril, and balancing
 6 walked forward to their fallen charges, each of **which** was the size of a small hill. They hurried t
 7 the first of two old-fashioned dark green cars, each of **which** was driven by a furtive-looking wizard
 8 through the blank pages, not one of **which** had a trace of scarlet ink on it. Then he
 9 , few of **which** you would understand and none of **which** concern you, do I make myself plain? Yes,
 10 black coats clinging to their skeletons, of **which** every bone was visible. Their heads were

F2

1 of having been knocked out and poisoned, the best of **which** was that Hermione was friends with Ron
 2 desperation to win the tournament, the third task of **which** takes place this eveni
 3 long alleys of shelves, the farther ends of **which** were in near total darkness.
 4 ourselves well enough without the Cloak, the true magic of **which**, of course, is that it can be used to protect
 5 re never satisfactorily linked, the most serious of **which** was, of course, the opening of the Chamber
 6 the chair in the center of the room, the arms of **which** were covered in chains. He had seen th
 7 inspired a number of nicknames for him, the politest of **which** were Dogbreath and Dunghead.
 8 problem after problem to overcome, not least of **which** was that their store of Polyjuice Potion was

F3

1 the overflowing filing cabinets lining the walls, on top of **which** were tottering piles of files.
 2 and turned up a side street at the top of **which** stood a small inn. A battered wooden sign
 3 unmarked, sealed card- board boxes, amongst **which** stood Harrys school trunk. The room looked
 4 smaller tables, all facing the same way, at each of **which** sat a student, head bent low, scribbling
 5 a large white apron, from the pocket of **which** protruded a bottle of what Harry recognized
 6 Hagrid's cabin comprised a single room, in one corner of **which** was a gigantic bed covered in a patchwork
 7 expanse of smooth, glassy blackness, in the very middle of **which** was that mysterious greenish glow.

G

1 the light from a merrily blazing fire, on **which** a cauldron was simmering. Nothing in the room
 2 an array of violently pink products around **which** a cluster of excited girls was giggling
 3 At last he stopped, outside a compartment in **which** a group of rowdy boys were talking. Hunched
 4 he was looking up at the ceiling, from **which** a number of brass pots hung, and also
 5 upon it. There was a long pause, during **which** Dumble- dore stared at the slip in his
 6 the more they talked about the places in **which** Dumbledore might have hidden it, the more des-
 7 you dont watch out! said Hermione angrily, at **which** Fred and George burst out laughing and Ron
 8 his way through thickly knotted brambles over **which** Hagrid had stepped easily and remembering very
 9 what with branches and thickets of thorn through **which** Hagrid marched as easily as though they were

G1

1 Except for one outburst years ago, in the course of **which** Aunt Petunia had screamed that Harry's
 2 him several seconds to recognize the place, by **which** time Dumbledore had landed beside him.
 3 story was told in five minutes, by the end of **which** Rons in indignation had been replaced by a look of
 4 could think of for a whole hour, at the end of **which** he was forced to concede that Hermione might
 5 the smooth surface of the lake, on the bank of **which** the group of laughing girls who had just left the
 6 wizards colleagues set up an uproar, under cover of **which** Ron grabbed Mrs. Cattermole, pulled her into
 7 in midair, formed a vast circle in the midst of **which** the Order members had risen, oblivious Screams,
 8 disciplinary hearing on 12th August, at **which** time an official decision will be taken.

G2

1 Dumbledore! snapped Fudge, now a shade of magenta **of which** Uncle Vernon would have been proud.
 2 We need to put in place every protection **of which** we are capable while Potter does what he
 3 It was not normal fire; Crabbe had used a curse **of which** Harry had no knowledge: As they turned a
 4 You would be protected by an ancient magic **of which** he knows, which he despises, and which he
 5 hidden chamber in the castle, **of which** the other founders knew nothing. Slytherin,
 6 opened their mouths. There are dangers involved **of which** you can have no idea, any of you . . . I
 7 a student properly before. However, the legend **of which** you speak is such a very sensational,

G3

- 1 ng in his right hand, the knuckles **of which** he had bruised against Malfoys jaw;
 2 looked down upon a scene the likes **of which** he could never have imagined.
 3 the map as though it was a treasure the like **of which** he had never seen before.
 4 closer look. . . . It was a Cloak the likes **of which** I had never seen, immensely old,
 5 his vocabulary had comprised five words, two **of which** he was unable to pronounce properly.
 6 in The Standard Book of Spells, Grade 4, copies **of which** Mrs. Weasley had bought for her,
 7 things in the Department of Mysteries, Potter, few **of which** you would understand and none of

Exercise A

Please choose one of the following items to fill in the blank

The bewitched ceiling	Slughorn	Ginny	This snake	The house-elves
Professor McGonagall	Hermione	Hagrid	Snape	The class
The red envelope	Dumbledore	Malfoy	His temper	The scar
The Hogs Head Inn	The lake	His heart	Ron	the silver doe

1. _____, who could spot trouble quicker than any teacher in the school, **was** there in a flash. "What's going on?"
2. _____, who had also collapsed on landing, **clambered** laboriously to his feet.
3. _____, who had a pale, pointed, sneering face, **was** in Slytherin House.
4. _____, who had always been very taken with Harry, **seemed** even more heartily embarrassed than usual when she saw him.
5. _____, who approved of Ginny, **had jocularly attributed** his poor performance in Potions to Harry being lovesick.
6. _____, who has always been overshadowed by his brothers, **sees** himself standing alone being the best of all of them in the mirror of Erised.
7. _____, who disapproved of copying, **pursed** her lips but didn't say anything.
8. _____, who had defended Snape for so long, **would never have held** students ransom.

9. _____, who was sitting on Dumbledore's right, **merely raised** a hand in lazy acknowledgment of the applause from the Slytherin table.
10. _____ all around the kitchen, who had been listening and watching with interest, **all looked away** at these words as though Dobby had said something rude and embarrassing.
11. Even the mystery of _____, which the other two insisted on discussing, **seemed** less important to Harry now.
12. _____, which had been talking cheerily, **fell** silent at once.
13. _____, which Sibyll chose for its cheapness, **has long attracted** a more interesting clientele than the Three Broomsticks.
14. _____, which had dropped from Ron's hand, **burst** into flames and curled into ashes.
15. _____, which Harry had always taken for granted as just another feature of the grounds, **drew** his eyes whenever he was near a classroom window.
16. _____, which seemed to have been bubbling just beneath the surface all day, **was reaching** boiling point.
17. _____, which seemed to have swollen to an unnatural size, **was thumping** loudly under his ribs.
18. _____ on his forehead, which was shaped like a bolt of lightning, **was burning** beneath his fingers.
19. _____, which always mirrored the sky outside, **sparkled** with stars.
20. _____, which may reach gigantic size and live many hundreds of years, **is born** from a chicken's egg, hatched beneath a toad.

Exercise B

Please choose one of the following items to fill in the blank. Each number(1,2,3..) has only one answer for any number of items.

Hagrid	Frank	Harry	Viktor Krum
Snape	Hermione	Mrs. Weasley	Uncle Vernon
Harry, Ron, and Hermione	The Magical Menagerie witch	Professor Umbridge	

1. _____ sat back down on the sofa, which sagged under his weight, **and began** taking all sorts of things out of the pockets of his coat.

_____ gazed into the depths of his pewter tankard, which was the size of a large bucket, **and sighed**.

2. _____ opened her handbag, extracted her own wand, which was an unusually short one, **and tapped** the blackboard sharply with it.

3. _____ fixed his eyes on his fork, which was gleaming in the sunlight streaming into his lap, **and said** "I don't know exactly why he's going to be giving me lessons, but I think it must be because of the prophecy".

_____ picked up Hermione's wand, which he had dropped in the snow, **and sat** back down in the entrance of the tent.

_____ jumped to his feet, stuffed his quill and the exam question paper into his bag, which he slung over his back, **and stood** waiting for Sirius to join him.

_____ placed the mirror's fragment on top of that morning's Daily Prophet, which lay unread on the bed, **and attempted** to stem the sudden upsurge of bitter memories.

_____ woke early on the morning of the trip, which was proving stormy, **and whiled away** the time until breakfast by reading his copy of Advanced Potion-Making.

_____ crossed the dingy landing, turned the bedroom doorknob, which was shaped like a serpents head, **and opened** the door.

_____ looked into her face, which was shining with glee, **and tried** to look as though he was vaguely tempted by this offer.

4. _____ used an incomplete form of Transfiguration, which was nevertheless effective, **and was** second to return with his hostage.

5. _____ drank the Polyjuice Potion, which was now a pleasant heliotrope color, **and** within seconds **stood** before them, the double of Mafalda Hopkirk.
6. _____ was intrigued by the Whomping Willow, which had been planted after she had left school, **and reminisced** at length about the gamekeeper before Hagrid.
7. _____ gave a great sigh, which ruffled his large, bushy mustache, **and picked up** his spoon.
8. _____'s eyes moved from Scabbers's tattered left ear to his front paw, which had a toe missing, **and tutted** loudly.
9. _____ walked straight past the doorway to the packed Great Hall, which was glittering invitingly with gold plates and candles, **and directed** their steps instead toward the dungeons.
10. _____ picked up his walking stick, which was propped against the wall, **and set off** into the night.
11. _____ was carrying a goblet, which was smoking faintly, **and stopped** at the sight of Harry, his black eyes narrowing.

Exercise C

Please choose one of the following items to fill in the blank

gargoyle	Quidditch players	the wizard statue	his glasses
Portkeys	Dudley	Tonks and Mad-Eye	Voldemort
pipes	A hole	the skrewt	Nagini's head
a large hand	a serpent	ice creams	a pale hand

1. Harry nearly ran into _____, who had been lurking behind the door, clearly **hoping** to overhear him being told off.
2. They greeted _____, who had turned up to escort them across London, gleefully **laughing** at the bowler hat Mad-Eye was wearing at an angle to conceal his magical eye.
3. Malfoy put his hand into his robes, withdrew a wand, and passed his wand along to _____, who held it up in front of his red eyes, **examining** it closely.
4. He was saying toffee Éclairs to Dumbledore's _____, which leapt aside, **permitting** Harry entrance onto the spiral staircase.

5. With a single stroke Neville sliced off _____, which spun high into the air, **gleaming** in the light flooding from the entrance hall.
6. There were tiny models of Firebolts that really flew, and collectible figures of famous _____, which strolled across the palm of your hand, **preening** themselves.
7. He could see more _____ branching off in all directions, which twisted and turned, **sloping** steeply downward.
8. Bellatrix's counter-spell hit the head of _____, which was blown off and landed twenty feet away, **gouging** long scratches into the wooden floor.
9. He could feel the hinge of _____, which had been knocked sideways by the fall, **cutting** into his temple.
10. _____ appeared in the middle of them, which grew wider and wider, finally **forming** an archway onto the narrow cobbled street that was Diagon Alley.
11. The fiery rope became _____, which relinquished its hold upon Voldemort at once and turned, **hissing** furiously, to face Dumbledore.
12. * Charlie was grinning at him and holding out _____, which Harry shook, **feeling** calluses and blisters under his fingers.
13. * Harry bought three large strawberry-and-peanut-butter _____, which they slurped happily as they wandered up the alley, **examining** the fascinating shop windows.
14. You are thinking of _____, which must be ordinary objects, **easy** to overlook.
15. Luna reached out _____, which looked eerie floating in midair, **unconnected** to arm or body.
16. Ron and Harry used their wands to shoot jets of fiery sparks at _____, which was advancing menacingly on them, its sting **arched**, quivering, over its back.

Exercise D

Search Results for Step 2 on the corpus software AntConc

Concordance				Concordance Plot	File View	Clusters/N-Grams	Collocates	Word List	Keyword List
Concordance Hits 586									
Hit	KWIC								File
1	think Well, why not? Why not ? said Harry, abandoning caution. It was a stone, wasn't								HP 7.txt
2	past . . . I know, I'm on it! said Harry, aiming a hex from the floor at								HP 6.txt
3	of it, and handed it back to Harry, announcing that it was still in perfect								HP 4.txt
4	a bit of a treat. Yeah, said Harry, attempting to grin again. Er . . . listen, I've								HP 5.txt
5	mud all over the place Right, said Harry, backing away from the accusing stare of								HP 2.txt
6	, Harry? Ready for the off? Definitely, said Harry, beaming around at them all. But I								HP 7.txt
7	nervously from foot to foot, staring at Harry, beating her wand against her empty palm								HP 5.txt
8	see me for ages. Yeah . . . well . . . said Harry, bending his knees slightly, just to make								HP 4.txt
9	crossed in every direction. They're hedges! said Harry, bending to examine the nearest one. Hello								HP 4.txt
10	. An honor, as ever! Thanks, Dedalus, said Harry, bestowing a small and embarrassed smile								HP 7.txt
11	turned dull and foggy. Now what? said Harry, blinking at the solid mass of cloud								HP 2.txt
12	, mention it to Molly, Mr. Weasley told Harry, blocking his access to the coop, but,								HP 7.txt
13	. . . Hagrid's huge, hairy face was swimming above Harry, blocking out the stars. Harry could smell								HP 6.txt
14	the greatest sorcerer in the world, said Harry, breathing fast. Sorry to disappoint you and								HP 2.txt
15	, he said slowly. Hagrid's in trouble, said Harry, breathing very fast. That's why we've come.								HP 2.txt
16	, still looking furious at the nerve of Harry, carrying an owl in a cage in * 308\								HP 1.txt

Figure D.1 Concordance lines for the search term 'Harry, *ing' (Group Harry A)

Concordance				Concordance Plot	File View	Clusters/N-Grams	Collocates	Word List	Keyword List
Concordance Hits 586									
Hit	KWIC								File
106	took a couple of steps back from Harry, glancing at the hole he had made								HP 7.txt
107	something about nasty accusations. Right, said Harry, glancing down at the sherry bottles. But								HP 6.txt
108	not fussed, really, I prefer flying, said Harry, glancing over his shoulder to see where								HP 6.txt
109	the younger students away. And you, Malfoy Harry, glancing over, saw Malfoy stoop and snatch								HP 2.txt
110	. They were halfway toward the castle when Harry, glancing to his left, saw something that								HP 3.txt
111	a painful death. Yeah, I did, said Harry, glancing toward Madam Pomfrey's office								HP 6.txt
112	St. Mungos. They do, do they? said Harry, glaring at Ron and Ginny. Ron looked								HP 5.txt
113	goblin. Then what do we do? said Harry, glaring at the goblin. If you want								HP 7.txt
114	his robes on fire. Yeah, well, said Harry, glowering at his plate, since when has								HP 5.txt
115	vicinity. Why, what's wrong with it? said Harry, grabbing a spoon and squinting at his								HP 6.txt
116	like an angry bull and dived at Harry, grabbing him by the ankle. Ron, Fred,								HP 2.txt
117	frantically against the wall. All right! cried Harry, grabbing the elf's arm to stop him.								HP 2.txt
118	her writings tiny. Where is she? asked Harry, grabbing the tape measure and unrolling								HP 2.txt
119	mess on the floor. Oh yeah, said Harry, grabbing up a few more books. Don't								HP 5.txt
120	Dudley, turning away again. Cool name, said Harry, grinning and falling into step beside his								HP 5.txt
121	newspaper idly. Much more macho. Thanks, said Harry, grinning. And what did you tell her								HP 6.txt

Figure D.2 Concordance lines for the search term 'Harry, *ing' (Group Harry B)

Concordance		Concordance Plot	File View	Clusters/N-Grams	Collocates	Word List	Keyword List
Concordance Hits		406					
Hit	KWIC						File
1	ruit. Okay, Professor, were starting now! said Ron, adding quietly, when she had turned away						HP 6.txt
2	deeper! She looked around at Harry and Ron, appealing for their support. It didnt sound						HP 4.txt
3	that you, Ron? Im here, mate, said Ron, appearing around the side of the arch-						HP 5.txt
4	range of Hermiones second Stunning Spell, and Ron, appearing suddenly at the end of the						HP 7.txt
5	long, gorilla arms. This is unbelievable, said Ron, approaching the mirror and prodding Crab						HP 2.txt
6	. Fang was jumping up at Hermione and Ron, attempting to lick their ears. Hagrid stood						HP 6.txt
7	? Because that things bad for me! said Ron, backing away from the locket on the						HP 7.txt
8	clanked, laughing wheezily. Shut it, you, said Ron, banging down its visor as they passed.						HP 4.txt
9	him into the room. We won! yelled Ron, bounding into sight and brandishing the silve						HP 6.txt
10	the Great Hall. Poor old Snuffles, said Ron, breathing deeply. He must really like you,						HP 4.txt
11	our Auntie Muriel Shut your mouth! bellowed Ron, bypassing red and turning maroon. No, I						HP 6.txt
12	see you later, then. Yeah, definitely, said Ron, casting a shifty, anxious look at Harry.						HP 5.txt
13	\x91 CHAPTER SIXTEEN Thats right, said Ron, catching on. Why dont you leave us						HP 2.txt
14	a problem calling him V NO! roared Ron, causing Harry to jump into the hedge						HP 7.txt
15	the other first years. Nearly six, said Ron, checking his watch and then staring down						HP 4.txt
16	like a scarlet snake. Due north, said Ron, checking the compass on the dashboard. Ok						HP 2.txt

Figure D.3 Concordance lines for the search term 'Ron, *ing' (Group Ron)

Concordance		Concordance Plot		File View		Clusters/N-Grams		Collocates		Word List		Keyword List	
Concordance Hits 258													
Hit		KWIC										File	
1		, yes, that occurred to me too, said Hermione, allowing her teacup to jog in neat										HP 5.txt	
2		CHAPTER THIRTY-SEVEN No, Im not, said Hermione, beaming. I caught her on the windowsill										HP 4.txt	
3		Ron. So these are childrens stories? asked Hermione, bending again over the runes. Yeah, said										HP 7.txt	
4		. Thats just it. I cant remember, said Hermione, biting her lip. And I cant find										HP 2.txt	
5		would that be? I dont know, said Hermione, biting her lip. Maybe his father? She										HP 6.txt	
6		to the party, then? You go! said Hermione, blinking back tears. Im sick of Ron										HP 6.txt	
7		Unexpected, said George, nodding. No, said Hermione, blushing harder than ever, no, its not ...										HP 5.txt	
8		leave by starving yourself! Slave labor, said Hermione, breathing hard through her nose. Thats wha										HP 4.txt	
9		do too much. No, Im not! said Hermione, brushing her hair out of her eyes										HP 3.txt	
10		the same. A screech owl arrived for Hermione, carrying her morning copy of the Daily										HP 4.txt	
11		one of the Ord Ron, shh ! said Hermione, casting a terrified look around them. Six										HP 5.txt	
12		THE UNKNOWNABLE ROOM Yes! said Hermione, causing both Harry and Ron to gag										HP 6.txt	
13		feast. ... We cant be there yet, said Hermione, checking her watch. So whyre we stopping?										HP 3.txt	
14		at least eight oclock. Right then, said Hermione, checking her watch. She ought to be										HP 7.txt	
15		whats that supposed to ? Of course! cried Hermione, clapping a hand to her forehead and										HP 7.txt	
16		a new teacher without consulting her, said Hermione, closing the newspaper. Especially another pa										HP 5.txt	
</													

Figure D.4 Concordance lines for the search term 'Hermione, *ing' (Group Hermione)

Line Selections for Step 4

Group Hermione (examine all 259 hits)

10	Harry appreciated it all the same. A screech owl arrived <u>for</u> Hermione, carrying her morning copy of the Daily Prophet as usual. She	HP 4.txt
17	the same moment that a tawny owl landed <u>in front of</u> Hermione, clutching a copy of the Daily Prophet in its beak. She	HP 4.txt
26	Look at him! he said furiously <u>to</u> Hermione, dangling Scabbers in front of her. He's skin and bone!	HP 3.txt
27	her unceremoniously into her cage, and set off downstairs <u>after</u> Hermione, dragging his trunk. Mrs. Blacks portrait was howling	HP 5.txt
67	head. Ron gaped at him for a moment, then rounded <u>on</u> Hermione, imitating her voice. You added Felix Felicis to Rons juice this	HP 6.txt
151	of their laughter, Harry hissed <u>to</u> Hermione, moving his lips as little as possible, Smash shelves Dumbledore	HP 5.txt
168	Its Dumbledores next lesson! Harry told Ron and Hermione, pulling open the parchment and quickly reading its contents. Monday	HP 6.txt
190	seized him. Half a dozen mermen were pulling him away <u>from</u> Hermione, shaking their greenhaired heads, and laughing.	HP 4.txt
200	sure I want someone this stupid teaching me, Ron said <u>to</u> Hermione, smirking slightly. He turned to Harry. Let's think, he said, pulling	HP 5.txt
219	in turns to keep watch outside the tent, he added <u>to</u> Hermione, standing up and stretching. And well need to think about some	HP 7.txt
235	they were all supposed to be aiming at. Harry looked <u>at</u> Hermione, thinking . . . it was true that Snape had saved his life once,	HP 4.txt
242	to run around it. Come on, run, run ! Harry yelled <u>at</u> Hermione, trying to pull her toward the door, but she couldnt move ,	HP 1.txt
244	No, said Harry. He looked <u>at</u> Ron and Hermione, trying to tell them without words that Voldemort had just discovered	HP 7.txt
251	. Leaving Sloper in mid-sentence, he hurried away <u>with</u> Ron and Hermione, unrolling the parchment as he went.	HP 6.txt
252	some dinner after Divination, then returned to the empty classroom <u>with</u> Hermione, using the Invisibility Cloak to avoid the teachers.	HP 4.txt
254	He looked around <u>for</u> Ron or Hermione, wanting to know what they thought about the reappearance of Professor	HP 5.txt

Group Ron (examine only the first 260 lines out of 408)

2	the incantation was much deeper! She looked around <u>at</u> Harry and Ron, appealing for their support. It didnt sound	HP 4.txt
6	oh. Its yeh lot. Fang was jumping up <u>at</u> Hermione and Ron, attempting to lick their ears. Hagrid stood and looked at them	HP 6.txt
41	share it with. It was a nice feeling, sitting there <u>with</u> Ron, eating their way through all Harry's pasties, cakes, and candies (the	HP 1.txt
52	. Let me know, will you? And he went back over <u>to</u> Ron, feeling that this ball was a lot more trouble than it	HP 4.txt
53	Crookshanks was still staring unblinkingly <u>at</u> Ron, flicking the end of his bushy tail. Then, without warning, he	HP 3.txt
67	stalked away, upon which Harry flung himself onto the bench <u>beside</u> Ron, fuming . She's taken points off Gryffindor because	HP 5.txt
83	you two come right after us, Mrs. Weasley told Harry and Ron, grabbing Ginny's hand and setting off. In the blink of an	HP 2.txt
120	at Lockhart. Lockhart got to his feet then he dived <u>at</u> Ron, knocking him to the ground. Harry jumped forward, but too late	HP 2.txt
124	to be crowns. For some reason many of them waved <u>at</u> Ron, laughing uproariously. Harry tried to see what was written on the	HP 5.txt
203	free time either in the library <u>with</u> Hermione and Ron, looking up hexes, or else in empty classrooms, which they sneaked	HP 4.txt
205	LOOK! SCABBERS! Hermione was leaning away <u>from</u> Ron, looking utterly bewildered. Harry looked down at the sheet Ron	HP 3.txt
210	extremely shocked. Help me! Harry flung <u>at</u> Ron, managing to get an arm around Nevilles neck and dragging him	HP 5.txt
212	in high-backed chairs. Wait here, said Malfoy <u>to</u> Harry and Ron, motioning them to a pair of empty chairs set back from	HP 2.txt
260	been thinking about Sirius. . . . Okay, write that down, Hermione said <u>to</u> Ron, pushing his essay and a sheet covered in her own writing	HP 5.txt

Group Harry A (examine the first 105 lines out of 586)

3	of wine shoot out of it, and handed it back <u>to</u> Harry, announcing that it was still in perfect condition. Thank you all,	HP 4.txt
7	was shifting her weight nervously from foot to foot, staring <u>at</u> Harry, beating her wand against her empty palm and breathing heavily.	HP 5.txt
12	no need to, er, mention it to Molly, Mr. Weasley told Harry, blocking his access to the coop, but, er, Ted Tonks sent	HP 7.txt
13	Speak ter me, Harry. . . . Hagrids huge, hairy face was swimming <u>above</u> Harry, blocking out the stars. Harry could smell burnt wood	HP 6.txt
16	purple-faced, still mustached, still looking furious <u>at</u> the nerve of Harry, carrying an owl in a cage in	HP 1.txt
18	. He heard hooves behind him, galloping, and something jumped clean over Harry, charging at the figure. The pain in Harrys	HP 1.txt
42	dementor stepped from the box and started to sweep silently <u>toward</u> Harry, drawing a deep, rattling breath. A wave of piercing cold broke	HP 3.txt
78	massive fist through an upper window, and glass rained down <u>upon</u> Harry, forcing him back under the shelter of the doorway. Oh my !	HP 7.txt
81	? said Harry. Ignore him, said Cedric in a low voice <u>to</u> Harry, frowning after his father. Hes been angry ever since Rita	HP 4.txt
89	nightmare, said Harry quickly. Professor McGonagall looked around <u>at</u> Harry, frowning slightly. Very well, then, Potter, you tell	HP 5.txt
91	Professor Trelawney, looking thoroughly excited. Her great eyes loomed <u>over</u> Harry, gazing at him. What was it, Potter? A premonition?	HP 4.txt
92	at it. Nothing whatsoever happened. The others moved in closer <u>around</u> Harry, gazing at the orb as he brushed it free of the	HP 5.txt
100	staggered to his feet and was now tottering drunkenly <u>toward</u> Harry, giggling . Hey, Harry, there are brains in here, ha ha ha,	HP 5.txt

Group Harry B (examine lines 106-260 out of 586)

106 , panted Mrs. Weasley. Scrimgeour took a couple of steps back from Harry, **glancing** at the hole he had made in Harrys T-shirt. HP 7.txt
116 let out a bellow like an angry bull and dived at Harry, **grabbing** him by the ankle. Ron, Fred, and George seized Harrys HP 2.txt
137 with some of his other er charges. Skrewts, Ron muttered to Harry, **grinning**. My steeds require er forceful andling, said Madame Maxime HP 4.txt
172 voice to a whisper. Couldnt we make some more? Ron asked Harry, **ignoring** Hermione. Itd be great to have a stock of it. . . . HP 6.txt
180 Snapes office at Hogwarts? An electric current seemed to course through Harry, **jangling** his every nerve as he stood rooted to the spot. HP 7.txt
197 Voldemort turned his scarlet eyes upon Harry, **laughing** a high, cold, mirthless laugh. * 644\x91 THE DEATH EATERS Wormtai HP 4.txt
205 , he said promptly, and he swept off along the corridor behind Harry, **leaving** Snape standing next to the gargoyle and looking twice as HP 4.txt
206 now whispering frantic instructions to Ron. The wizard leaned toward Harry, **leering**, and muttered, Dirk Cresswell, eh? From Goblin HP 7.txt
207 I, said Moody, and he looked completely insane now, towering over Harry, **leering** down at him, have much in common. Both of us, HP 4.txt
219 ignored both Harry and Ron. Whatve you done? Ron muttered to Harry, **looking** at Hermiones haughty profile. But before Harry HP 6.txt
224 their table instead. Some day Hermiones having, eh? Ron muttered to Harry, **looking** awed. Yeah . . . Harry glanced into the crystal ball HP 3.txt
228 the ground, and straightened like his wife. He walked close to Harry, **looking** down at him, and he spoke in the same distant, HP 4.txt
240 , he stood back to let them pass. Hermione scurried in after Harry, **looking** rather frightened. Well? said Hagrid grumpily, as Harry, Ron, and HP 6.txt
241 stared at the words carved into the skin, then he released Harry, **looking** sick. I thought you said she was giving you lines? HP 5.txt
258 . Good day, said the misty voice of Professor Trelawney right behind Harry, **making** him jump. A very thin woman with enormous glasses HP 4.txt
259 long, shes only filling in. . . . Snape swept past Harry, **making** no comment about Hermiones empty seat and cauldron. Sir, said HP 2.txt

BIOGRAPHY

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