

A CONTEXTUAL ANALYSIS ON THE MEANING OF THE
CONCEPTS OF THE WIZARDRY WORDS IN J.K. ROWLING
'HARRY POTTER AND THE PHILOSOPHER'S STONE'

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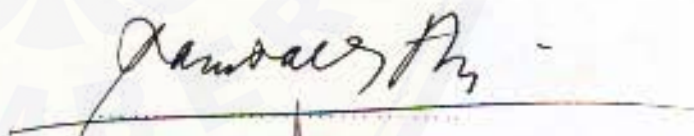
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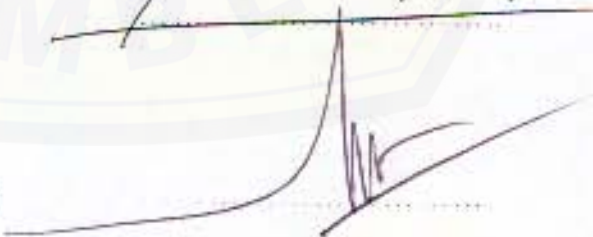
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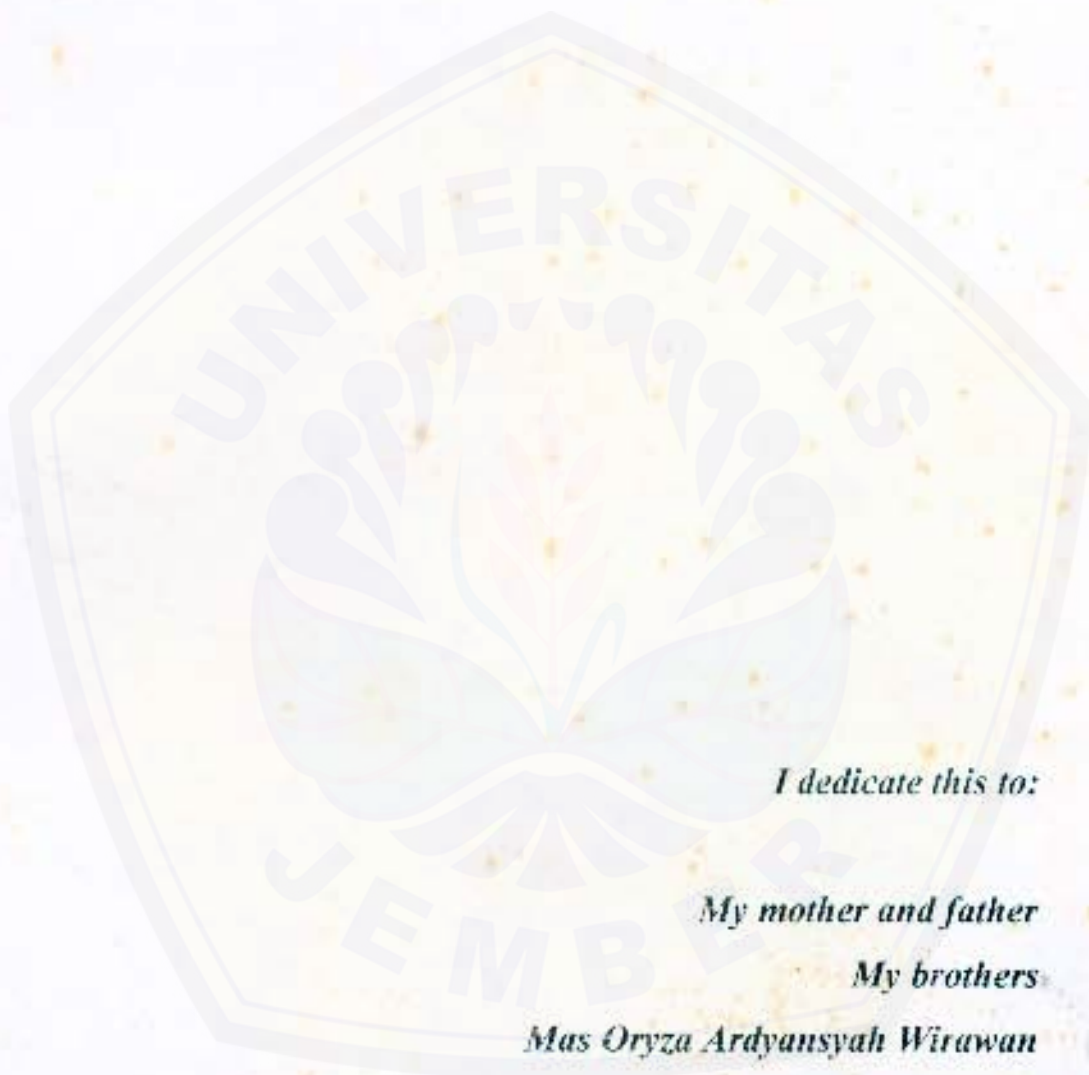


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I dedicate this to:

My mother and father

My brothers

Mas Oryza Ardyansyah Wirawan

Dian Agriyantisari

*Words are not just sounds, but sounds which have fixed meaning
and associations*

Richard Taylor –

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

In the name of Allah, the Beneficent, the Merciful

The Opening of the Holy Koran –

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June 2002

Any Mindariyati



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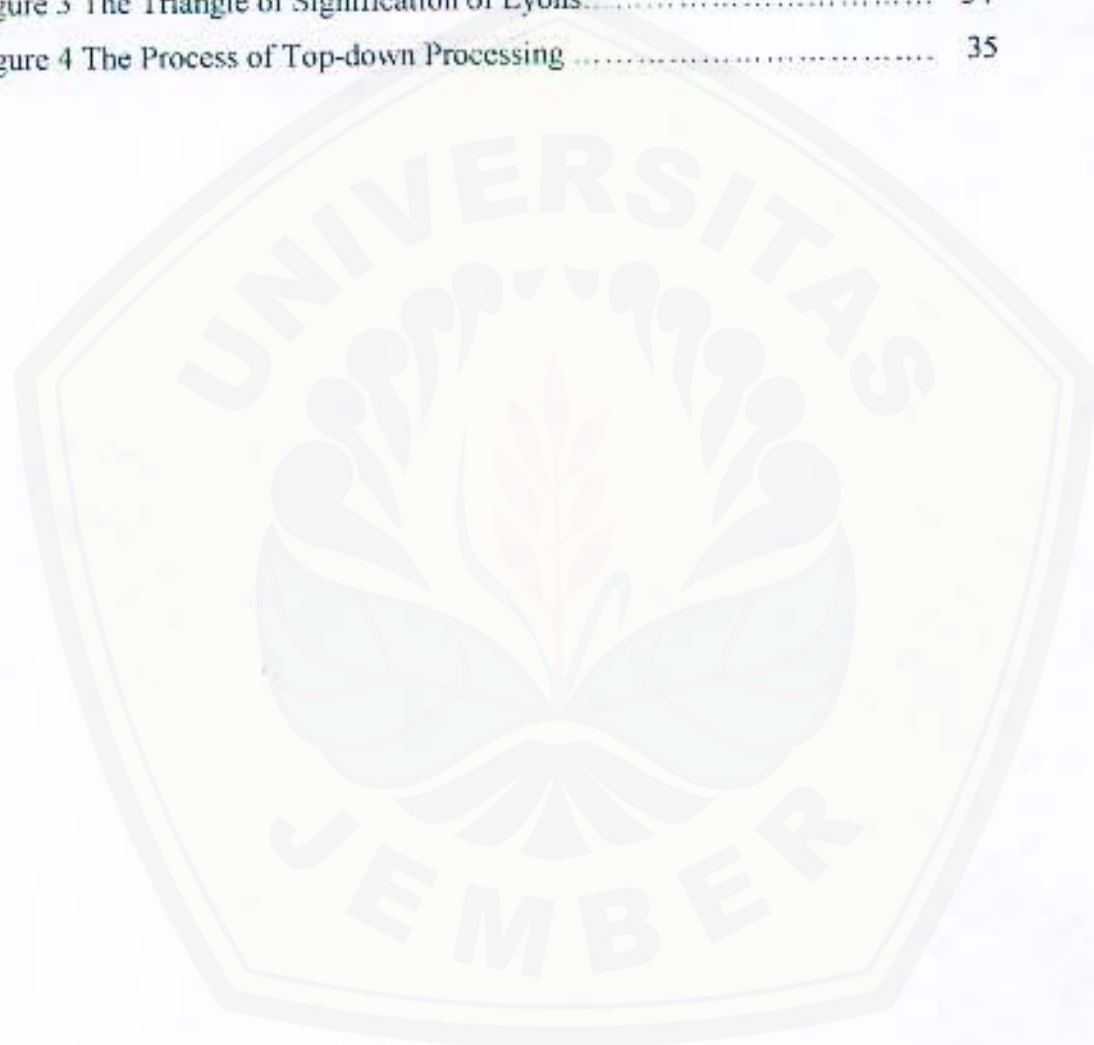
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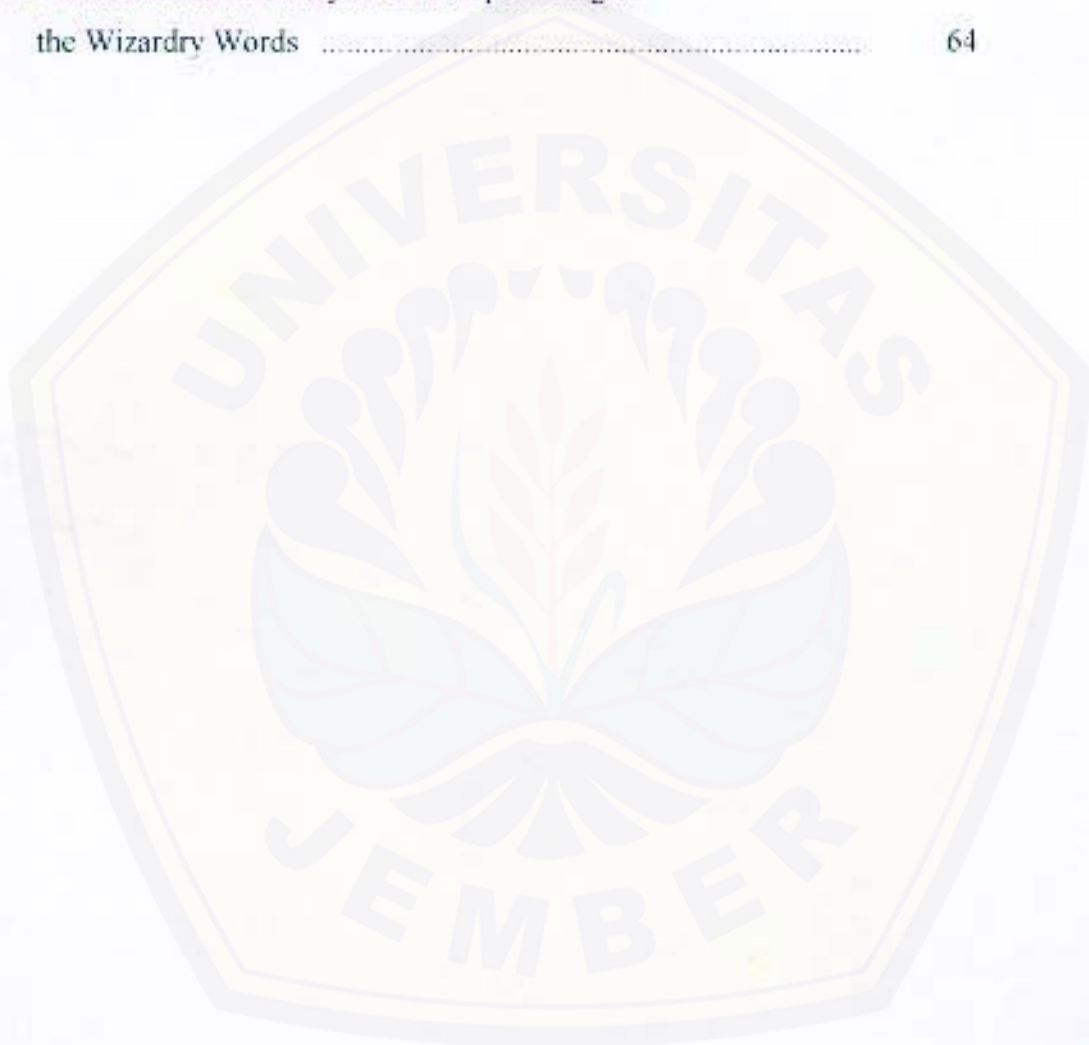
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CHAPTER I INTRODUCTION



1.1 Rationale

Language has played a significant role in human life. It has enormous power to force someone who has committed a sequence of murders to confess in which it usually carries out physical contact as well; to make others laugh, cry or even angry; to declare a couple is a husband and wife, etc.

Expressing one thing with language always brings intentions or purposes even in phatic expression where words do not convey meaning, but a purely social function (Palmer, 1973: 52). The value relies on the social purpose a speaker has. In this sense, intentions or purposes are assumed as utterance meaning. In conversation, process of decoding and encoding happen in pairs with assistance of intonation, accentuation and facial expression of addresser and addressee. They make the process of conveying messages flows. Conversely, written language is more complex to inform. An author must be able to recognize his readers. However, he has much opportunity to arrange his sentences. He has dictionary to check whether his spelling is correct, to look up a certain notion of vocabulary, and even to change his mind that finally makes him to rearrange all he has written. For linguists, the boundary between spoken and written has had its own place.

To refer to what Brown has argued that part of written language constitutes manipulation where the writer is deliberately exploiting the resources of the written medium (1983: 8), it seems reasonable that sometimes some oddities can be recognized in the writer's style of writing to which it gives certain effects. Each poet, dramatist or writer has total right to form his own words. Their styles of writing, in a certain condition have invited linguists to observe it. The specific environments that enable them to challenge linguists are, for instance, an ungrammatical expression in character's conversation, formation of new word, unfamiliar concept of phrase, etc. Here, an extract of *Alice in Wonderland* is enclosed to create better comprehension of the condition.

"I mean, what is an *un-birthday* present?"

"A present given when it isn't your birthday, of course."

Another extracts

When the Mock turtle listed the different branches of Arithmetic for Alice as 'Ambition, Distraction, Uglification, and Derision', Alice was very confused:

"I never heard of *Uglification*," Alice ventured to say. "What is it?"

The Gryphon lifted up both its paws in surprise. "Never heard of uglifying?" It exclaimed, "You know what to beautify is I suppose?"

"Yes," said Alice doubtfully: "It means – to make – anything prettier."

"Well, then," the Gryphon went on, "if you don't know what to uglify is, you are a simpleton."

The italic words: *un-birthday present*, *uglification*, *to uglify*, and *uglifying*, for linguists who concern with morphology, are very interesting phenomena. Carol Lewis, the author, has set the affixes out to give a possible meaning represented his idea on the character. It is prefix *un-* meaning negative (not), attached to *birthday present* which is a compound, to build a new concept of meaning *un-birthday present*, a present given when it is not our birthday. Similarly, *ugly* is an adjective. To derive noun from adjective and adverb, Lewis had put suffix *-fy* and *-cation*. Without the existence of their environment, it will be difficult to understand how the words exist.

Even though language is basically an arbitrary system, however, it has qualifications to recognize it as the English and convention is properly noted to refer the qualifications. Mark Rosenfelder presents the phenomena of linguistic particularity over children's book once more. He analyzes the Syldavian grammar used by the author, the great Belgian artist Hergé in *The Adventure of Tintin*. The analysis focuses on the translation of Syldavian into Dutch and Belgian. There is a finding that is unlikely Rosenfelder but still includes in unfamiliar concept used in literary work, E.E Cumming – poetry is always be the finest representation – has contributed an invention of two words *mud-luscious* and *puddle-wonderful* in one of his poems of Spring (Gray, 1963: 8). Even though it is difficult to use them in ordinary speech.

Before Harry Potter, there are many of the beloved heroes and heroines of children's literature – from Cinderella and Snow White to Oliver Twist and the

Little Princess to Matilda, Maniac Magee and the Great Gilly Hopkins, Alice in Wonderland to the Adventures of Tintin. They are potential sources for linguistic observation.

As a scientific matter, procedures of systematic research to have functional relationship in the conducted research should be followed. (Wuradji in Jabrohim, 2001: 1). They are:

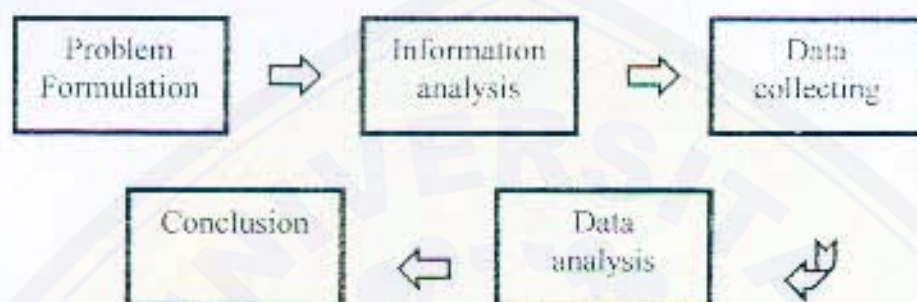


figure 1 The Procedure of Scientific Research

In general, the thesis composes the procedures of scientific research (*critical investigation of hypothetical propositions*). Problem formulation is recognition for phenomena, an object to discuss using a particular apparatus of analysis. Next, information analysis checks whether the phenomena imply scientific aspects to observe. If they do, they are collected to analyze and the final results are conclusion.

1.2 The Aims of the Study

Purpose of research, as proposed by Adi Triyono, is a reachable, for which targets are available and intelligible things. To figure the aims of the study out, the discussion presented in the thesis is the study of meaning and it must be taken into account as the central point of semantics. Accordingly, the concern of the thesis is to solve the problem to discuss (see 1.3). Ruth M. Kempson (Cann, 1993: 1) states four propositions to which semantic theories apply:

A semantic theory must:

1. Capture for any language the nature of the meaning of words, phrases and sentences and explain the nature of the relation between them;
2. Be able to predict the ambiguities in the expressions of a language;

3. Characterize and explain the systematic meaning relations between the words, the phrases and the sentences of a language.
4. Provide an account of the relation between linguistic expressions and the things that they can be used to talk about.

The four criteria are the basic assumptions for organizing the specific aims put forward in the thesis. Firstly, the core problem of the research is to analyze appropriate theories of semantics, especially theory of context, to know the meaning and the concept of the wizardry words in *Harry Potter and the Philosopher's Stone*. The process of covering the meaning will be relied on scientific analysis. The assumption, accordingly, is drawn from the proposition number four. Secondly, since semantics should, refer to Lyons (1968: 474), avoid commitment to the philosophical and psychological status of 'concepts', 'ideas', and the 'mind', there might be a serious difficulty to predict meanings of the wizardry words which mostly are conceptual and non-physical. The contextual analysis helps to define their meanings and forms regularity of ideas in readers' mind toward the words because million people with different ethnic settings read the book. It is possible for situation in which readers do not provide themselves background knowledge of English culture. Consider what Helen Leckie-Tarry has enclosed

My claim, therefore, is that, in situations where s/he has no direct knowledge of the elements of the context of situation in which the text will be received, the producer must construct a possible context of situation for the text, which must derive from his/her background knowledge, that is, knowledge of the context of culture, and the possible configurations of contextual elements which that context of culture allows. I further claim that, for communication to occur, the speaker/writer must assume that the addressee possesses similar knowledges at each contextual level, organized by similar schematic systems to allow interpretation of meaning.

Readers and writer, according to her claim, must possess equal knowledge. It is the writer's duty to construct a possible context of situation for the text. If the context is not possible, then the choice is the context of culture working on schematic system for meaning interpretation. Agatha Christie *Thirteen at Dinner* can be used to describe the problem of this background knowledge. There was an old belief if there were thirteen people dinned together, the first stood up would die

Suddenly he gave a nervous laugh.
"Odd thing, he said. "That dinner last night."
"Yes?"
"We were thirteen. Some fellow failed at the last minute. We never noticed it till just the end of dinner."
"And who got up first?" I asked.
He gave a queer little nervous cackle of laughter.
"I did." He said.

Thirdly, every effort to expand and improve the discipline is aimed at bringing benefit for those who concern with semantics itself. Fourthly, in more complex area, a number of wizardry words listed in the thesis, account for morphological combinations, an internal process. The attempt is trying to note how affixes contribute to their meaning, considere Halliday (1993: xvii) 'a text is a semantic unit, not a grammatical one. But meanings are realized through wordings; and without a theory of wordings – that is, a grammar – there is no way of making explicit one's interpretation of the meaning of a text.' Fifthly, and the last, in more general sense, the study is conducted to explore, develop and test established theories of linguistics.

1.3 Problem to Discuss

As an effort of understanding the meaning, the analysis concerns with how the concept of wizardry words works. Concept presented in chapter 2 is an abstract noun in which semanticists have difficulty to define due to psychological and philosophical aspects. However, people always have contact and live with unavoidable abstract things. To overcome this, some theories has served to make the problem scientific. In short, a number of questions will be attempted to answer in accordance with *Harry Potter and the Philosopher's Stone*.

1. How does context affect the meaning of the wizardry words in the book?
2. Referring to syntactical contributions (morphological analysis), what are affixes used in the wizardry words? Do affixes support meaning acceptability of wizardry words in the context attached to?
3. To what extent does concept play significant roles to the words?

The work, one thing should be noticed objectively that 'an empirical science cannot be content to rely on a procedure of people into their minds, each into his own' (Hass in Lyons, 1968: 408), rests on individual analysis. The creativity to choose the appropriate theories to solve the three questions depends on one's point of view. Different questions could arise from different point of view.

1.4 The Scope of the Study

Meaning, for many years, has been the primary inquiry in a specified discipline of *semantics*. To quote Palmer (1973: 1) semantics 'is the technical term used to refer to the study of meaning'. Therefore, theories applied associated with the study are narrowed down into more specific ones such as theories of context, word and concept. However, as general discipline, they are not purely semantics. It is unsurprising matter if psychology and philosophy are always associated with semantics. In the same way, the analysis served in the thesis, in some aspects, will correspond with morphology, the study of morpheme.

Next, the delimitation of semantics belongs to general linguistic semantics, not the formal one. The difference is determined by the use of mathematical techniques and reliance on logical precision (Cann, 1993: 2). The second has greater use compared with the first.

Formal semantics itself was devised as a means of providing a precise interpretation for **formal language**, i.e. the logical and mathematical languages that are opposed to **natural languages** that are spoken or written as the native languages of human beings.

Cann suggests that formal semantics should be discussed without the presence of context in which an utterance takes place. It is only semantics and logic play role in the analysis. It is necessary to confine and point out clearly what semantic theories will be adequate to draw the phenomena in *Harry Potter and the Philosopher's Stone*, considering the wide range of semantic field and the fact that there is no general agreement about the nature of meaning (Palmer, 1973: 1). Consequently, every semanticist has their own argument on meaning, and the componential analysis represents that

The componential analysis gives an explicit representation of the systematic relations between words. In this sense, meanings of words are analyzed not as unitary concepts but as complexes made up of components of meaning which are themselves semantic primitive (Kempson, 1977: 18). Kempson simultaneously agrees with the idea of listing the components of a thing in one hand, but also acknowledges the weakness in the other hand. Furthermore, She provides an example *spinster*, a semantic complex made up of the features [FEMALE], [NEVER MARRIED], [ADULT], and [HUMAN]. The analysis can be used and applied to make distinction for kinship terminology between *mother* and *aunt*; many areas of the vocabularies to differentiate between *murder* and *kill*, *give* and *take*. Unfortunately, in the contrary, she claims its problem to set up meaning (1977:18).

In the first place, as we have already seen in part, differing accounts of the nature of meaning make different claims about what constitutes the proper domain of semantics...secondly, in defining meaning in terms of mental constructs, Katz' theory has no apparent place for an explanation of the relation between a word and some object that it may be used to refer to, or of the relation between a sentence and the state of affairs it describes.

In *Introduction to Theoretical Linguistics* (1968: 470-81), Lyons calls it as a *semantic component* (other terms used in the literature are 'plereme', 'sememe', 'semantic marker' (Katz), 'semantic category', etc) to refer different groups of words have in common. Katz, Chomsky, Hjelmsler, Jakobson, and many others have advocated a componential approach to semantics, and done so within a philosophical and psychological framework. On the contrary, he has treated negatively to the issue (1968: 480)

If our treatment of the subject has been somewhat negative, it should be realized that this has been by deliberate decision. I have tried to draw attention to some of the assumptions upon which componential theories of semantics are frequently based – in particular, the assumption that semantic components are universal.

Adam Kilgarriff and Gerald Gazdar have noted his scepticism in respect of componential analysis in their writing *Polysemous Relations* with particular reference to the traditional distinction between polysemy and homonymy and the

possibility of exploiting what, following Apresjan, they call regular polysemy (Lyons, 1995: 227). In fact, however, polemic in semantics does not associate with this thesis.

The boundary implies to the book itself. J.K. Rowling, the author, has planned to compose seven sequels of Harry Potter. Up to this moment, she has released four. The option falls on the first book considering that it is *Harry Potter and the Philosopher's Stone*, which completely impressed children, adults, parents, critics, even teacher. Nelson Wood and Quakendbush, teachers in the English education program at Florida State University and at East Lake High School, Tarpon Springs, Florida, in *English Journal* (Sept. 2001: 97) write

We personally loved the story of Harry Potter, having devoured the first book quickly. As teachers, we also appreciated the inspiration and imagination stimulated by the story, and we applauded the power of this magical book.

In the same way, Michael Winerip, a senior staff writer for the New York Times Magazines has been impressed by the book's magical power. He replies that the book is full of wonderful sly humors. Undoubtedly, *Harry Potter and the Philosopher's Stone* is the entrance for the other six.

1.5 The Hypothesis

To refer Adi Triyono (2001: 29), hypothesis is a provisional assumption in which data rules important analysis. It is unnecessary, to him, for literary analysis to state hypothesis due to its descriptive features. It is denoted to verificative research. Conversely, Sri Widata argues that hypothesis in every analysis is significant for selecting the basic theories. Hypothesis, in this thesis, is available to fulfill one of the procedures of systematic research using scientific methods. They are:

1. Context, to look back to Malinowski's and Firth's works who state meaning in terms of the context in which language is used (Palmer, 1976: 51), in fact, is unseperatable from language use. It is obvious that in particular situations,

context is needed to state meaning of a word appropriately. People may get confuse for the words, as Leech contributes

- (a) SPLASH! UPSIDE DOWN
- (b) WINGARDIUM LEVIOSA!
- (c) STICK IT ON FOULNESS
- (d) JANET! DONKEYS!
- (e) IT'S OFF!

Without the clues of the original context, the present readers will find it difficult to make any sense of any of them (1974: 77). They are (a) a news headline showing the accident of Appollo 13 in October 1970; (b) a spelling to levitate in *Harry Potter and the Philosopher's Stone*; (c) a car sticker seen at the time of the controversy over the placing of London's third airport; (d) Betsey Trotwood remark in Dicken's *David Copperfield* in order to ask her maid to carry out a routine task of driving donkeys off the grass; (e) a comment on a football game when a player is fail to touch the home.

2. To list what affixes attached to the wizardry words, the inquiry must look more closely to the words themselves. Nevertheless, at glance, the affixes are formatted to derive noun. Suffixes that might be employed are:
 - (a) -y or -ery
 - (b) agent noun -er or -or
3. *Harry Potter and the Philosopher's Stone* is a children book that full of imaginative creations. To make them alive, vocabularies of literary style are able to constitute their own world. This might fall to simply state that it is a matter of style. Style, according to F.L Lucas 'is personally clothed in words, character embodied in speech.' (Kottler & Light, 1963: 357). Hemingway and Salinger have followed the lead of Whitman and Twain whose style is venacular in American literature. But, it is too early to state J.K Rowling's style of writing considering her limited works on literature. In short, there is relation between concept and its use.

1.6 Type of Research

Two categories of research presented by Wuradji (2001: 4) are objective approach, a basic research which relied on its purpose whether or not it is conducted to answer urgent problems aimed at developing an applied discipline; and methodological approach whose one of the categories is *content analysis* or documentary research, applied to analyze documents in order to elicit their content and meaning inside. The documents, for example are compositions, pictures, graphics, cartoons, biographies, photographs, reports, books, letters, newspapers, movies, dramas, diaries, magazines, and newsletters.

Literature as a written text includes in documentary type which basically emphasizes on content analysis, and generally the approach is descriptive one. Descriptive research is, according to Whitney (1960) in Nazir (1985: 63), searching facts out within appropriate interpretation. Situation, event, phenomenon description, hypothesis examination, problem solving implication, characterize, as the other scholars call it, the normative survey or status study. In addition, it is an *ex post facto* research which has no control over available data and researchers have nothing to do with them.

A quite different classification of documentary research can be found in *Qualitative Research* edited by Alan Bryman and Robert G. Burgess. It is a basic framework for doing social research (1999: ix) which deploys several methods and utilize a variety of written documents (ibid: xx). Denscombe (1998) in Brymann and Burgess, suggests a series of questions that researchers need to use on documentary of qualitative research: authenticity of document; credibility of its accuracy; representativeness is type and portrayal of a certain instance of document; and meaning to qualify what is said and unsaid or what is conveyed.

1.7 Type of Data

To work on documentary of qualitative research, it means to deal with data analysis. Two types of data commonly realized are primary source and secondary one. In Bryman & Burgess' introduction of *Qualitative Research Methodology*, primary sources are material reduces first hand by the people studied which

consists of: minutes, contracts, memoranda, autobiographies and reports, public and private documents; and the secondary sources provide commentaries or summaries of original sources (1999: xx). The book of *Harry Potter and the Philosopher's Stone* itself acts as the primary data whereas articles taken from magazines, Harry Potter web sites in internet, and the second up to fourth books as supporting references, are the secondary data.

The book by which Bloomsbury Publishing has the copyright, has 17 chapters and 332 pages. The data of wizardry words are randomly taken and classified according to their categories.

1.8 The Organization of the Thesis

This thesis is divided into five chapters in which each consists of a number of subchapters. The first chapter deals with a 'pretheoretical' introduction, which is set out to provide basic frameworks of the thesis itself. Eight subchapters as the starting point are the background of the study which includes description of interesting phenomena in which the title is based on; the aims that direct the discussion. The delimitation of the study is required when there is no widespread acceptance of semantic theories; to identify what kind of research done in the thesis, there are type of research and data; problem to discuss as the chief inquiry; the hypothesis; and thesis organization itself draws the systematic structure of the thesis.

Chapter 2 and 3 are devoted to theoretical point of view in semantics, instead of sociolinguistics, they will much concern with semantics. It is meaning as the chief problem. Next chapter, the fourth one, has brought up the analysis referring to the two previous chapters in which concentration is given to their application by attempting to answer *problem to discuss* presented in 1.3.



CHAPTER II

THE THEORY OF CONTEXTUAL ANALYSIS AND MEANING

2.1 The Theory of Meaning

Meaning has been the primary concern in semantics even, in fact, there are arguments among semanticists themselves in determining the boundary of the notion 'meaning'. 'In general, semantics is technically the study of meaning, and since meaning is a part of language, semantics is a part of linguistics' (Palmer, 1976: 1). In *semantick philosophy* phrase, meaning 'divination' in the 17th century, *semantics* is introduced for the first time in a paper read to the American Philological Associations in 1894 entitled 'Reflected meaning, a point in semantics' (ibid: 2). In Lyons recent writing (1995), he simultaneously defines semantics as, traditionally, the study of meaning; and meaning is used in a wide range of contexts and in several distinguishable senses (1995: 3). The difficulty in drawing nature of meaning - i.e. the problem of what speaker means when he refers to the meaning that a word or sentence has - is the classical problem of semantics (Kempson, 1977: 11). Therefore, there is no widespread acceptance for explanation of word meaning among semanticists. Furthermore, semantics is not solely a study concerns with changes of meaning from historical point of view. Leech proposes (1974: iii) :

Semantics (as the study of meaning) is central to the study of communication; semantics is also at the center of the study of the human mind - though processes, cognition, conceptualization - all these are intricately bound up with the way in which we classify and convey our experience of the world through language.

It deals with how interactions and communicative events are built by the process of conveying messages and meanings. The study has developed through years and drawn its own discussion even in particular points it overlaps with pragmatics. In previous chapter (see 1.3), it has two major disciplines of semantics, first is *the formal semantics* in which logic and mathematics govern the

discipline, Palmer says it deals with semantic structure, and second is *general linguistic semantics* drawing meaning naturally in terms of people's experience outside language (Palmer, 1973:30). However, confusion and sophisticated the meaning of meaning and no obvious confinement, there is a general agreement that semantics is the basic study of meaning.

2.2 Definition of Meaning

At this point, the sense of meaning is technical. This does not mean that it is going to construct grammaticality, but the descriptions and references in which some propositions of linguists are included. Firstly, a dictionary might come into the mind in order to look up definitions. The noun *meaning* is derived from the verb *mean* as the entry word in a dictionary. Webster's Third International Dictionary Unabridged has listed almost one page to define it. C.K. Ogden and I.A. Richards has published *The Meaning of Meaning* in 1923 in which it contains, on pp. 186-7, a list of as many as twenty-two definitions of the word, taking different non-theoretical or theoretical starting points (Leech, 1974: 1). Here some selected meanings:

- An intrinsic property
- The other words annexed to a word in the dictionary
- The connotation of a word
- The place of anything in a system
- The practical consequences of a thing in our future experience
- That to which the user of a symbol actually refers
- That to which the user of a symbol ought to be referring
- That to which the user of a symbol believes himself to be referring
- That to which the interpreter of a symbol
 - (a) refers
 - (b) believes himself to be referring
 - (c) believes the user to be referring

In short, Ogden and Richards try to show how confusion and misunderstanding in agreeing about such basic terms as *meaning*. Lyons' writing in 1968 has stated the term 'semantic' is coined in late nineteenth century from a Greek verb meaning 'to signify' (1968: 400). While Kempson (1977: 11) offers three main ways in which 'linguists and philosophers have attempted to construct explanations of

meaning in natural language by defining the nature of word meaning; defining the nature of sentence meaning and by explaining the process of communication.'

Here, the restriction in reproducing *what 'meaning' is*, is based on the theories above. The inquiry specifically attempts to answer 'what is the meaning of *x*?' or 'what is *it*?'. *It* points to a word which might be an object, a thing; abstract or concrete one; to which 'to signify' of Lyons or 'that to which the user of a symbol actually refers' of Ogden and Richards is the meaning. This is a matter of finding **reference**. More complete discussion of word and reference are presented on the following pages. To avoid failure of defining meanings of the wizardry words, it is the context, which will be taken into account. To refer to Hallidayan theory of the three metafunctions, there is a relation among a text, context, and its meaning. As the central theory used in this thesis, Halliday describes that field of discourse represents experiential meaning of readers; tenor of discourse reveals interpersonal meaning; and mode of discourse covers textual meaning. If the definition of meaning *what is the meaning of x or what is it*, is acceptable, then the inquiry is 'belongs to what kind of meaning the definition is'. To ask *what is X*, for example *what is quidditch*, means to know addressee's knowledge on the thing being asked. When he is able to answer the question, the assumption is he has possessed the knowledge of quidditch. He has read *Harry Potter and the Philosopher's Stone* because the word quidditch cannot be found as an entrance in dictionaries to refer to the most popular sport in the wizardry world. His knowledge reveals his experience in reading.

2.1.2 Types of Meaning

Up to this point, there will be acknowledged the types of meaning found in Leech written in 1974. The argument is, hopefully, those types will assist in the analysis in the chapter 4. Leech breaks down meaning in its widest sense into seven different ingredients presented in *Semantic: the Study of Meaning*, on page 10-27. Leech tends to show how human knowledge or belief all fit into the total composite effect of linguistic communication, and how methods of study appropriate to one type may not be appropriate to another. The types of meaning

meaning that is *conceptual meaning* as the first. The six other types he considers are connotative meaning, stylistic meaning, affective meaning, reflected meaning, collocative meaning, and thematic meaning.

1. Conceptual meaning

Leech assigns the conceptual meaning to priority because it has a complex and sophisticated organization of a kind which may be compared with, and cross related to similar organization on the syntactic and phonological levels of language. The first is revealed by the principle of **constituent structure**, the principle by which larger linguistic units are built up out of smaller units; or, vice versa, by which we are able to analyze a sentence syntactically into its constituent parts, moving upward. This organization is often given (a) visual display in a tree-diagram. It tends to emphasize syntactic structure of sentences. Whereas, the second, the principle of **contrastiveness** underlies the classification of sounds in phonology. It labelizes *positively or negatively* as to apply on Distinctive Features of Articulatory Correlation in Phonology. For example, the feature /p/ is -BILABIAL, -VOICED, +PLOSIVE. In the same way, it is used to describe the conceptual meaning of a language. The word *woman* could be characterized as +HUMAN, -MALE, +ADULT. Nevertheless, the contrastiveness feature has similar concept with the componential analysis (see p.5). Using both principles, speaker is simultaneously able to establish what Leech says as, PARADIGMATIC (or selectional) and SYNTAGMATIC or combinatory in communication to which he operates the ability to match DECODE and ENCODE.

2. Connotative meaning

It is the communicative value an expression has big virtue of what it *refers to*, over and above its purely conceptual content. The meaning denotes to *reference*, and in fact, it is talking about the 'real world' experience one associates with an expression when one uses or hears it. Leech considers this meaning has several features. Connotation varies from age to age and from society to society, from individual to individual within the same speech community, according to culture, historical period, and the experience of the

subjectively or objectively – which possibly proceeds our knowledge. The meaning tends to deal with the changes of meaning which have a number of causal processes in which can be found the detail in *diachronic semantics*.

3. Stylistic and Affective meaning

These types of meanings have to do with the situation in which an utterance takes place. Stylistic meaning is 'a piece of language conveys about the social circumstances of its use'. This kind of meaning deals with dialectical matter. Pronunciation of the same words may vary in utterance spoken by different people of different geographical and social origin. One of characters in Harry Potter who easily can be recognized is the style of Rubeus Hagrid who has Irish vernacular. Referring to Nelson and Quakenbush, here the words spoken by Hagrid

1. 'Blimey,' substituting 'ter' for 'to' and replacing 'yeh' for 'you' (54).
2. 'Crikey' (64).
3. 'Bloke' (70).

Affective meaning is the use of language to reflect speaker's personal feeling including attitudes to the listener or to something he is talking about. To produce the meaning, Leech relies upon the mediation of other categories of meaning – conceptual, connotative or stylistic. People express displeasure, friendliness, interjection, and emotion through accumulation of meanings.

4. Reflected and Collocative meaning

Both meanings involve in interconnection on the lexical level of language. Reflected meaning is the meaning which arises in cases of multiple conceptual meaning, when one sense of a word forms part of listener's response to another sense. The way is associating knowledge of language and particular situation with the subject matter. The process has to do with *sense* and *reference*. The word uttered has a particular effect to us. Leech exemplifies this by words, which have a taboo meaning used to avoid impolite, uncomfortable situation or to hide participants' feeling. This situation can be found when the wizards and witches including Harry Potter himself replace *Voldemort* name by *You-Know Who*.

Collocative meaning is the associations a word acquires on account of the meanings of words which tend to occur in its environment. Collocation includes all those items in a text that are semantically related (Nunan, 1993: 29). What words do come to listener's mind when they hear the word 'witch' or 'wizard?': – *magic ... wand ... cloak ... spelling/hocus pocus ... broomstick ... potions ... cauldron.*

5. Thematic meaning

The concept offered by thematic meaning has similarity with Halliday's functional grammar in 'clause as a message' where there is theme and rheme. The information conveyed is arranged into *theme*: the initial element, and *rheme*: the rest of the discourse. The theme is the element which serves as the point of departure of the message; it is that with which the clause is concerned (Halliday, 1985: 37). Leech uses the terms of ordering, focus and emphasizes to draw the idea of thematic meaning. Nunan (1993: 46) identifies three types of theme – topical, interpersonal and textual.

Topical themes have to do with the information conveyed in the discourse ... interpersonal themes, on the other hand, reveal something of the attitude of the speaker or reader. Finally, textual themes link a clause to the rest of the discourse.

It seems that thematic meaning much concern with syntactical relation in sentences, but it will be helpful to catch the main point of utterance or sentence within which ultimately meaning is the core. However, this type of meaning will not be used to analyze the problem due to its complicated syntactical analysis.

2.2 Grammar and Meaning

Two arguments related to meaning and grammar opposes each other are those who insist to draw boundary between them and those who do not. For the second, they view meaning and grammar is interdependent and complementary as Lyons says (1995: 48). Matthews in Lyons *Grammar and Meaning* (1995: 51-9) draws a simple relation among syntax, semantics, and pragmatics

We might then say that the term 'semantics' has two senses: semantics in a wide sense ('semantics1') is the study of meaning; in a narrow sense ('semantics2') it is what is left of semantics1 when pragmatics, and, if syntax is included, syntax also, are subtracted from it. ... Therefore all we were saying is that semantic relations can be described in such a way that relations in syntax can be predicted from them.

To draw a clear-cut distinction between them is not an easy task, because the two are so intimately interwoven. Furthermore, 'ultimately the only purpose of grammar is to serve the conveyance of meaning (Cruse, 1986: 2). For the purpose of this thesis, the consideration which is taken into account is that meaning and grammar is closely related as Halliday believes that 'a text is a semantic unit, not a grammatical one' (1993: xii). More specific problem is the meaning and grammar of wording system: how grammar constitutes the word meanings. In morphological rules of word formation founded in *An Introduction to Language* by Fromkin and Rodman, (1989: 120-128) there are several fixed rules how a word is combined: derivational process, coinage, compounding, acronyms, back-formations, extending word formation rules, abbreviation and words from names. Specifically, the analysis deals with derivational process and compounding.

Derivational process is formation of new words by conjoining words and affixes. The new words derived may be in a different grammatical class than the underived words (Fromkin and Rodman, 1986: 120). Thus, when an adjective is conjoined with the suffix *-ly*, the result is an adverb. Other examples:

<u>adjective to adverb</u>	<u>noun to adjective</u>
quick + ly	joy + ish
beautiful - ly	remark + able
smooth + ly	fashion - able

Other derivational words do not change their grammatical class, such as

<u>word + suffix</u>	<u>prefix + word</u>
wizard + ry	re + production
psychology + ist	sub + marine
vicar + age	fashion + able

using the basic derivational process, later, the wizardry words are analyzed.

Compounding is rather complicated process. A new word can be created, besides derivational process, using compounding. When two words or more occupying different meanings are strung together to form a new word and meaning, this is compounding.

	<u>adjective</u>	<u>noun</u>	<u>verb</u>
adjective	bittersweet	bigmouth	highborn
noun	blackboard	boathouse	dragonfly
verb	carryall	screwdriver	sleepwalk

When different words have different grammatical class, they simply fall into the grammatical category of the compound (Fromkin & Rodman: 124). Matthews (1991: 82) sketches formation of compounds in pattern of $[X]_A + [Y]_N \rightarrow [X' + Y]_N$, where the acute accent $[X']$ shows that the combined form is accented on its first member (e.g. blackbird). As in earlier formulac, X and Y are variables in grammatical class.

Meaning of compound is a complex matter. The complexity happens when the meaning of a compound is *not* always the sum of the meanings of its part (Fromkin and Rodman: 125). *Dragonfly* does not mean that an imaginative animal named dragon can fly, but it is a name of an insect. Meaning of a compound, sometimes, does not relate to their individual parts at all. Fromkin and Rodman exemplify of a *jack-in-a-box* is a tropical tree, a *turncoat* is a traitor. Second, syntactical forms of compounds are more complicated ones. They can be a very long word *Dr. Seuss uses the rules of compounding when he explains that "... when tweetle beetle battle with paddles in a puddle, they call it a *tweetle beetle puddle paddle battle*." It seems that the compound resembles noun phrase. Because, basically, compounds are written in three different ways to which Fromkin and Rodman has pointed out. Some compounds are spelled with a space between the two words, others with a hyphen and others with no separation at all (1986: 125) as shown by *bittersweet*, *fighter-bomber* and *smoke screen*. The easiest way out of the problem is however, the meaning of compounds must be entered in dictionaries. But problem may occur for living words that are rapidly

combined and derived, dictionaries may be left behind. Therefore, here, it is necessary to form a set of syntactical theories of compounding.

Though Matthews awkwardly thinks to mention the syntax of compound, he points out that the matter is rather complex one. The syntax of compounds has resemblance to syntactical hierarchy in two respects. Firstly, 'there are layers of compounds, which are like layers of syntactic construction', exemplified by *four-dimensional space*. It is a Noun compound and its layer is [[four dimensional] space]. 'Any compound may, in principle, be an immediate constituent of a further compound'. Secondly, the issue have been mentioned previously, 'lies in semantic relations between members'. Productive formation of compound as he suggests, is resulted when its syntactical form supports its meaning. The example is *she is a good book-keeper* which means *she is good at keeping the books*; book is understood in relation with keeps. While the formation of *blackbird* or *whitethorn* are unproductive ones.

The best formulation to test words whether they are compound or not is in terms of a **transformational** syntax where 'sentences or other forms with similar meanings are related formally by rules which derive one structure from another,' e.g. *blackboard* means a board which is black. However, transformational has serious problems related to *deep meaning* of compounds. Compound of transformational syntax can be multiplied without end. He reveals that *boathook* is variously derivable from *hook which is used in a boat*, *hook to which one attaches a boat*, *hook which adorns a boat*, *hook for making a boat*, and perhaps others? For compounds with two Nouns have no consistent transformation. Commonly the first Noun qualifies the second: *blackbird* or *whitethorn*.

Actually, the purpose of compound discussion is that if one had never heard such compounds one could have a stab at guessing their meanings from their parts. Then what if his/her guess is incorrect? The analysis of the wizardry words will work on this way.

2.3 The Theory of Context

In the study of meaning (semantics), there are two main concepts related to a contextual analysis: the concept that excludes context and its opposition includes of context. The basic assumption to exclude context is that 'there are extremely great theoretical and practical difficulties in handling context satisfactorily' (Palmer, 1973: 48). But, more detail reasons for this as Palmer writes are first, 'it is argued that the meaning of a sentence, or the fact that it is ambiguous or anomalous, can be known in isolation from any context, and as speakers of a language we must know the meaning of a sentence before we can use it in any given context' (ibid: 48). To consider, it is not possible for us to use the word *quidditch* before we comprehend what it is and how to use it in a proper context. Secondly, 'at first sight, the world of experience must of necessity include the sum of human knowledge'.

To some points, the arguments saying context can be excluded might be correct. However, Palmer implicitly refuses for excluding it. He states 'instead it might well be argued that knowing that two sentences are similar in meaning is knowing that they can be used in similar contexts. In that case, to set up a set of abstract relationships between sentences without even considering what it is that they refer to, is rather like describing all the equivalences in a measuring system, e.g. that there are 12 inches in a foot, 3 feet in a yard, 1760 yards in a mile, without even indicating how long an inch, a foot, a yard in a mile actually is' (1973: 48).

Considering human knowledge, the second argument, Palmer believes that 'for, the argument goes, ANY kind of non-linguistic information may be used in the understanding of a sentence'. Take an example of Kempson's sentence *there is a bull in the field*. For the beginning reader/speaker completely understands, with his linguistic knowledge that the sentence is a declarative one because it is ended by the period (.), He has the picture of *a bull* in my mind, moreover, comprehends the syntactical structure of it. Then what comes to his mind is to what extend the sentence works. In other words, what the function of the sentence is. And talking about function, this indirectly means employing its meaning as well.

Unfortunately, in fact, the sentence is ambiguous without the presence of its context. He probably is doing self-talking and say there is *a bull in the field* when he sees there is an uncastrated male of any animal in the ox family (Oxford Advanced Learner's Dictionary) in his field; or a friend of his tells him that *there is a bull in the field* as a warn; or the speaker implicitly wants to forbid the listener to enter the field.

To include context in linguistic has begun since early of the 1970s. Linguists have become increasingly aware of the importance of context in the interpretation of sentences (Brown, 1983: 35). Many of them support context into account to investigate meaning. Palmer implicitly thinks that context must be considered 'it is not possible to draw a clear theoretical division between what is in the world and what is in the language' (1973: 51). Similarly, Halliday sees since language is a system of sign from social structure and they have relationship, therefore 'the words that are exchanged in these contexts get their meaning from activities in which they are embedded, which again are social activities with social agencies and goals' (1985: 5). Whereas Lyons directly states 'the noun 'meaning' and the verb 'mean', from which it is derived, are used, like many other English words, in a wide range of contexts and in several distinguishable senses' (1995: 3). In short, the study of context in linguistics has undoubtedly gained its own place. For the analysis of the wizardry word, the standpoint of view is to include context. As Kress writes 'meanings find their expression in text though the origins of meanings are outside the text – and are negotiated about in texts, in concrete situations of social exchange' (Leckie-Tarry, 1995: 19).

The study of context especially context of situation, cannot be separated from Bronislaw Malinowski, an anthropologist who concerns his study of language. His research in a group of islands in the South Pacific known as the Trobriand Islands whose inhabitants live mainly by fishing and gardening (Halliday, 1985: 5). He had trouble when producing satisfactorily translations for the texts he had recorded though he had adopted various methods. His translation was intelligible but conveyed nothing of the language or the culture. Then, he

argued that his translations made sense only if the utterance was seen in the context in which it was used (Palmer, 1973: 51). He referred to the context of situation as the environment of the text. Inspired by Mallinowski's work, J.R Firth has set up his own theory of context of situation. Firth viewed that Mallinowski's context of situation was not adequate to use for analyzing linguistic phenomena. Therefore, he has his own ideas of situational context. But, there is one primary conclusion as the core of his study, 'all linguistics was the study of meaning and all meaning was function in a context' (Firth (1935) in Halliday, 1985: 8).

2.3.1 The Theory of Contextual Analysis

One way to define meaning of a word, phrase, or sentence is by looking at its context as previous discussion has proposed. Leech calls the theoretical aspect includes its practical event or empirical-observational background of the word, phrase or sentence as *contextualism*. The approach is manifested itself in the attempt to base meaning on context. He states 'if meaning is discussed in terms of ideas, concepts, or internal mental states, it remains beyond the scope of scientific observation; so instead, goes the argument, we should study meaning in terms of situation, use, context – outward and observable correlates of language behaviour.' (1974: 71).

The word 'contextual' is derived from the noun 'context'. Before defining what the contextual analysis is, context must be clearly observed first. Nunan (1993: 23-4) defines a context refers to the situation giving rise to the discourse, and within which the discourse is embedded. He classifies it into linguistic context and non-linguistic one. The first refers to the language that surrounds or accompanies the piece of discourse under analysis, and the later is experiential context within which the discourse takes place.

They are include: the type of communicative event (for example joke, story, lecture, greeting, conversation), the topic; the purpose of the event; the setting; including location, time of day, season of year and physical aspects of the situation (for example size of room, arrangement of furniture); the participants and the relationships between them and the **background knowledge** and assumptions underlying the communicative event.

For Halliday, a text always occurs in two contexts, one within the other, first, context of culture placed in the outer part of a text, including different forms of activities related to different cultures (e.g. addresses, ceremonies, and politeness). It may describe as the sum of all the meanings to mean in the particular culture. Secondly, context of situation is the inner one and more specific. The combination between these two results in the differences and similarities between one piece of language and another.

Finally, the contextual analysis is an analysis which looks everything beyond the utterances or sentences which relate linguistic systems and social systems to which context of situation and culture are embedded to and support the production of a text or utterances. Considering the contextual analysis of Harry Potter, there is an important thing that must be noticed that is, as a children book that full of imagination, *Harry Potter and the Philosopher's Stone* has its own contexts. The contexts found inside the story must be assumed as contexts of imagination, the world of wizard. Though there may be recognized some points of cultural representations of real life.

2.3.2 Context of Situation

In the subchapter 2.5, Malinowski and Firth have proved that context cannot be separated from utterances to construct their meanings. Contexts of situational features have developed through years resulted various theories according to different linguists. Hymes (1964) in Brown (1983: 38) 'sets about specifying the features of context which may be relevant to the identification of a type of speech event in a way reminiscent of Firth's'. He abstracts 'persons' participating in the event as the **addressor** and **addressee** within their knowledge of situation. Later he also distinguishes **audience**; **topic** to refer what is being talked about; where the event is situated is termed with **setting**. He, then includes large-scale features of **channel** (how contact between the participants in the event is being maintained – by speech, writing, signing, smoke signals), **code** (what language, or dialect, or style of language is being used), **message form**

(what form is intended – chat, debate, sermon, fairy-tale, sonnet, love-letter, etc) and **event** (the nature of the communicative event within which a genre may be embedded). Later, he adds **key** (which involves evaluation – whether it was a good sermon, a pathetic explanation, etc.) and **purpose** (what the participants intended should come about as a result of the communicative event). The other contextual theory of situation is proposed by Lewis (Brown, 1983: 40). More detail ‘the package of relevant factors’ can be found in Brown (1983). Hallidayan context of situational theory (1985: 12) has the ideas of conceptual frameworks that context of situation consists of three major elements: FIELD, TENOR and MODE.

1. The FIELD OF DISCOURSE refers to what is happening, to the nature of the social action that is taking place: what is it that the participants are engaged in, in which the language figures as some essential component?
2. The TENOR OF DISCOURSE refers to who is taking part, to the nature of the participants, their statuses and roles; what kinds of role relationship obtain among the participants, including permanent and temporary relationships of one kind or another, both the types of speech role that they are taking on in the dialogue and the whole cluster of socially significant relationships in which they are involved?
3. The MODE OF DISCOURSE refers to what part the language is playing, what it is that the participants are expecting the language to do for them in that situation: the symbolic organization of the text, the status that it has, and its function in the context, including the channel (is it spoken or written or some combination of the two?) and also the rhetorical mode, what is being achieved by the text in terms of such categories as persuasive, expository, didactic, and the like.

Field of the discourse does not merely refer to the place where events happen. It has wide range of elements including setting: location, time of day, season of the year, relevant object, topic domain to which Leckie-Tarry calls them as **semantic domain**, possible world (to account for states of affairs), and so forth. Readers’ knowledge to a particular event which is revealed from sentences or utterances their produce, at the simplest level, can be regarded as a representation of some composite phenomenon in the real world (Halliday, 1985: 19). Thus, Halliday realizes this as **experiential meaning**. Leckie-Tarry observes elements of field which are taking part in context of situation in association with Hallidayan three metafunctions. They are **arena / activities** refers to ‘the location of the

interaction, both in terms of their inherent features, and of the social institutions which determine them'; **participant** refers to 'the physical and mental attributes and the knowledge participants bring to bear on the setting and events' including such attributes as race, gender, class, wealth, age, appearance, intelligence, cognitive and educational level, occupation, etc., and also their background knowledge'; **semantic domain** is the broad domain, 'the general subject matter or content of the specific language event'. The concept of semantic domain resembles topic

Tenor is the 'type of role interaction, the set of relevant social relations, permanent and temporary among the participants' (Halliday and Hasan, 1976: 22 in Leckie-Tarry: 39). It is expressed by the interpersonal knowledge which 'relates to how people behave in particular situations' (Leckie-Tarry, 1993: 23). And the elements suggested by Leckie-Tarry are **formality**, the degree of formality associated with arena, particularly from the degree of institutionalization involved'; **role** refers to the participants' roles in social relations; and **focus** 'where the subject matter is specializes, or abstract, the focus will tend to be strongly informational'.

The third, mode, according to Halliday and Hasan is, 'the function of the text in the event, including, therefore, both the channel taken by the language – spoken or written, extempore or prepared – and its genre or rhetorical mode, as narrative, didactic, persuasive, "phatic communion" and so on' (1976:22 in Leckie-Tarry: 44). The elements are **planning** whether the arena is spontaneous or less and it is determined by the whole elements stated previously; **feedback** refers to participant responses or 'Interpersonal distance' (Leckie-Tarry) of the participants in the language event; **contextualization** where 'an interaction, or text, is embedded in the activities immediately surrounding it'; and **medium** whether spoken or written production. Halliday has simplified those meanings (experiential, interpersonal, and textual meaning) of a particular discourse in a systematic way by giving each a diagram (see appendix 3).

2.3.3 Context of Culture

Now, the discussion arrives at a wider area: context of culture. Any text produced always brings its own context of situation and a typical culture. If context of situation occurs in a particular event and limitation of time within its personalities who involve in, and functions, while context of culture, on the contrary, has become a part of social life, being inherited from generation to generation. So it is reflected in every aspect of social process. Halliday exemplifies the process in educational system. In every class interaction, there is context of situation: the lesson, with its concept of what is to be achieved; the relationship of teacher to pupil, or textbook writer to reader; the 'mode' of question and answer, expository writing, and so on (1985: 46). All of them constitute the context of culture.

Context of culture determines collectively human knowledge including institutional and ideological ones, this idea is what Leckie-Tarry proposes to include it in her study of register. She views 'the listener/reader, speaker/writer, operates 'not as an isolated individual, but as a social agent, located in a network of social relations, in specific places of a social structure' ((Kress, 1985: 5) in Leckie-Tarry, 1995: 20). Process of interaction related to context of culture is the accumulation of complexity of knowledge, interpretation and discourse coherence, as Fairlough (1989) has shown (ibid: 20-1)

You do not simply "decode" an utterance, you arrive at an interpretation through an active process of matching features of the utterance at various levels with representations you have stored in your long-term memory. These representations are prototypes for a very diverse collection of things – the shapes of words, the grammatical forms of sentences, the typical structure of a narrative, the properties of types of object and person, the expected sequence of events in a particular situation type and so forth.

The knowledge stored in human brain is working simultaneously in concept of 'schemata' or 'frames of reference' which will be discussed in the next subchapter.

Furthermore, the analysis requires a brief explanation related to intertextual knowledge or intertextuality. To construct a complete knowledge of

Harry Potter and the Philosopher's Stone, readers are expected not to solely rely on the book itself. Other texts – the second up to the fifth book, magazines, text informing English culture and fairy tales, will be surely helpful in building ideational knowledge which ultimately makes readers easier to comprehend. Harry Potter's context of culture, as its author's background, is English. Readers who are not an English native speaker or a European, may find unfamiliar concepts that hard to understand. For consider, *kelpie*, *goblin*, *elves*, or *gnomes* are little people lived in English fairy tales. In Indonesian culture, there is no concept of what they refer to and how they look. Indonesian readers have to explore their imagination to get in into the Harry Potter's adventure. More difficult, they do not supply background knowledge of English required in reading it.

2.3.4 Context, Sense and Reference

In the semiotic triangle of Ogden and Richards (see figure 4 p. 33) there is a notion *reference*. In this subchapter, the relation between context and reference can be more intelligible. Palmer (1976: 46) describes distinctive notions between reference and sense:

Reference deals with the relationship between the linguistic elements, words, sentences, etc, and the non-linguistic world of experience. Sense relates to the complex system of relationship that holds between the linguistic elements themselves (mostly the words); it is concerned only with intra linguistic relations.

Almost similar to Saussure and Palmer, Lyons (1968: 404) writes:

In simple words, referent is a modern term for 'things' in so far as they are 'named', or 'signified', by words. Whereas the relationship which holds between words and things (their referents) is the relationship of *reference*: words *refer to* (rather than 'signify', or 'name') things.

In simple way, reference concerns with what is in the world and sense deals with what is in language. Dictionaries list sense relation rather than reference because they relate words to words. When the inquiry of meaning includes context, this means it deals with reference. Reference exists in the real world of experience. The relationship between sense and reference formulated by the concept in the

later chapter. Sense and reference together with context will construct meaning of word as Palmer believes that 'any kind of information can be the basis of a sense relation and that sense, no less than reference, ultimately involves the whole human knowledge.'

2.4 Joanne Kathleen Rowling and Harry Potter and the Philosopher's Stone

Harry Potter is an amazing name: an eleven years old boy created by J.K Rowling. He has brought new experiences for children and adults in reading a book. The readers will go to a wizardry world: a world of imagination. They can feel how to fly with the 'Nimbus Two Thousand', Harry's amazing broomstick, experience various potions in Professor Snape's potion class, or spell miraculous magic with a wand to turn a mouse into a snuffbox in Professor McGonagall's Transfiguration class.

The successful story began when Joanne Kathleen Rowling sent the manuscript of Harry Potter and the Philosopher's Stone (in USA: Harry Potter and the Sorcerer's Stone) to publisher. Then, in June 1997 Bloomsbury Children's Book published it. A couple of month after that, an American publisher bought the copyright to publish Harry Potter. The fad of Harry Potter attacked either children or adults. On the other hand, the book has won some awards, including Smartest Book award (overall winner), the Birmingham Cable Children's Book Award, the Young Telegraph Paperback of the Year, the British Book Award, Children's Book of the Year and many other (Hello, 2001:33).

The Harry Potter booming does not stop here. The madness happens in internet as well. There are a lot of web sites discussing the book's sales, children's comments, Harry Potter fans clubs, news reports, etc. Warner Bros, one of movie producers in Hollywood, has bought Harry Potter's copyright and planned to make a movie based on his adventures. The director is Chris Columbus, who has given box-office hit movies for children and adults like *Home Alone* and *Mrs. Doubtfire* (Hello,2000: 31). The movie has been released in the summer 2002.

In scientific matter, Harry Potter also attracts the teachers to study. Nelson Wood and Quackendbush use the book in the classroom. Their suggestion is:

We also put on our thinking caps (leaving the Sorting Hat aside for the moment) and came up with four suggestions for the English language art classroom.

They apply the book in four ways: (a) transforming text by giving opportunities to the students to choose a poem and instruct them to write from the point of view of one character in Harry Potter. The students could write a new, copy-changed version of the poem; (b) understanding genre: the fantasy of Harry Potter, (c) responding the text: the personal connection to Harry Potter; and (d) analyzing literary elements: close textual reading of Harry Potter. In other word, they start to analyze Harry Potter in a different way. They assume that students who have enjoyed reading the book for pleasure might also enjoy reading it again to locate specific examples of the author's skillful use of language (English Journal, 2001:102).

Even though the book has become sensation, however, criticisms are unavoidable. Anthony Holden, a British critic believing Harry Potter is no *Beowulf*, labels the popular new book 'derivative, traditional, and not particularly well written (Nelson and Quackendbush, 2001:102). Additionally, Richard Bernstein writes:

The key here is the hero Harry himself. Harry Potter's story offers psychological depth with its early images of alienation, rejection, loneliness and powerlessness leading to its classically fairy tale ending.

Harry Potter is a baby when Voldemort, the most powerful dark wizard kills his parents who are wizards as well. Because of this, Albus Dumbledore, the Headmaster of Hogwarts, the School of Witchcraft and Wizardry, and Minerva McGonagall, his Deputy Headmistress, send him to live with his uncle's family, the Dursleys who do not possess wizardry power. Harry lives in miserable situation until on his eleventh birthday, Rubeus Hagrid, a beetle-eyed giant of a

man rescues him. Hagrid tells him that he is not an ordinary boy because he is a wizard. Harry, who has a bolt of lightning scar on his forehead, gets surprised. Having told this his life is slowly changed. He enters the world of wizards and witches that stands separately from non-wizard's. He finally knows the 'Muggles' is used to call human like the Dursleys who do not possess wizardry power; Quidditch is his sport in which he plays as Griffindor's Seeker; and Hogwarts is his school. Though his life in the Muggle world is miserable, he is happy. He has friends and people in Hogwarts who love and take care of him. Harry never realized that he is a famous figure. Voldemort or You-Know-Who the strongest wizard of black magic has tried to conquer the wizard world. When he meets the Potters, he loses his power. Unfortunately, Harry's parents cannot survive from his strongest curse and they die. Harry survives from the curse because of his parents' love protects him. Since that time, Voldemort disappears and attempts to gain his power back then finally to get revenge to Harry.

At Hogwarts, Harry has two close friends: Ron Weasley and Hermione Granger. Ron is an ordinary boy but he is a good chess player, while Hermione is a genius student. She learns everything easily. They are Gryffindors, one of the houses of Hogwarts. Together they experience amazing adventures in the world of wizard.

There are four houses in Hogwarts: Griffindor, Hufflepuff, Ravenclaw, and Slytherin. First year students must put the *Sorting Hat* on their heads to determine which houses they belong to. The members of houses are competing one another to get points because the highest point will be awarded the House Cup given at the end of the year of school. Each house has the main door where a moving picture guards and protects the members. To enter the houses, students must say the password. As the school of witchcraft and wizardry, Hogwarts has unique lessons and classes. In *Harry Potter and the Philosopher's Stone*, there are classes such as CHARMS, DEFENSE AGAINST THE DARK ARTS to protect students from evil creatures or wizards, FLYING CLASS where quidditch is taught by Madame Hooch, HERBOLOGY – the study of plants, HISTORY OF

MAGIC, POTIONS where Professor Severus Snape teaches how to make potions from odd magical plants and ingredients, TRANSFIGURATION how students learn to transform one thing into another.



CHAPTER III

THE THEORY OF CONCEPT AND WORD

3.1 The Theory of Concept

Concept is relatively discussed in semantics and it is closely related to psychology and philosophy. Concept, basically is a matter of naming things. A classical question arising in concept is why English native speakers call a thing is *a chair*, not *kursi* as Indonesian. The study of concept and naming, sense and reference, are extremely complicated ones. Since concept is not three dimensional entities, it deals with what Palmer called 'a ghost-in-the machine' argument. To know how exactly the human brains work, moreover how a word comes to human mind and refers to something and constitutes a meaning, are still a question.

Two-best theories explaining concepts are *the sign theory* of de Saussure and *the semiotic triangle* of Ogden & Richards. In *Semantic*, Palmer describes (1976: 64)

According to de Saussure (see L2), as we have seen, the linguistic sign consists of a signifier and a signified; these are, however, more strictly a sound image and a concept, both linked by a psychological 'associative' bond. Both the noises we make, that is to say, and the objects of the world that we talk about are mirrored in some way by conceptual entities.

Ogden & Richards (1923 [1949:11]) saw the relationship as a triangle (figure 1). The 'symbol' is, of course, the linguistic element – the word, sentence, etc, and the 'referent' the object, etc, in the world of experience, while 'thought or reference' is concept. According to the theory there is no direct link between symbol and referent (between language and the world) – the link is via thought or reference, the concepts of our minds.

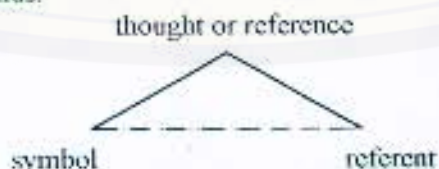


figure 2. The Semiotic Triangle of Ogden and Richards

Similarly to Ogden & Richards, Lyons describes the nature of meaning using *triangle of signification* (1968: 405).

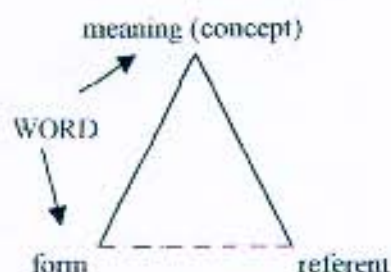


figure 3 The Triangle of Signification of Lyons

The dotted line between the form and the referent is intended to indicate that the relationship between them is indirect; the form is related to its referent through the mediating (conceptual) meaning associated with both independently. The diagram makes clear the important from the combination of a particular form with a particular meaning.

It is obvious that there is no a direct relation between a thing and its name. Sometimes, people are just simply naming things without referring to its features. Concept in this thesis is used to refer to the wizardry words found in *Harry Potter and the Philosopher's Stone*. Since those words are not three-dimensional entities, this means that they are in conceptual field.

Concept has been closely related to the background knowledge. The process of knowledge and context work can be recognized from *schemata*. The discourse of a text is interrelated within the physical world. Nunan (1993: 71) provides a short information of *schemata*.

'The term 'schemata' was coined as long ago as 1932 by the psychologist Bartlett in his classic study of how human memory works. Like frame theory, *schemata* theory suggests that the knowledge we carry around in our heads is organized into interrelated patterns. These are constructed from all our previous experiences and they enable us to make predictions about future experience. Given the fact that making sense of discourse is a process of using both our linguistic knowledge and also our content knowledge, these *schemata* or mental film scripts' are extremely important.

Widdowson defines *schemata* as 'rhetorical routines' or 'conventional sequences of speech acts' (Leckie-Tarry, 1995: 22). He distinguishes two significant types of *schemata* in which he associates with Halliday's metafunctions:

- a. *Ideational schemata* to represent patterns of conceptual organization and relationship between physical world and knowledge about certain properties of objects.

b. *Interpersonal schemata* to represent patterns of participation in social life.

Leckie-Tarry sees the importance of schemata to explain the relationship between the various levels of context and to provide an explanation of the means of access from one level of situation to another from one knowledge system to another. Simultaneously, schemata helps readers to elaborate his previous knowledge and predict to what kind of meaning is being employed in a text.

Knowledge and interpretation of situational or cultural context work in a machine in which Cambourne (1979) in Nunan (1993: 81) provides a diagrammatic representation of *top-down processing* in relation to reading.

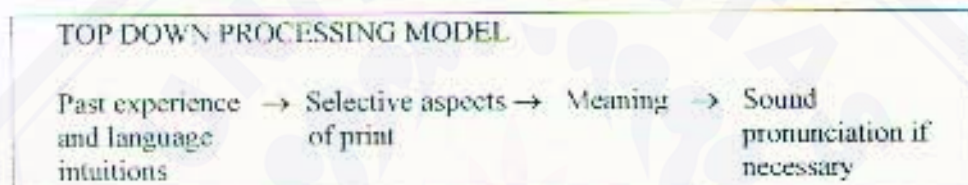


figure 4 Top-down Processing Model

Top-down processing, for readers, is helpful in several ways: assisting to comprehend a particular text; scanning for headings, subheadings, graphics, diagrams and skimming the text for its content; identifying the genre of the text; and selecting more and less important information from the text (Nunan, 1993: 82). Readers of *Harry Potter and the Philosopher's Stone* will carry top-down processing relied on those functions. Schemata and top-down processing work interrelated with field, tenor and mode of the discourse in the text.

3.2 Definition of Concept

Concept is a mental entity in which psychology and philosophy also take part. Its existence is needed to state a way of thinking and set out regularity in reader's mind toward one thing. As one of entries of Webster's Third International Dictionaries, concept has meanings:

- Concept /n/ something conceived in the mind: THOUGHT, IDEA, NOTION;
 a. *philos.* a general or abstract idea: a universal notion:

- (1) The resultant of a generalizing mental operation: a generic mental image abstracted from percepts; also a directly intuited object of thought.
- (2) A theoretical construct.
- b. *logic*
 - (1) An idea comprehending the essential attributes of a class or logical species: a universal term or expression or its meaning.
 - (2) A propositional function, logical relation, or property
- c. An idea that includes all that is characteristically associated with or suggested by a term: CONCEPTION.

As an abstract entity, concept is stored in mental images creating a general understanding. The word 'concept' is included in the analysis due to some reasons. First, the story is fully a fiction, an imaginative creation revealed by the wizardry words. Anything imaginative is usually conceptual. It is reader interpretation and creativity to project the thing. The second, concept has a universal value, there is a general agreement that a small furry animal having four legs often kept as a pet or for catching mice is called a cat.

Concept in written language is transferred by author through his wordings in the former sub chapter (see 3.1). It has been explained how concept works based on some theorists and how background knowledge of situation and culture have affected readers. It is author responsibility to produce a possible text to which readers are able to comprehend his conceptual story. Author/writer can run his assignment in several ways, such as enclosing glossaries at the end of his writing, references, pictures, or providing satisfied context. Rowling has taken the second way. For example, Indonesian readers surely do not share the same background knowledge of what *goblin* is, what it looks like, where it lives, whether or not it is a living thing. On the contrary, for English readers, they will not find any difficulty to recognize goblin – which appears in Scotland under the name of *brownie* – since it belongs to one of English fairy creatures. Here, the concepts of the wizardry words play the main role to generate an idea of the essential references bound in their context.

3.3 The Theory of Word

Linguists have proposed a number of definitions of words. Bloomfield (1933: 178) offers a solution by suggesting the 'word' as the 'minimum free

form', the smallest form that may occur in isolation. While Fromkin & Rodman consider it as 'a sound-meaning unit (stored in our mental dictionaries) that must be stored with its unique phonological representation, which determines its pronunciation (when the phonological rules are applied), and with its meaning' (1989: 64). Defining the notion of 'word', in the simplest way, solely refers to dictionary and Webster's Third New International Dictionary Unabridged, has produced a great number of word meanings in its original sense and use in a particular context: written or spoken.

Word/n/

1. a: something that is said: UTTERANCE, STATEMENT
- b: words *pl*
 - (1) TALK, DISCOURSE, SPEECH, LANGUAGE
 - (2) The text of a vocal musical composition
- c: (1) a short conversation
- (2) a short remark
- 2.a: (1) a speech sound or series of speech sounds that symbolizes and communicates a meaning without being divisible into smaller units capable of independent use: linguistic form that is a minimum free form.
- (2) the entire set of linguistic forms produced by combining a single base with various inflectional elements (as affixes) without change in the part of speech.
- b: a written or printed character or combination of characters representing a spoken word; *esp*: any between spaces or between a space and a punctuation mark.
- c: CODE GROUP
- d: a combination of electrical or magnetic impulses conveying a quantum of information in communication and computer work. etc.

Beyond all of the definitions, basically, linguists have set up their own ways to define what word is, and in fact, there is no fixed definition of word meaning as what Matthews says 'there have been many definitions of the word, and if any had been successful I would have given it long ago, instead of dodging the issue until now' (1974: 208). Palmer definitely states 'that the word moreover, is not a clearly defined linguistic unit' (1974: 33).

Huddleston (1984: 22), from grammatical point of view, the word is the 'one of the most basic units of syntax besides the sentence and the lowest unit of syntax.' He suggests such terms have associated with 'word' as **stem** to indicate the basic word occurs in a sentence. Another term of word is **lexeme**, which

usually can be found as an entrance of a dictionary. Palmer's definition of word (in term of lexeme) is the unit for our dictionaries and he completely avoids the problem of identifying the separate elements took. Whereas Cann (1993: 3) provides clearer understanding of lexeme:

Within semantics, the notion of word that is most useful is that of the **lexeme** which is an abstract grammatical construct that underlies a set of **word forms** which are recognized as representatives of 'the same word' in different syntactic environments. For example, the word forms *sing*, *sings*, *singing*, *sang* and *sung* are particular inflectional variants of a lexeme which we may represent for the time being as *SING*.

Like compounding, Ullmann in Palmer (1976: 35) categorizes between **transparent** and **opaque** word to refers to words whose meaning can be determined from the meaning of their parts and those for which this is not possible. *Chopper* and *doorman* are transparent, whereas *axe* and *porter* are opaque. Jackson, in a practical area, directly defines words according to their contexts and results three different classifications. First, word of **written** and **spoken forms**; second is related to **multi-word lexemes** including phrasal verbs, compound, and idiomatic phrase; and the third is the **lexical** and **grammatical words**. Jackson's suggestion to put context to comprehend word meaning, to me, is the best way. If this is accepted, the word meanings listed in this thesis, ultimately act like the entry words in dictionaries, more specific is a dictionary of wizardry words. Then, my inquiry rests on the word *wizardry*.

The word 'wizardry' is derived from the noun 'wizard' and it can work either as adjective or noun. According to Webster's Third International Dictionary wizardry means

Wizardry/adj/

1. Possessed of the power or characteristics of a wizard: being a wizard; having magical influence or power.
2. Of, relating to, or associated with wizardry: MAGICAL, BEWITCHED, CHARMED, ENCHANTED.
3. *Chiefly Brit*: superlative in design, appearance or performance: worthy of the highest praise: EXCELLENT, EXTRAORDINARY

Wizardry/n/ pl -es

1. The art or practices of a wizard: magic skill: SORCERY, WITCHCRAFT.

2. Something held to resemble the art of a wizard: a seemingly magical transforming power or influence.

Wizardry, based on those definitions, is everything has association with a certain degree of skill for which ordinary people are hard to possess.

3.4 Genre and Register

The inclusion of register in the discussion is working on some reasons. Firstly, as Halliday says 'register is a semantic concept' (1985:38), it has correlation with the way of meaning is built up using language. Secondly, it is needed to correspond what kind of language used in *Harry Potter and the Philosopher's Stone*.

Halliday defines register as 'a configuration of meanings that are typically associated with a particular situational configuration of field, mode, and tenor. It also includes the expressions, the lexico-grammatical and phonological features that typically accompany or REALIZE the meanings' (1985: 38-9). He distinguishes two kinds of registers: closed and open register. Register 'in which there is no scope for individuality, or for creativity' belongs to the closed one. On the other hand, having listed several definitions of register, Leckie-Tarry simply concludes register as 'the product of functional variation'. She associates her register within Halliday's the three metafunction of language in FIELD, TENOR and MODE.

Register is resulted from context of situation and linguistic features of the context. 'When we observe language activity in the various contexts in which it takes place, we find differences in the type of language selected as appropriate to different types of situations.' (Halliday in Leckie-Tarry, 1993: 6). Each situation results a different register. Halliday simplifies register as 'saying different things'. His register is determined by what is taking place, who is taking part and what part the language is playing, in realization of field, tenor, and mode.

For some linguists, there is confusion between register and genre. Note several definitions taken from Leckie-Tarry. Kress and Threadgold define it as the socially ratified text-types in a community. Halliday views genre as 'a lower order

concept, and register is the higher order concept, subsuming genre'. While Hymes says that 'the notion of genre implies the possibility of identifying formal characteristics, traditionally recognized'. And Nunan simply states genre 'has been used for many years to refer to different styles of literary discourse such as sonnets, tragedies and romances' (1993: 48). It seems that the term genre can only be used in written text, whereas register has more complex system of language realizes within the context of situation. The conclusion is genre has more general sense of text-type, and Harry Potter's genre belongs to a children fairy tale.

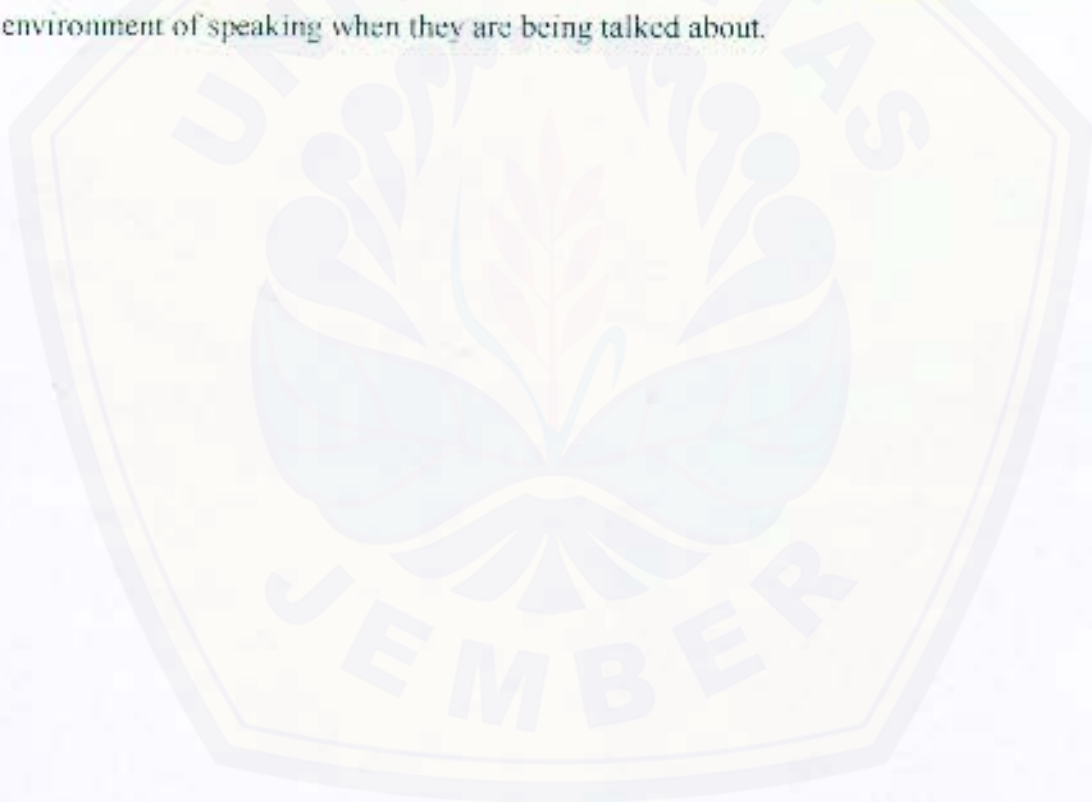
3.5 Naming

The problem of naming is more less about things. How can people simply call things with words attached as labels of their names? Without concerning with words, it seems difficult to state the name of various things. Naming also cannot be separated from reference: Their existence in the real world. Palmer (1973: 17-24) reveals that naming is not an easy task for theorists. First, it seems always to deal with NOUN (or nominal expressions in general); though it is assumed as 'the name of a person or thing'. It is hard to denote naming within verb, adjective, preposition, etc. 'it is difficult, if not impossible, to extend the theory of naming to include there other parts of speech. To explain this, take the verb *eat* which refer to an action and its agent or doer. The denotation is *eat* within its movement of chewing, the work of the mouth, tongue, and teeth. Is *eat* being identified as the agent or the act of chewing? Similar problem holds for preposition (*below, in, out*) and conjunction (*and, or, when*), 'while pronouns rise when more severe problems, since they denote different things at different times' (1973: 19).

Second difficulty arises when in applying the theory of naming to NOUN itself. 'An obvious problem, to begin with, is that some nouns, e.g. unicorn, goblin, fairy relate to creatures that do not exist; they do not, therefore, denote objects in the world.' This is exactly the problem of my thesis. To surmount the matter, Palmer offers to distinguish between the real world and the world of fairy stories. But, the problem of naming, he says, is not that simple. It involves 'some fairly sophisticated explanations of the way which by some kind of analogy,

move from giving names to objects in the world to giving names to objects that do not exist.' (ibid: 19).

It has been argued earlier that imaginative objects play existence in the world of concept. Indeed, linguists have assisted to resolve the problem by classifying between abstract and concrete nouns. Concrete noun refers to those in which their existence can be found in the world of experience. Animates are able to see, feel, touch, and smell them. But still there is a problem to some words such as *air* or *gas*. To avoid this, the definition of noun must be emphasized on the second one, abstract nouns refer to things play in the conceptual field for which their references cannot be found in human life or they are absence in our environment of speaking when they are being talked about.





CHAPTER V CONCLUSION

Semantics, basically, is the study of meaning. The general linguistic semantics to which the analysis relies on, is discussing meaning in a contextual point of view. Since there is difficulty in drawing the nature of meaning - the classical problem of semantics recognized by Kempson - the contextual analysis is expected to resolve the problem. It is an approach that considers extra-linguistic features to be included for constructing word meaning: what is the subject matter, who is taking part, and what language is being used by the participants. Here, the focus is the meanings of wizardry words taken from a children book *Harry Potter and the Philosopher's Stone*. For readers, the book has invited playful reading, full of imagination, and interesting phenomena of meaning for linguists. It is necessary to find out their **reference** because several words do not find their existence as the entrance word of dictionaries

It has been stated in the hypothesis that context cannot be separated from word meaning. The difficulty to state one meaning, Turner claims, is the result of the exclusion of context in study of human language - grammar. Halliday has set up a brilliant theory of context of situation and culture related to meaning. He tries to link between closed study of grammar of language and language practice in daily life. He believes language as a semiotic system of human, it plays a significant role to construct people's knowledge. Every linguistic feature produced is closely related to social meaning. Then, he recognizes that three linguistic elements occur in every situation: **field** of the discourse 'refers to what is happening, to the nature of the social action that is taking place'; **tenor** of the discourse 'refers to who is taking part, to the nature of the participants, their statuses and roles'; and **mode** of the discourse 'refers to what part the language is playing'. Other linguists has proposed their own contextual theories, but they stand in the same point of view of Halliday.

In general, it is necessary to describe the field, tenor and mode of the book. First, the field happens in two different worlds: the real world and the

wizard world, which is full of imaginative things. Therefore, no wonder if the tenor is also two of kinds: the Muggles refers to those who do not possess wizard power and those who have. Characters live in two different worlds. Since there is difficulty in defining the agent social role on several wizardry words, the suggestion to solve this is by differentiating two kind relationships among the participants. Firstly, the relation of among human being and secondly between human and non-human: an object or animal/beast. The mode of the discourse of the book where **planning** is situated, is recognizable as a well-planned process. Author/writer has arranged events, conflicts, characters, suspense and so forth. He is also able to rearrange or omit unimportant information. In contrast, for readers, the book is full of expectation. The clauses are written in simple manner. Creatures of animate or inanimate are highly presentes as if they were apart of readers invited creative interpretation. For the purpose to give a particular effect, a number of words have unfamiliar constructions.

One important thing concluded from the analysis of context is that the analysis can be started from any point of view. Mode can be put as the starting point, or who is taking part as tenor, or field at the end. Halliday has stated that his situational context is interwoven and cannot be separated to construct a complete discourse of wizardry words of *Harry Potter and the Philosopher's Stone*. This seems to confront with Leckie-Tarry in 'field'. However, basically, the contextual theories: the context of situation and the context of culture are originally inspired by daily activities. To put all the theories to a imaginative thing is relatively a new experiment. Therefore, there is a particular difficulty that seems irrelevant to analyze. It is natural that a theory has its own strength and weakness.

In fact, all the wizardry words have their meanings in the text. It is readers' schematized background knowledge and perception working on top-down processing which will build the unity of the story. All the interpretation of field, tenor, and mode vary according to the perceptions of readers. The wizardry words have been listed, are possessing different emphasize associated with author/writer's purpose. That is why those words are presented in different pages.

Second hypothesis concerning grammaticality of the wizardry words. There are affixes which are unidentifiable and in which their meanings are deviant from dictionaries. The classification of the compounds according to their elements results three categories:

1. The compounds whose references can be predicted from their parts without the presence of their context. They resemble transparent words (Ulmann) whose meaning can be determined from the meaning of their parts. The wizardry words are *Godric's Hollow*, *Diagon Alley*, *wizard chess*, *wizard duel*.
2. The compounds to which their references cannot be determined by their lexemes but their context. It is similar to opaque words (Ulmann) whose meaning cannot be predicted from the meaning of their parts. But we can find their lexemes in dictionaries. The words are *Hufflepuff*, *Ravenclaw*, *Golden Snitch*, *Remembrall*, *You-Know-Who*, *Put-Outer*, *wormwood*, *Monkshood*, *wolfbane*, *Bonfire night*, *Nimbus Two Thousand*, and *Comet Two Sixty*, *Leaky Caudron*.
3. The compounds whose reference completely cannot be predicted from their parts. Moreover, we do not find the meaning of their parts in dictionaries. *Wingardium leviosa*, *Caput draconis*, *Alohomora*, *Petrificus totalus* and *Quidditch* belong to these categories. Those words are compounds due they are regarded as one word, a lexeme. Wizards do not only spell *wingardium* without *leviosa*, or *petrificus* minus *totalus*. They assign as a unit of word regardless their sense complexity.

Concept has played prominent roles in building meanings of the wizardry words, creating coherence discourse of *Harry Potter and the Philosopher's Stone*, and constructing complete comprehension on the context, either situational or cultural, of the book. Therefore, people enjoy reading the book and no wonder if it becomes the finest children book.

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Appendix 1 The Table of the Wizardry Words and their Contextual Analysis

NO.	WIZARDRY WORD	FIELD	TENOR	MODE	REFERENCE
1.	Goblin	Gringotts, the formal institution of financial system in the wizard world. Economic transaction: deposit or withdrawal.	Agents of transaction: hierarchy; customer subordinate and goblin superordinate; social distance.	Language of transaction	A creature characterized by swarthy, clever face, a pointed beard, very long fingers and feet.
2.	Griphook	Gringotts,	A subordinate goblin whose job is taking down customer to their vault. Social distance and power involve in the interaction, addressor and addressee	More open register, purpose, channel, code	Goblin
3.	Fluffy	Hogwarts; a fantastic beast, an object	Indicated object	Non-verbal communicative event, descriptive sentences	A three-headed monstrous dog guarding a hole of the Philosopher's Stone
4.	Peeves	Hogwarts, an object of situation	Power, students as superordinate and peevies as subordinate	Open register	A poltergeist
5.	Troll	On the Hallowe'en morning	Participants, informal relation	Open register	A twelve feet tall giant. Its skin is a dull, granite grey, great lumpy body and a small

					bald head, short legs horny feet.
6.	Tibbles, Snowy, Mr. Paws, Turfy	Informal arena: Mrs Figg's house	Harry and Mrs. Figg	Open register, channel	Mrs. Figg's cats (pets)
7.	Unicorn	The Forbidden Forest	Fantastic beast of Hogwarts	Informal, open register, code	A powerful magic creature; a horse with silver blood, long slender legs and mane
8.	Dragon	Hogwarts, fantastic beast, Ron's letter to his brother, Charlie	Rubeus Hagrid, participants	Open register; spoken and written medium	A magic creature has spiny wings, jet body, a long snout with wide nostrils, horns, orange eyes. Its snout sparks
9.	Centaur	The Forbidden Forest	Fantastic beast of Hogwarts	Open register	A magic creature; to the waist is a man and below is a horse's gleaming chestnut body; it has ability of astrology
10.	Godric's Hollow	The Potters' residence	Addressor (she) and addressee	Verbal information; channel; phonic	A past story of how the Potters (James and Lily Potter) were killed by Voldemort.
11.	Gringotts	Diagon Alley, economic transaction; deposit or withdrawal	Customers and goblins as the runner	Economic transaction exchange	The wizard bank
12.	Slytherin and Hufflepuff	Hogwarts the School	Students of Hogwarts	Wizard register	Houses of Hogwarts

		of Witchcraft and Wizardry			
13.	Gryffindor and Ravenclaw	Hogwarts	Hogwarts	Students of Hogwarts	Wizard register
14.	Hogwarts	The educational system: an institution within classes, subject matters, teachers and students.	People involve in the system: educators, pupils, assistants. Formality is higher rather than Social role and power: authority and		Educational language, formal situation, channel, code, verbal and non-verbal communication
15.	Leaky Cauldron	A tiny pub in London a public place of wizards	Wizards, visitors		Informal situation, open register, channel
16.	Diagon Alley	A wizard public place.	Buyers and sellers		Economic transaction, channel, code, message-form
17.	Apothecary's	Diagon Alley	Buyer and seller. asymmetrical relationship		Economic transaction
18.	Wingardium leviosa	Any situation used to levitate an object	Students using the spelling properly		Wizard register: (closed), verbalization.

			(Hermione and Ron)	code	
19.	Caput draconis	The gate of Gryffindor's house	Students of Gryffindors, speaker	Closed register, private use, restricted language, verbalization	A password to pass Gryffindors' door
20.	Alohomora	Any situation used to unlock a door	Wizards possessing the spelling, speaker	Wizard register (closed), code, message-form	The unlock spelling
21.	Locomotor mortis	A spell to protect a wizard when a sign of wanting to hurt him	Wizards possessing the spelling, speaker	Wizard register (closed), code	The Leg-Locker curse
22.	Nitwit! Blubber! Oddment! Tweak!	A welcoming party for the first year students of Hogwarts having sorted by the Sorting Hat for the houses.	Albus Dumbledore, the Headmaster of Hogwarts School of Witchcraft and Wizardry, the highest authority	Speech act, verbal communication, channel, key, code	A welcome speech of Albus Dumbledore, the Headmaster of Hogwarts to first year students.
23.	Petrificus totalus	Any situation used to frozen an object	Addressor and addressee	Wizard register, (closed), code, message-form	Full body bond spelling
24.	Remembrall	A moveable object	The owner (Neville Longbottom)	Open register	A ball to remind its owner

25.	Bludger, quaffle, and Golden snitch	Quidditch	The players of Quidditch	Sport register: more open language	The balls in Quidditch
26.	Muggle	The world of non-wizards	People who do not possess wizardly power	Open register, daily conversation	Sobriquet for non-wizardry people
27.	You-Know-Who	To avoid taboo, the relevant object.	Voldemort: the most powerful wizard, social role	Closed register	Voldemort's nick name
28.	Seeker, Beater, Keeper, Chasers	Quidditch	Each house of Hogwarts has their own players.	Sport register	Seeker is the player whose role is catching the Golden Snitch; Beater is players whose job is beating the Bludgers; the Keeper is the guard of hoops and Chaser plays as the 'striker' in a football game to make score
29.	Knut, Galleon, Sickle	Gripping	Wizards; collective possession	Economic transaction, channel, code	The currencies of wizard
30.	Muggle money	The muggle world	The Muggles; collective possession	Economic transaction	Official currencies in the real world refers to English currencies: pound, pence, shilling and guinea
31.	Quidditch	Sport activities: competition for the champion. One of big events in Hogwarts	Players of Quidditch: 3 chasers, 2 beaters, 1 keeper, 1 seeker. Symmetrical	Sport register	A sport played on broomsticks, has seven players: 3 chasers, 2 beaters, 1 keeper, 1 seeker; and 4

			relationship among the players; audience		
32.	Wizard chess	Informal activity; unlimited time and place	Player (Harry and Ron), audience, informal relation,	Channel	balls: 1 Quaffle, 2 Bludgers, 1 Golden Snitch A chess played by wizards in which its pawns are alive.
33.	Wizard duel	Informal activity; unlimited time and place	Agents or participants, audience	Channel	A duel between two wizards using their power.
34.	Nimbus Two Thousand	Quidditch and Flying class of Madam Hooch, a moveable object	Harry Potter and Professor McGonagall, near-hierarchical	Message-form, written medium	Harry potter's the newest broomstick
35.	Comet Two Sixty	Quidditch, a moveable object	Student equipment	Open register, spoken mode	A name of a broomstick
36.	Bonfire night	Wizardry world: the day when Voldemort lost and disappeared; the Muggles' world: weather report	Wizards and witches, public celebration	Verbal regulation, weather report, code, collocative meaning	Wizards' day of celebration when Voldemort can be defeated
37.	Halloween	The wizardry world, more specific event at Hogwarts, public celebration	Wizards	Verbal, open register	A day of celebration where a troll disturbs Hogwarts

38.	Asphodel and wormwood	The Potion class	The teacher: Professor Severus Snape (addressor) and students (addressee)	Potion register, channel, message-form.	Ingredients of a powerful sleeping potion known as the Draught of Living Death
39.	Bezoar	The Potion class	The teacher: Professor Severus Snape (addressor) and students (addressee)	Potion register, channel	A stone taken from the stomach of a goat and used to save wizards from most poisons.
40.	Monkshood and wolfsbane or acornite	The Potion class	The teacher: Professor Severus Snape (addressor) and students (addressee)	Potion register, channel, message-form	Various names of the same plant in the Potion Class
41	Put-Outer	Muggles' world	Albus Dumbledore, agent	Non-verbal communication	Albus Dumbledore's magic equipment used to flick and light back lamps

Appendix 2 The Texts of the Wizardry Words According to their Classifications

4.1.1 Monsters and Ghosts

1. Goblin

- p.73 'Wizard have *banks*?'
 'Just the one. Gringotts. Run by *goblins*.'
 '*Goblins*?'
 'Yeah – so yeh'd be mad ter try an' rob it. I'll tell yeh that. Never mess with *goblins*, Harry. Gringotts is the safest place in the world fer anything yeh want ter keep safe – 'cept maybe Hogwarts.
- p.82 Standing beside its burnished bronze doors, wearing a uniform of scarlet and gold, was –
 'Yeah, that's a *goblin*,' said Hagrid quietly as they walked up the white stone steps towards him. The *goblin* was about a head shorter than Harry. He had a swarthy, clever face, a pointed beard and, Harry noticed, very long fingers and feet. He bowed as they walked inside.
- p.85 'Morning,' said Hagrid to a free goblin. 'We've come ter take some money outta Mr. Harry Potter's safe.'
 'You have his key, sir?'
 'Got it here somewhere,' said Hagrid and started ...

2. Griphook

- p.84 The goblin read the letter carefully.
 'Very well,' he said, handling it back to Hagrid, 'I will have someone take you down to both vaults. *Griphook*!'
Griphook was yet another goblin. ... he and Harry followed *Griphook* towards one of the doors leading off the hall.
- p.85 *Griphook* unlocked the door. A lot of green smoke came billowing out, and as it cleared, Harry gasped.

3. Fluffy

- p.175 They were looking straight into the eyes of a monstrous dog, a dog which filled the whole space between ceiling and floor. It had three heads. Three pairs of rolling, mad eyes; three noses, twitching and quivering in their direction; three drooling mouth, saliva hanging in slippery ropes from yellowish fangs.
- p.178 Indeed, by next morning Harry and Ron thought that meeting the three-headed dog had been an excellent adventure and they were quite keen to have another one.
- p.250 'We were wondering if you could tell us what's guarding the Philosopher's Stone apart from *Fluffy*.'
- p.251 – 'I s'ppose yeh've worked that out an' all? Beats me how yeh even know about *Fluffy*.'
 'Well, I don' s'pose it could hurt ter tell yeh that ... let's see ... he borrowed *Fluffy* from me ... then some o' the teachers did enchantments ... Professor Sprout – Professor Flitwick – Professor McGonagall –' he ticked

them off on his fingers, ... 'except, it seemed, Quirrell's spell and how to get past *Fluffy*.

4. Peeves

p.141-2 A bundle of walking sticks was floating in midair ahead of them and as Percy took a step towards them they started throwing themselves at him.

'*Peeves*,' Percy whispered to the first-years. 'A poltergeist.' He raised his voice, '*Peeves* – show yourself.'

A loud, rude sound, like the air being let out of a balloon, answered.

'Do you want me to go to the Bloody Baron?'

There was a *pop* and a little man with wicked dark eyes and a wide mouth appeared, floating cross-legged in the air, clutching the walking sticks.

'Ooooooh!' he said, with an evil cackle. 'Ickle firsties! What fun!'

He swooped suddenly at them. They all ducked.

'Go away, *Peeves*, or the Baron'll hear about this, I mean it!' barked Percy.

Peeves stuck out his tongue and vanished, dropping the walking sticks on Neville's head. They heard him zooming away, rattling coats of armour as he passed.

5. Troll

p.189 And they heard it – a low grunting and the shuffling footfalls of gigantic feet. Ron pointed: at the end of a passage to the left, something huge was moving towards them. They shrank into the shadows and watched as it emerged into a patch of moonlight.

p.190 It was a horrible sight. Twelve feet tall, its skin was a dull, granite grey, its great lumpy body like a boulder with its small bald head perched on top like a coconut. It had short legs thick as tree trunks with flat, horny feet. The smell coming from it was incredible. It was holding a huge wooden club, which dragged along the floor because its arms were so long.

The *troll* stopped next to a doorway and peered inside. It waggled its long ears, making up its tiny mind, then slouched slowly into the room.

4.1.2 Animals

1. Tibbles, Snowy, Mr. Paws, and Tufty

p.29 The whole house smelted of cabbage and Mrs Figg made him look at photographs of all the cats she'd ever owned.

Harry knew he ought to feel sorry that Mrs Figg had broken her leg, but it wasn't easy when he reminded himself it would be a whole year before he had to look at *Tibbles*, *Snowy*, *Mr. Paws*, and *Tufty* again.

2. Unicorn

p.116 He rummaged around in his trunk and pulled out a very battered-looking wand. It was chipped in places and something white was glinting at the end.

'*Unicorn* hair's nearly poking out. Anyway –'

- p.271 'Look there,' said Hagrid, 'see that stuff shinin' on the ground? Silvery stuff? That's *unicorn* blood. There's a *unicorn* in there bin hurt badly by summat...'
- p.272 'Not fast enough,' said Hagrid. 'It's not easy ter catch a *unicorn*, they're powerful magic creatures. I never knew one ter be hurt before.'
- p.277 Something bright white was gleaming on the ground. They inched closer.
It was the *unicorn* all right, and it was dead. Harry had never seen anything so beautiful and sad. Its long slender legs were stuck out at odd angles where it had fallen and its mane was spread pearly white on the dark leaves.

3. Dragon

- p.250 'Of course there are.' Said Ron. '*Common Welsh Green* and *Hebridean Blacks*. The Ministry of Magic has a job hushing them up. I can tell you.'
- p.254 All at once there was a scraping noise and the egg split open. The *baby dragon* flopped on to the table, it wasn't exactly pretty; Harry thought it looked like a crumpled, black umbrella. Its spiny wings were huge compared to its skinny jet body and it had a long snout with wide nostrils, stubs of horns and bulging, orange eyes.
It sneezed. A couple of sparks flew out of its snout.
'Hagrid,' said Hermione, 'how fast do *Norwegian Ridgeback* grow, exactly?'
- p.257 The three of them put their heads together to read the note.
Dear Ron,
How are you? Thanks for the letter – I'd be glad to take the *Norwegian Ridgeback*, but it won't be easy getting him here. I think the best thing will be to send him over with some friend of mine who are coming to visit me next week. Trouble is, they mustn't be seen carrying an illegal dragon.
Could you get *the Ridgeback* up the tallest tower at midnight on Saturday? They can meet you there and take him away while it's still dark.
Send me an answer as soon as possible.
Love, Charlie.

4. Centaur

- p.273 And into the clearing came – was it a man, or a horse? To the waist, a man, with red hair and beard, but below that was a horse's gleaming chestnut body with a long, reddish tail. Harry and Hermione's jaws dropped.
'Oh, it's you, Ronan,' said Hagrid in relief. 'How are yeh?'
He walked forward and shook the *centaur's* hand.
'There's summat had loose in this Forest. This is Harry Potter an' Hermione Granger, by the way. Students up at the school. An' this is Ronan, you two. He's a *centaur*.'
- p.274 A movement in the trees behind Ronan made Hagrid raise his bow again, but it was only a second *centaur*, black-haired and –bodied and wilder-looking than Ronan.
- p.275 'Never,' said Hagrid irritably, 'try an' get a straight answer out of a *centaur*. Ruddy star-gazers. Not interested in anythin' closer'n the moon.'
'Oh, a fair few ... Keep themselves to themselves mostly, but they're good enough about turnin' up if ever I want a word. They're deep, mind, *centaurs* ... they know things ... jus' don' let on much.'

4.1.3 Places

1. Gringotts

p.73 'They didn't keep their gold in the house, boy! Nah, first stop fer us is *Gringotts*. Wizards' bank. Have a sausage, they're not bad cold – an' I wouldn't say no the a bit o' yer birthday cake, neither.'

'Wizards have *banks*'?

'Just the one. *Gringotts*. Run by goblins.'

'Goblins?'

'... *Gringotts* is the safest place in the world fer anything yeh want ter keep safe – 'cept maybe Hogwarts. As a matter o' fact, I gotta visit *Gringotts* anyway. Fer Dumbledore. Hogwarts business.' Hagrid drew himself up proudly. 'He usually gets me ter do important stuff fer him. Fetchin' you – getting' things from *Gringotts* – knows he can trust me, see.'

p.74 'Why would you be mad to try and rob *Gringotts*?' Harry asked.

'Spells – enchantments,' said Hagrid, unfolding his newspaper as he spoke.

'They say there's dragons guardin' the high-security vaults. And then yeh gotta find yer way – *Gringotts* is hundreds of miles under London, see. Deep under the Underground. Yeh'd die of hunger tryin' ter get out, even if yeh did manage ter get yer hands on summat.'

p.82 '*Gringotts*,' said Hagrid.

They had reached a snowy-white building which towered over the other little shops. Standing beside its burnished bronze doors, wearing a uniform of scarlet and gold, was –

p.83 Now they were facing a second pair of doors, silver this time, with words engraved upon them:

*Enter, stranger, but take heed
Of what awaits the sin of greed,
For those who take, but do not earn,
Must pay most dearly in their turn,
So if you seek beneath our floors
A treasure that was never yours,
Thief, you have been warned, beware
Of finding more than treasure there.*

About a hundred more goblins were sitting on high stools behind a long counter, scribbling in large ledgers, weighing coins on brass scales, examining precious stones through eyeglasses. There were too many doors to count leading off the hall, and yet more goblins were showing people in and out of these.

2. The Houses of Hogwarts (Slytherin, Hufflepuff, Gryffindor, and Ravenclaw)

p.88 'I do – Father says it's a crime if I'm not picked to play for my house, and I must say, I agree. Know what house you'll be in yet?'

'No,' said Harry, feeling more stupid by the minute.

'Well, no one really knows until they get there, do they, but I know I'll be in *Slytherin*, all our family have been – imagine being in *Hufflepuff*, I think I'd leave, wouldn't you?'

p.90 'And what are *Slytherin* and *Hufflepuff*'?

'School houses. There's four. Everyone says *Hufflepuff* are a lot o' duffers, but -'

'I bet I'm in *Hufflepuff*,' said Harry gloomily.

'Better *Hufflepuff* than *Slytherin*,' said Hagrid darkly. 'There's not a single witch or wizard who went bad who wasn't *Slytherin*. You-Know-Who was one.'

p.130 You might belong in *Gryffindor*,
Where dwell the brave at heart,
Their daring, nerve and chivalry
Set *Gryffindors* apart,
You might belong in *Hufflepuff*,
Where they are just and loyal,
Those patient *Hufflepuffs* are true
And unafraid of toil,
Or yet in wise old *Ravenclaw*,
If you've a ready mind,
Where those of wit and learning,
Will always find their kind;

3. Hogwarts

p.60 Harry stretched out his hand at last to take the yellowish envelope, addressed in emerald green to *Mr. H. Potter, The Floor, Hut-on-the-Rock, The Sea*. He pulled out the letter and read:

HOGWARTS SCHOOL OF WITCHCRAFT AND WIZARDRY

Headmaster: *Albus Dumbledore*

(*Order of Merlin, First class, Grand Sorc., Chf. Warlock, Supreme Mugwump, International Confed. Of Wizards*)

p.123 'Yeh'll get yer firs' sight o' *Hogwarts* in a sec,' Hagrid called over his shoulder. 'jus' round this bend here.'

There was a loud 'Ooooooh!'

The narrow path had opened suddenly on to the edge of a great black lake. Perched atop a high mountain on the other side, its windows sparkling in the starry sky, was a vast castle with many turrets and towers.

4. Leaky Cauldron

p.78 'This is it,' said Hagrid, coming to a halt, '*the Leaky Cauldron*. It's famous place.'

It was a tiny, grubby-looking pub. If Hagrid hadn't point it out, Harry wouldn't have noticed it was there. The people hurrying by didn't glance at it. Their eyes slid from the big shop on one side to the record shop on the other as if they couldn't see *the Leaky Cauldron* at all.

For a famous place, it was very dark and shabby. A few old women were sitting in a corner, drinking tiny glasses of sherry. One of them was smoking a long pipe. A little man in a top hat was talking to the old barman, who was quite bald and looked like a gummy walnut.

5. Diagon Alley

p.81-2 'Welcome,' said Hagrid, 'to *Diagon Alley*.'

The sun shone brightly on a stack of cauldrons outside the nearest shop. *Cauldrons – All sizes – Copper, Brass, Pewter, Silver – Self-Stirring – Collapsible* said a sign hanging over them.

Harry wished he had about eight more eyes. He turned his head in every direction as they walked up the street, trying to look at everything at once the shops the things outside them, the people doing their shopping.

A low, soft hooting came from a dark shop with a sign saying *Eeylops Owl Emporium – Tawny, Screech, Barn, Brown and Snowy*.

p.92 The last shop was narrow and shabby. Peeling gold letters over the door read *Ollivanders: Makers of Fine Wands since 382 BC*.

6. Apothecary's

p.91 Then they visited *the apothecary's*, which was fascinating enough to make up for its horrible smell. A mixture of bad eggs and rotted cabbages. Barrels of slimy stuff stood on the floor, jars of herbs, dried roots and bright powders lined the walls, bundles of feathers, strings of fangs and snarled claws hung from the ceiling. While Hagrid asked the man behind the counter for a supply of some basic potion ingredients for Harry, Harry himself examined silver unicorn horns at twenty-one Galleons each and minuscule, glittery black beetle eyes (live Knuts A scoop).

4.1.4 Magical Spelling

1. Wingardium leviosa

p. 186-7 It was very difficult. Harry and Seamus swished and flicked, but the feather they were supposed to be sending skywards just lay on the desktop. Seamus got so impatient that he prodded it with his wand and set fire to it – Harry had to put it out with his hat.

Ron, at the next table, wasn't having much more luck.

'*Wingardium Leviosa!*' he shouted, waving his long arms like a windmill.

'You're saying it wrong,' Harry heard Hermione snap. 'It's *Wing-gar-dium Levio-o-sa*, make the "gar" nice and long.'

'You do it, then, if you're so clever,' Ron snarled.

Hermione rolled up the sleeves of her gown, flicked her wand and said, '*Wingardium Leviosa!*'

Their feather rose off the desk and hovered about four feet above their heads.

p.192 Hermione had sunk to the floor in fright; Ron pulled out his own wand – not knowing what he was going to do he heard himself cry the first spell that came into his head: '*Wingardium leviosa!*'

The club flew suddenly out of the troll's hand, rose high, high up into the air, turned slowly over – and dropped, with a sickening crack, on to its owner's head.

2. Locomotor mortis

p.240 Ron and Hermione, meanwhile, had found a place in the stands next to Neville, who couldn't understand why they looked so grim and worried, or why they had both brought their wands to the match. Little did Harry know that Ron and Hermione had been secretly practising the Leg-Locker Curse. They'd got the idea from Malfoy using it on Neville, and were ready to use it on Snape if he showed any sign of wanting to hurt Harry.

'Now, don't forget, it's *Locomotor Mortis*,' Hermione muttered as Ron slipped his wand up his sleeve.

3. Nitwit! Blubber! Oddment! Tweak!

p.135 Albus Dumbledore had got to his feet. He was beaming at the students, his arms opened wide, as if nothing could have pleased him more than to see them all there.

'Welcome to a new year at Hogwarts! Before we begin our banquet, I would like to say a few words. And here they are: *Nitwit! Blubber! Oddment! Tweak!*

'Thank you!'

He sat back down. Everybody clapped and cheered. Harry didn't know whether to laugh or not.

6. Petrificus totalus

p.294 She raised her wand.

'*Petrificus Totalus!*' she cried, pointing it at Neville.

Neville's arms snapped to his sides. His legs sprang together. His whole body rigid, he swayed where he stood and then fell flat on his face, stiff as a board.

Hermione ran to turn him over. Neville's jaws were jammed together so he couldn't speak. Only his eyes were moving, looking at them in horror.

'What've you done to him?' Harry whispered.

'It's the full Body-Bind,' said Hermione miserably.

4.1.5 The Other Magical Words

4.1.5.1 Balls

1. Remembrall

p.159 'It's a Remembrall!' he explained. 'Gran knows I forget things – this tell you if there's something you've forgotten to do. Look, you hold it right like this and if it turns red – oh ...' His face fell, because the *Remembrall* had suddenly glowed scarlet, '... you've forgotten something ...'

2. Bludger, Quaffle and Golden snitch

p.182-5 'Three Chasers,' Harry repeated, as Wood took out a bright red ball about the size of a football.

'This ball' called the *Quaffle*,' said Wood. 'The Chasers throw the *Quaffle* to each other, and try and get it through one of the hoops to score a goal. Ten points every time the *Quaffle* goes through one of the hoops. Follow me?'

'I'm going to show you what the *Bludgers* do,' Wood said. 'These two are the *Bludgers*.'

He showed Harry two identical balls, jet black and slightly smaller than the red *Quaffle*. Harry notices that they seemed to be straining to escape the straps holding them inside the box.

'Stand back,' Wood warned Harry. He bent down and freed one of the *Bludgers*.

At once, the black ball rose high in the air and then pelted straight at Harry's face. Harry swung at it with the bat to stop it braking his nose and sent it zig-zagging away into the air – it zoomed around their heads and then shot at Wood, who dived on top of it and managed to pin it to the ground.

'See?' Wood panted, forcing the struggling *Bludger* back into the crate and strapping it down safely.

Wood reached into the crate and took out the fourth and last ball. Compared with the *Quaffle* and the *Bludgers*, it was tiny, about the size of a large walnut. It was bright gold and had little fluttering silver wings.

'This,' said Wood, 'is the *Golden Snitch*, and it's the most important ball of the lot. It's very hard to catch because it's so fast and difficult to see. It's the Seeker's job to catch it. You've got to weave in and out of the Chasers, Beaters, *Bludgers* and *Quaffle* to get it before the other team's Seeker, because whichever Seeker catches the Snitch wins his team an extra hundred and fifty points, so they nearly always win. That's why Seekers get fouled so much. A game of Quidditch only ends when the Snitch is caught, so it can go on for ages – I think the record is three months, they had to keep bringing on substitutes so the players could get some sleep.

4.1.5.2 Sobriquet

1. Muggle

p. 11 'Don't be sorry, my dear sir, for nothing could upset me today! Rejoice, for You-Know-Who has gone at last! Even *Muggles* like yourself should be celebrating, this happy, happy day!'

Mr. Dursley stood rooted to the spot. He had been hugged by a complete stranger. He also thought he had been called a *Muggle*, whatever that was.

p.16 'You'd think they'd be a bit more careful, but no – even the *Muggles* have noticed something's going on...'

p.17 'A fine thing it would be if, on the very day You-Know-Who seems to have disappeared at last, the *Muggles* found out about us all. I suppose he really *has* gone, Dumbledore?'

p.62 'I'd like ter see a great Muggle like you stop him,' he said.

'A what?' said Harry, interested.

'A Muggle,' said Hagrid. 'It's what we call non-magic folk like them. An' it's your bad luck you grew up in a family o' the biggest Muggles I ever laid eyes on.'

'We swore when we took him in we'd put a stop to that rubbish,' said Uncle Vernon, 'swore we'd stamp it out of him! Wizard, indeed!'

'You *knew*?' said Harry. 'You *knew* I'm a – a wizard?'

2. You-Know-Who (Voldemort)

p.11 Rejoice, for You-Know-Who has gone at last! Even Muggles like yourself should be celebrating, this happy, happy day!

p.17-8 'As I say, even if You-Know-Who has gone –'

'My dear Professor, surely a sensible person like yourself can call him by his name? All this "*You-Know-Who*" nonsense – for eleven years I have been trying to persuade people to call him by his proper name: *Voldemort*.' ... 'It all gets confusing if we keep saying "*You-Know-Who*". I have never seen any reason to be frightened of saying *Voldemort*'s name.'

'I know you haven't,' said Professor McGonagall, sounding half-exasperated, half-admiring. 'But you're different. Everyone knows you're the only one *You-Know* – oh, all right, *Voldemort* – was frightened of.'

p.111 '... and until Hagrid told me, I didn't know anything about being a wizard or about my parents or *Voldemort* –'

Ron gasped

'What?' said Harry.

'You said *You-Know-Who*'s name!' said Ron, sounding both shocked and impressed.

3. Players (Seeker, Beaters, Keeper, Chaser)

p.182-5 'Right,' said Wood. 'Now *Quidditch* is easy enough to understand, even if it's not too easy to play. There are seven players on each side. Three of them are called *Chasers*.'

'Three *Chasers*,' Harry repeated, as Wood took out a bright red ball about the size of a football.

'This ball' called the Quaffle,' said Wood. '*The Chasers* throw the Quaffle to each other and try and get it through one of the hoops to score a goal. Ten points every time the Quaffle goes through one of the hoops. Follow me?'

'*The Chasers* throw the Quaffle and put it through the hoops to score,' Harry recited. 'So – that's sort of like basketball on broomsticks with six hoops, isn't it?'

'Now, there's another player on each side who's called *the Keeper* – I'm *Keeper* for Gryffindor. I have to fly around our hoops and snip the other team from scoring.'

'Three *Chasers*, one *Keeper*,' said Harry, who was determined to remember it all. 'And they play with the Quaffle. OK, got that.'

'Three *Chasers* try and score with the Quaffle, *the Keeper* guards the goalposts; the *Beaters* keep the Bludgers away from their team,' Harry reeled off.

'This,' said Wood, 'is the Golden Snitch, and it's the most important ball of the lot. It's very hard to catch because it's so fast and difficult to see, it's the *Seeker*'s job to catch it. You've got to weave in and out of the Chasers, Beaters, Bludgers and Quaffle to get it before the other team's *Seeker*, because whichever *Seeker* catches the Snitch wins his team an extra hundred and fifty

points, so they nearly always win. That's why *Seekers* get fouled so much. A game of Quidditch only ends when the Snitch is caught, so it can go on for ages – I think the record is three months, they had to keep bringing on substitutes so the players could get some sleep.

4.1.5.3 Currencies

1. Knut, Galleon, Sickle

p.85-6 Inside were mounds of gold coins. Columns of silver. Heaps o' little bronze *Knuts*.

Hagrid helped Harry pile some of it into a bag.

'The gold ones are *Galleons*,' he explained. 'Seventeen silver *Sickles* to a *Galleon* and twenty-nine *Knuts* to a *Sickle*, it's easy enough.'

2. Muggle money

p.216-7 A second, very small parcel contained a note.

We received your message and enclose your Christmas present. From Uncle Vernon and Aunt Petunia. Sellotaped to the note was a *fifty-pence* piece.

'That's friendly,' said Harry.

Ron was fascinated by *the fifty pence*.

'Weird!' he said. 'What a shape! This is money?'

'You can keep it,' said Harry, laughing at how pleased Ron was.

4.1.5.4 Sports

1. Quidditch

p.88 'Play *Quidditch* at all?'

'No,' Harry said again, wondering what on earth *Quidditch* could be.

p.90 'Hagrid, what's *Quidditch*?'

'Blimey, Harry, I keep forgettin' how little yeh know – not knowin' about *Quidditch*!'

'Don't make me feel worse,' said Harry. He told Hagrid about the pale boy in Madam Malkin's.

'— and he said people from Muggle families shouldn't even be allowed in —'

...

'So what is *Quidditch*?'

'It's our sport. Wizard sport. It's like – like football in the Muggle world – everyone follows *Quidditch* – played up in the air on broomsticks and there's four balls – sorta hard ter explain the rules.'

p.182-5 'Right,' said Wood. 'Now *Quidditch* is easy enough to understand, even if it's not too easy to play. There are seven players on each side. Three of them are called Chasers.'

'Three Chasers,' Harry repeated, as Wood took out a bright red ball about the size of a football.

'This ball' called the Quaffle,' said Wood. 'The Chasers throw the Quaffle to each other and try and get it through one of the hoops to score a

goal. Ten points every time the Quaffle goes through one of the hoops. Follow me?’

‘The Chasers throw the Quaffle and put it through the hoops to score,’ Harry recited. ‘So – that’s sort of like basketball on broomsticks with six hoops, isn’t it?’

‘What’s basketball?’ said Wood curiously.

‘Never mind,’ said Harry quickly.

‘Now, there’s another player on each side who’s called the Keeper – I’m Keeper for Gryffindor. I have to fly around our hoops and stop the other team from scoring.’

‘Three Chasers, one keeper,’ said Harry, who was determined to remember it all. ‘And they play with the Quaffle. OK, got that. So what are they for?’ He pointed at the three balls left inside the box.

‘I’ll show you now,’ said Wood. ‘Take this.’

He handed Harry a small club, a bit like a rounders bat.

‘I’m going to show you what the *Bludgers* do,’ Wood said. ‘These two are the Bludgers.’

He showed Harry two identical balls, jet black and slightly smaller than the red Quaffle. Harry notices that they seemed to be straining to escape the straps holding them inside the box.

‘Stand back,’ Wood warned Harry. He bent down and freed one of the Bludgers.

At once, the black ball rose high in the air and then pelted straight at Harry’s face. Harry swung at it with the bat to stop it braking his nose and sent it zig-zagging away into the air – it zoomed around their heads and then shot at Wood, who dived on top of it and managed to pin it to the ground.

‘See?’ Wood panted, forcing the struggling Bludger back into the crate and strapping it down safely. ‘The Bludgers rocket around trying to knock players off their brooms. That’s why you have two Beaters on each team. ... - think you’ve got all that?’

‘Three Chasers try and score with the Quaffle, the Keeper guards the goalposts; the Beaters keep the Bludgers away from their team,’ Harry reeled off.

Wood reached into the crate and took out the fourth and last ball. Compared with the Quaffle and the Bludgers, it was tiny, about the size of a large walnut. It was bright gold and had little fluttering silver wings.

‘This,’ said Wood, ‘is the Golden Snitch, and it’s the most important ball of the lot. It’s very hard to catch because it’s so fast and difficult to see. It’s the Seeker’s job to catch it. You’ve got to weave in and out of the Chasers, Beaters, Bludgers and Quaffle to get it before the other team’s Seeker, because whichever Seeker catches the Snitch wins his team an extra hundred and fifty points, so they nearly always win. That’s why Seekers get fouled so much. A game of *Quidditch* only ends when the Snitch is caught, so it can go on for ages – I think the record is three months, they had to keep bringing on substitutes so the players could get some sleep.’

2. Wizard duel

p.167-7 'I'd take you on any time on my own,' said Malfoy. 'Tonight, if you want. *Wizard's duel*. Wands only – no contact. What's the matter? Never heard of a *wizard's duel* before, I suppose?'

'Of course he has,' said Ron, wheeling round. 'I'm his second, who's yours?'

'Crabe,' he said. 'Midnight all right? We'll meet you in the trophy room, that's always unlocked.'

When Malfoy had gone, Ron and Harry looked at each other.

'What is a *wizard's duel*?' said Harry. 'And what do you mean, you're my second?'

'Well, a second's there to take over if you die,' said Ron casually, getting started at last on his cold pie. Catching the look on Harry's face, he added quickly, 'but people only die in proper duels, you know, with real wizards. The most you and Malfoy'll be able to do is send sparks at each other. Neither of you knows enough magic to do any real damage. I bet he expected you to refuse, anyway.'

4.1.5.5 Broomstick

1. Nimbus Two Thousand

p.179 Harry ripped open the letter first, which was lucky because it said:

DO NOT OPEN THE PARCEL AT THE TABLE

It contains your new Nimbus Two Thousand, but I don't want everybody knowing you've got a broomstick or they'll all want one. Oliver Wood will meet you tonight on the Quidditch pitch at seven o'clock for your first training session.

Professor M. McGonagall

4.1.5.6 Days

1. Bonfire night

p.12-3 'Well, Ted,' said the weatherman, 'I don't know about that, but it's not only the owls that have been acting oddly today. Viewers as far apart as Kent, Yorkshire and Dundee have been phoning in to tell me that instead of the rain I promised yesterday, they've had a downpour of shooting stars! Perhaps people have been celebrating *Bonfire Night* early – it's not until next week, folks! But I can promise a wet night tonight.'

2. Hellowe'en

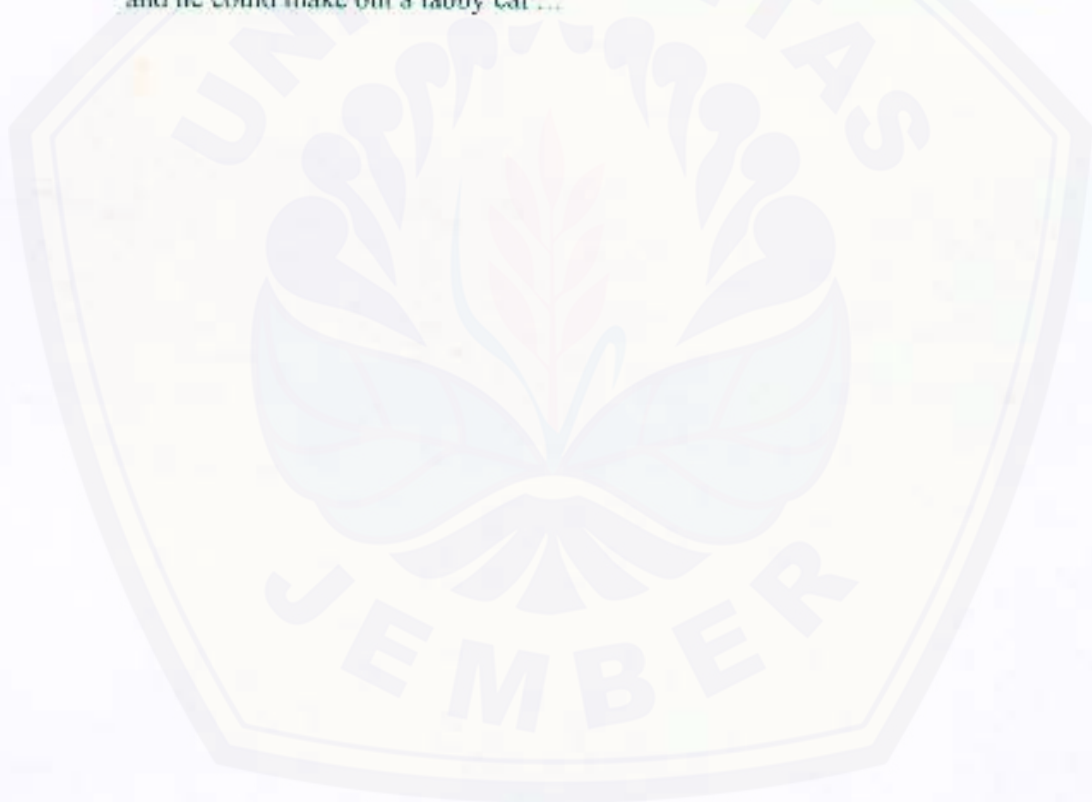
p.187-8 Hermione didn't turn up for the next class and wasn't seen all afternoon. On their way down to the Great Hall for the *Hellowe'en* feast, ... Ron looked still more awkward at this, but a moment later they had entered the Great Hall, where the *Hallowe'en* decorations put Hermione out of their minds.

A thousand live bats fluttered from the walls and ceiling while a thousand more swooped over the tables in low black clouds, making the candles in the pumpkins stutter. The feast appeared suddenly on the folded plates, as it had at the start-of-term banquet.

4.1.5.8 Wands

1. Put-Outer

- p.15 He had found what he was looking for in his inside pocket. It seemed to be a silver cigarette lighter. He flicked it open, held it up in the air and clicked it. The nearest street lamp went out with a little pop. He clicked it again – the next lamp flickered it into darkness. Twelve times he clicked *the Put-Outer*, until the only lights left in the whole street were two tiny pinpricks in the distance; ...
- p.23 Dumbledore turned and walked back down the street. On the corner he stopped and took out *the silver Put-Outer*. He clicked it once and twelve balls of light sped back to their street lamps so that Privet Drive glowed suddenly orange and he could make out a tabby cat ...



Appendix 3 Halliday's Contextual Analysis on A Text

Text 3.1

Nigel: [small wooden train in hand, approaching track laid along a plank sloping from chair to floor]

Here the railway line' . . . but it not for the train to go on that.

Father: Isn't it?

Nigel: Yes tis . . . I wonder the train will carry the lorry
[puts train on lorry (sic)]

Father: I wonder.

Nigel: Oh yes it will . . . I don't want to send the train on this floor . . . you want to send the train on the railway line [runs train up plank to chair] . . . but it doesn't go very well on the chair [makes train go round in circles]. The train all round and round . . . it going all round and round . . . [tries to reach other train] . . . have that train . . . have the blue train [= 'give it to me'; F. gives it to him] . . . send the blue train down the railway line . . . [plank falls off chair] let me put the railway line on the chair [= 'you put the railway line on the chair!'; F. does so] . . . [looking at blue train] Daddy put sellotape on it ['previously'] . . . there a very fierce lion in the train . . . Daddy go and see if the lion still there . . . Have your engine ['give me my engine!'].

Father: Which engine? The little black engine?

Nigel: Yes . . . Daddy go and find it for you . . . Daddy go and find the black engine for you.

intonation: ' = falling tone; ^ = rising tone; * = falling-rising tone. Tonic nucleus falls on syllables having tone marks; tone group boundaries within an utterance shown by . . .

Situation

Field: Child at play: manipulating movable objects (wheeled vehicles) with related fixtures, assisted by adult; concurrently associating (1) similar past events; (2) similar absent objects; evaluating objects in terms of each other and of processes in which they are involved; and introducing imaginary objects into the play.

Tenor: Small child and parent interacting: child determining course of action, (1) announcing own intentions; (2) controlling actions of parent; concurrently sharing and seeking corroboration of own experience by verbal interaction with parent.

Mode: Spoken, alternately monologue and dialogue, task-oriented; pragmatic, (1) referring to processes and objects in the situation; (2) relating to and furthering child's own actions; (3) demanding other objects; interspersed with narrative and expletive elements.

Text 3.1

Nigel: [small wooden train in hand, approaching track laid along a plank sloping from chair to floor]

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[puts train on lorry (sic)]

Father: I wonder.

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Father: Which engine? The little black engine?

Nigel: Yes ... Daddy go and find it for you ... Daddy go and find the black engine for you.

Intonation: ˊ = falling tone; ˋ = rising tone; ˊˋ = falling-rising tone. Tonic nucleus falls on syllables having tone marks; tone group boundaries within an utterance shown by ...

Situation

Field: Child at play: manipulating movable objects (wheeled vehicles) with related fixtures, assisted by adult; concurrently associating (1) similar past events; (2) similar absent objects; evaluating objects in terms of each other and of processes in which they are involved; and introducing imaginary objects into the play.

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Figure 3.1 Experiential systems in Text 3.1

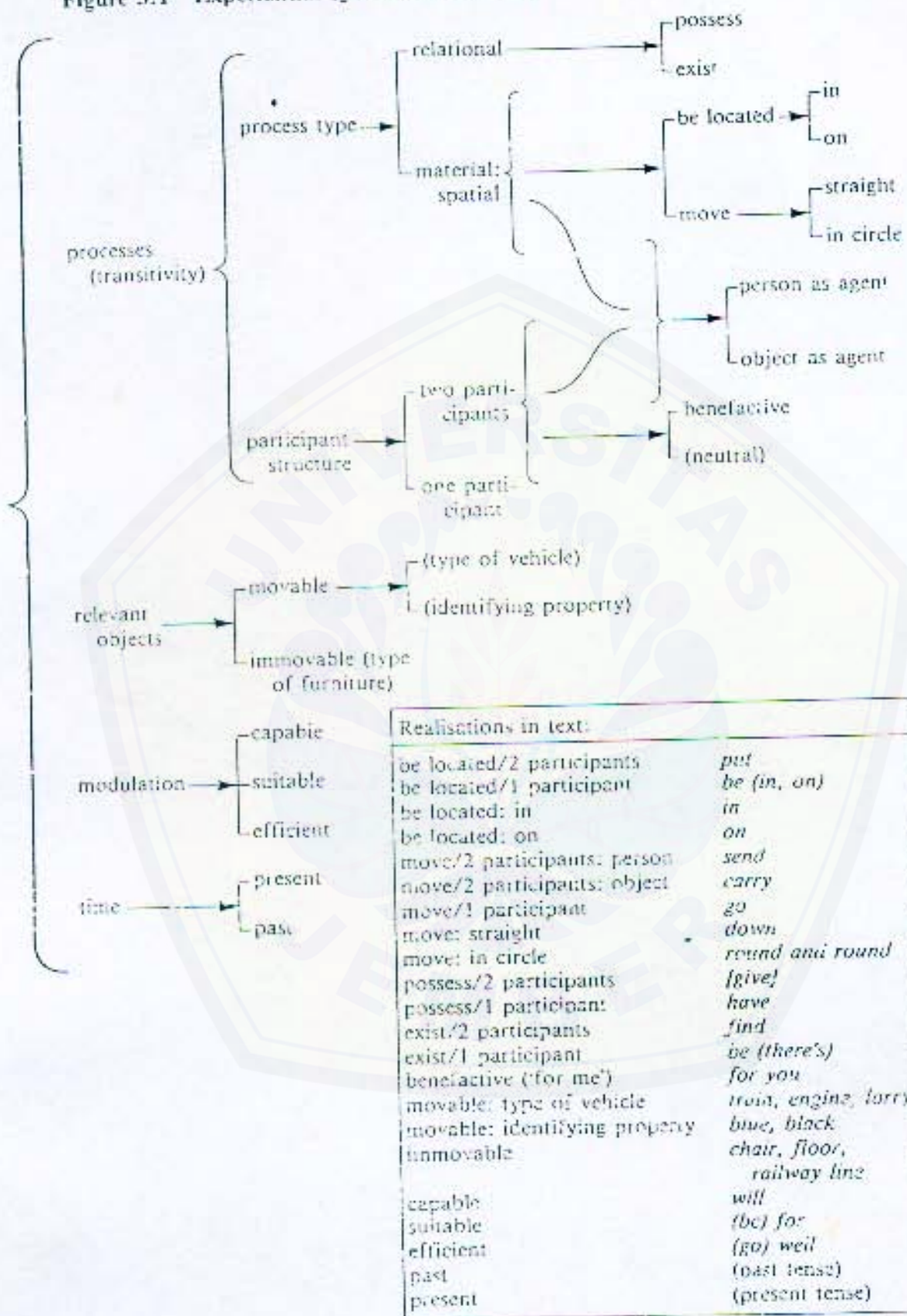


Figure 3.2 Interpersonal systems in Text 3.1

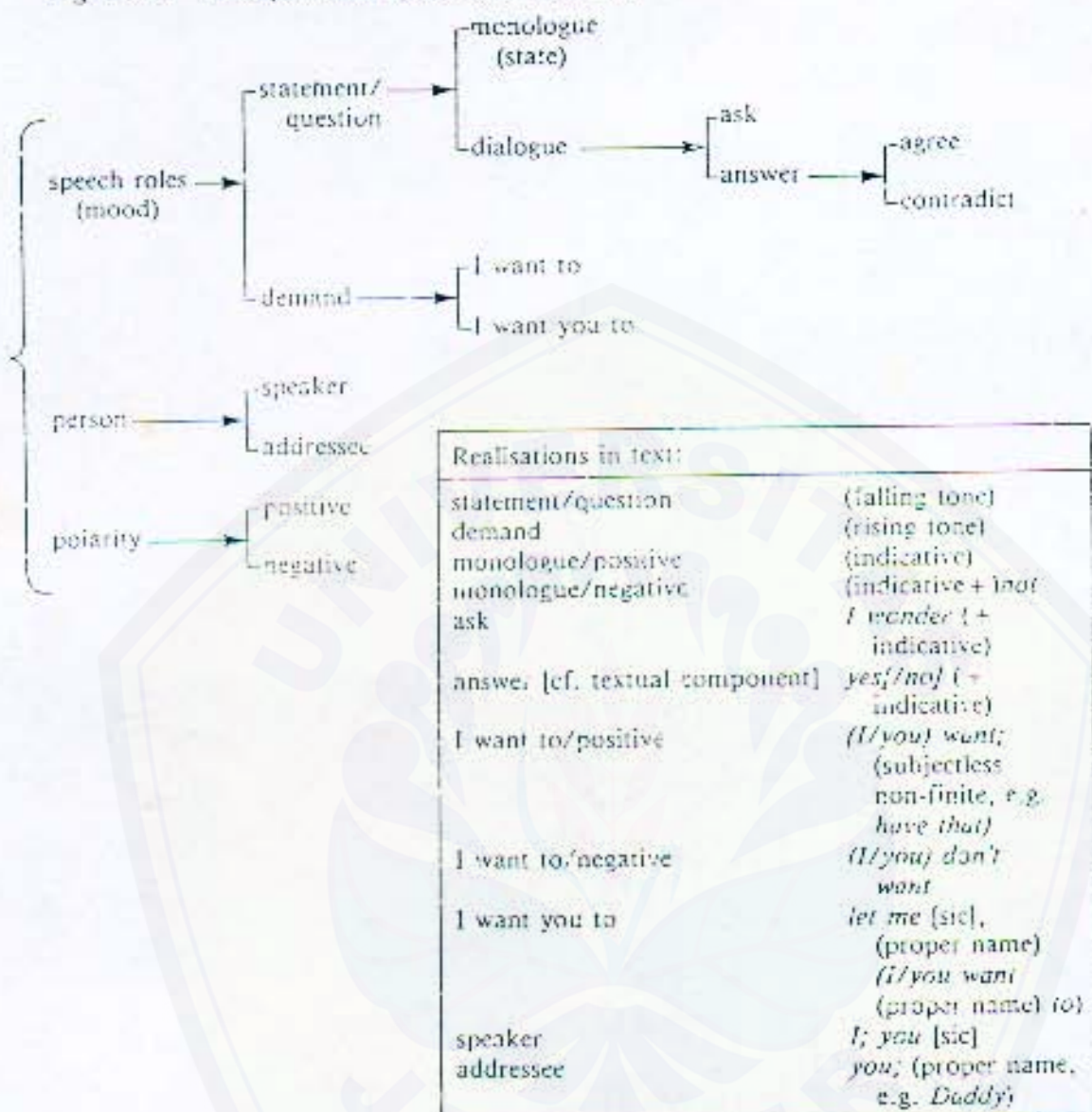
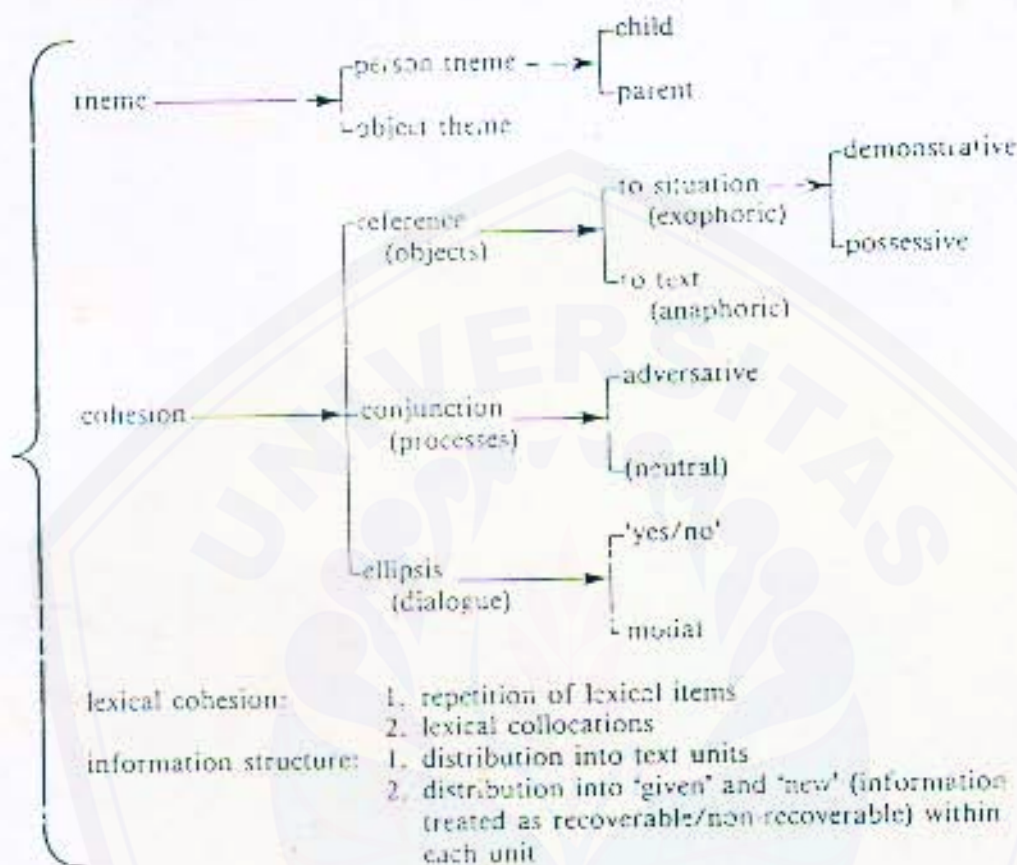


Figure 3.3 Textual systems in Text 3.1

Systems:



Realisations in text:	
person theme: child	<i>I/you</i> (initial): subjectless (non-finite)
person theme: parent	(proper name initial)
object theme	(object name initial)
exophoric: demonstrative	<i>this, that, the, here</i>
exophoric: possessive	<i>your</i> ('my')
anaphoric	<i>it, that, the</i>
adversative	<i>but</i> ; (fall-rise tone)
ellipsis: 'yes/no'	<i>yes/no</i>
ellipsis: modal	(modal element, e.g. <i>it is, it will</i>)
lexical: repetition of items	(e.g. <i>train ... train</i>)
lexical: collocations	(e.g. <i>chair ... floor</i> ; <i>train ... railway line</i>)
information structure: text units	(organisation in topic groups)
information structure: given-new	(location of tonic nucleus)

Figure 3.4 Relation of semantic to situational features in Text 3.1

	Situational	Semantic
Field	manipulation of objects assistance of adult movable objects and fixtures movability of objects and their relation to fixtures recall of similar events evaluation	process type and participant structure benefactive type of relevant object type of location and movement past time modulation
Tenor	interaction with parent determination of course of action enunciation of intention control of action sharing of experience seeking corroboration of experience	person mood and polarity demand 'I want to' demand, 'I want you to' statement/question, monologue statement/question, dialogue
Mode	dialogue reference to situation textual cohesion: objects textual cohesion: processes furthering child's actions orientation to task spoken mode	ellipsis (question-answer) exophoric reference anaphoric reference conjunction theme (in conjunction with transitivity and mood; typically, parent or child in demands, child in two-participant statements, object in one-participant statements) lexical collocation and repetition information structure



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