



**LEXICAL AND CONTEXTUAL VARIABILITY OF
IDIOMATIC PHRASAL VERBS IN “HARRY POTTER AND
THE DEATHLY HALLOWS” MOVIES**

THESIS

Written by

**Name : Ghofar Romli
NIM : 100110101136**

**ENGLISH DEPARTMENT
FACULTY OF LETTERS
JEMBER UNIVERSITY
2015**



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A Thesis Presented to the English Department, Faculty of Letters,
Jember University as One of the Requirements to Achieve
Sarjana Sastra Degree in English Studies

Written by

Name : Ghofar Romli
NIM : 100110101136

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2015**

DEDICATION

This thesis is dedicated to:

1. My beloved father H. M. Hudi, I do thank you for your endless prayer.
2. My dearest mother, Hj. Sriatun, who always supports me by reminding me to finish this thesis soon. I do thank you for your support and your endless prayer.
3. My beloved sister Nurul Oktafiya Indah Wati who advises me how to be thankful to what I have done.
4. My big families who give me advices and share their experience with me. I do thank you for all your support.
5. My Alma Mater.

MOTTO

“It is surely better to say a little than to say nothing at all.”

(Palmer, 1976:55)



DECLARATION

I hereby state that the thesis entitled *Lexical and Contextual Variability of Idiomatic Phrasal verbs in “Harry Potter and the Deathly Hallows” Movies* is an original piece of writing. I certify that the analysis and the research described in this thesis have not already been submitted for any other degree or any publications. I certify to the best of my knowledge that all sources used and any help received in the preparation of this thesis have been acknowledged.

Jember, 20th February 2015

The writer,

Ghofar Romli

Student ID 100110101136

APPROVAL SHEET

Approved and received by the Examination Committee of English
Department, Faculty of Letters, Jember University, on:

Day, Date : Tuesday, March 3th, 2015

Place : Faculty of Letters, Jember University

Chairman,

Secretary,

Dr. Hairus Salikin, M.Ed.

NIP. 196310151989021001

Hari Supriono, S.S., MEIL.

NIP. 197903152006041001

The Members:

1. Drs. Wisasongko M.A.

NIP. 196204141988031004

(.....)

2. Sabta Diana S.S., M.A.

NIP. 197509192006042001

(.....)

Approved by
The Dean,

Dr. Hairus Salikin, M.Ed

NIP. 196310151989021001

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All praise be to Allah the almighty who bestows His blessing. I am grateful as with His help, I can finish the thesis well. This thesis has been completed with the involvement and assistance of many people. Accordingly, at this time, I would like to convey my deepest gratitude to:

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Hopefully, this thesis may be of a good contribution towards the English studies, especially for those who intend to develop their knowledge on the study of Idiomatic Phrasal Verbs. At last, this is not a perfect one, thus criticism and suggestions are welcome.

SUMMARY

Lexical and Contextual Variability of Idiomatic Phrasal Verbs in “Harry Potter and the Deathly Hallows” Movies; Ghofar Romli; 100110101136; 2015; English Department; Faculty of Letters; Jember University; 69 pages.

This thesis deals with lexical interpretation and contextual variability including sentential context and Hallidayan (field, tenor, mode) analysis which concerns on the analysis of IPVs uttered in the Harry Potter and the Deathly Hallows (HPDH) movies taken from www.moviesubtitles.org. The use of IPVs represents the unique interaction between texts and their interpretations; between spoken language and learners of English coming from different language backgrounds. Next, the researcher formulates some questions to discuss further. Firstly, the research asks what kinds of IPVs are used in the HPDH dialogue. Secondly, it asks how lexical interpretation works in interpreting IPVs found in HPDH movies and finally, how contextual variability helps classifying and explaining the meanings of the IPVs.

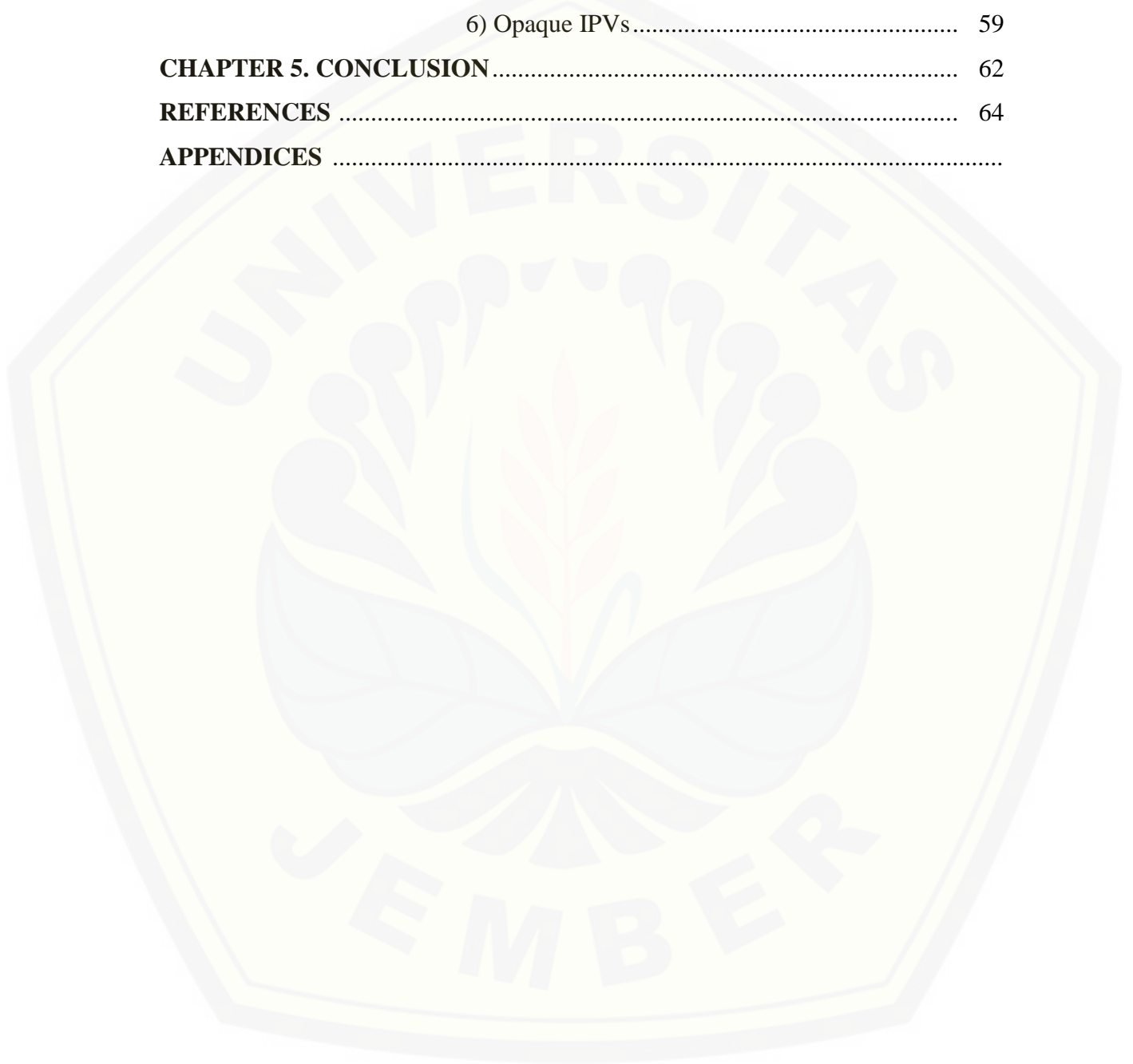
This research undergoes some procedures of the analysis starting from the process of data collection, progressing to selection, filtering, and labeling. Later by limiting the PVs under conventional and characteristics modelling function of idioms, IPVs can be identified and served as the primary data. The final phase of the analysis wants to see how lexical interpretation, relying on Oxford Advanced Learner’s Dictionary 8th Edition (OALD8), and Halidayan contextual variability (field, tenor and mode) help classifying and explaining the meanings of the IPVs. The results show there are six types of IPVs including single-word synonym IPVs, verbal IPVs, particles IPVs, objective IPVs, contrastive IPVs, and opaque IPVs. Finally, the researcher finds the recommended meanings of the IPVs from their various meanings in OALD8 which are then paired with the context of situation to serve the best logical interpretations of each of the IPVs.

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LIST OF ABBREVIATIONS

- HPDH1** = *Harry Potter and the Deathly Hallows part one movie (2010).*
- HPDH2** = *Harry Potter and the Deathly Hallows part two movie (2011).*
- IPV** = *Idiomatic Phrasal Verb(s).*
- IPV1.n** = *Idiomatic Phrasal Verbs Uttered in Dialogue and Scene on HPDH1.*
- IPV2.n** = *Idiomatic Phrasal Verbs Uttered in Dialogue and Scene on HPDH2.*
- L2** = *Second Language.*
- LV** = *Linking Verb.*
- NP** = *Noun Phrase.*
- OALD8** = *Oxford Advance Learner Dictionary 8th Edition.*
- PP** = *Prepositional Phrase.*
- PV** = *Phrasal verb(s).*

CHAPTER 1. INTRODUCTION

1.1 The Background of the Research

A second language learner (L2 learner onwards) usually has many problems in using and understanding idioms correctly. Generally, an idiom is an expression which is fixed and it is recognized by native speakers and this is followed by the use of the language in metaphorical way (Wright, 1992:7; Wyatt, 2006:4). This means that idioms are reflection of environment, life, and historical culture of native speakers and they are closely associated with their innermost spirits and feelings. Next, many idioms are colloquial, which means that they are used in informal dialogue rather than in writing or formal language (Wyatt, 2006:4). In addition, the use of idioms will also make language more natural, so understanding of a language needs understanding of its idioms (Wright, 1992:9).

One of the reasons idiomatic language is difficult to translate is because it is the area of language closest to culture. The metaphors of one culture will be different from those of another (Wright, 1992:7). The most commonly used definition of culture is context. Interpretation of a particular word form can vary so greatly from context to context (Cruse, 2000:105). Context is usually conceived as an extensive and multidimensional concept, which includes social, cognitive, cultural, linguistic, physical, and other non-linguistic context (Sperber and Wilson, 1995:117). Therefore, learner needs context to understand the possible meaning of idioms. The following example shows the problems to interpret the meaning of idiom in Harry Potter and the Deathly Hallows part one (HPDH1 onwards) dialogue using lexical interpretation. Learners will not have the completed understanding of the story/text/sentence of the movie when they translate idiom lexically.

For example, this primary data is taken from the dialogue in scene 01:06:06 to 01:06:21.

- Harry Potter = He wants something that Gregorovitch used to have. I do not know what. But he wants it desperately. As if his life depended on it.
- Hermione Granger = Don't, it's his comfort zone.
- Harry Potter = *It sets my teeth on edge*, What is he expecting to hear?? Good news?"
- Hermione Granger = One can only hope not to hear bad news.
(www.moviesubtitles.org)

This dialogue has an idiom in the sentence "*It sets my teeth on edge*" in order to make the description of Harry Potter more sensible. Simple analysis applies lexical interpretation with lexicogrammar analysis, the analysis should be "*It*" as a subject, "*sets*" as verb which refers "to put" or "to start", "*my teeth*" as a noun phrase (NP onwards) and an object of verb that refers to Harry's teeth. "*On edge*" as prepositional phrase (PP onwards) refers to the outside limit of an object such as steeply sloping riverbank or mountain side. If this example is translated using literal meaning or lexical interpretation, it should be "*something puts Harry's teeth on the outside limit of an object as mountainside*". However, the reality of the movie indicates nothing happened to Harry's teeth and the dialogue is not doing on the outside limit of an object such as steeply sloping riverbank or mountainside. Hence, the analysis should find other ways that may help finding possible meaning of this expression.

Moreover, many idioms in this movie are formed using phrasal verbs (PVs onwards), a PV is a verb formed from two or sometimes three parts such as a verb and an adverb (look out) or preposition (look for) or both (look out for). These adverbs and prepositions are often called particles when they are used in a PV. Most PVs are formed from a small number of verbs (for example, look, get, go, come, put and set) and a small number of particles (for example, away, out, off, on, up and in) (Wyatt, 2006:4; McCarthy and O'Dell, 2004:6; Flower, 1998:7). Those PVs whose meaning are not lexical will be called as idiomatic phrasal verbs (IPVs onwards) (Kharitonova, 2013:33; Olson, 2013:15; Saleh, 2011:40; Side,

1990:144). In this movie, there are many IPVs commonly used in dialogue, e.g., this primary data is taken from HPDH1 dialogue in scene 00:02:33 to 00:02:57.

- Luna Lovegood = It's beautiful here.
 Bill Weasley = It was our aunt's. We used to come here as kids. The Order uses it now as a safe house. What's left of us at least?
 Luna Lovegood = Muggles think these things *keep evil away*. But they're wrong.
 Harry Potter = I need to talk to the Goblin.
 (www.moviesubtitles.org)

This dialogue has what is named as IPV in sentence “Muggles think these things *keep evil away*”, in order to describe Luna’s opinion about Muggle’s thought. The category of this expression is transitive separable PVs because the object is between verb and adverb. According to Oxford Advanced Learner’s Dictionary 8th edition (OALD8 onwards), the combination of verb “*keep*” refers to “*save*” and adverb “*away*” refers to “*a great distance*”, is idiomatic because the meaning of the word “*keep*” is out of its original meaning and this expression uses “*evil*” as the object of the verb generally connects with “*the Devil and with what is bad in the world*”. Therefore, the lexical interpretation analysis of “*keep evil away*” in this dialogue should be “*save an evil in a great distance*”. Nevertheless, the reality of the movie indicates Luna and friends stay at peaceful home. Hence, in accordance with context of the sentence (Muggles think these things *keep evil away*. But they're wrong) and the situation where this IPV is uttered (at peaceful home), the possible meaning of this expression should be “*distancing from danger*”.

Similarly with simple analysis of IPVs above, the idiom “*it sets my teeth on edge*” has verb plus (+ onwards) particle combination in “*set*” as verb and “*on*” as preposition. But after putting NP “*my teeth*” as object of verb, and “*on edge*” as PP, this expression becomes idiomatic because the meaning combination of Verb + Object + PP does not meet the general logical assumption, as in the sentence “*Bill puts the mountain in his back.*” It is impossible to put mountain in Bill’s

back, therefore the sentence is illogical. Another instance would be “*John eats all of the buses on the street.*” All people know the buses are not supposed to be eaten. So the interpretation of the lexical meaning of the verb “eat” demands an object commonly referred to as “food”. An idiom is an expression where the meaning is different from the meaning of the individual words (Wyatt, 2006:4). The main importance is given to the fact that the meaning of an idiom cannot be predicted from its individual constituents. (Langlotz, 2006:4; Fraser, 1970:77; Palmer, 1986:36; Katz and Postal, 1963:275). The quoted sentence from the movie above cannot be understood if one only uses lexical interpretation. Our attempt to grasp the meaning of “it sets my teeth on edge” also escapes the lexical interpretation. We can start from the possible meaning interpretation of the PV “set + object (my teeth) + on edge. From the perspective of linguistics theory about PVs, the category of this expression is similar with transitive separable PV because the object is between the verb and the preposition, according to OALD8, the particle of this expression has idiomatic meaning in “*on edge*” which has the relation with “*nervous*”. The following analysis is coming from contextual variability of the idioms based on the story of the movie.

As a discourse, the utterance of the character in the movie HPDH1 has what is named as context of situation, (Halliday and Hasan, 1989:10) state that the environment of a text consists of field, tenor and mode. The field refers to the subject matter of the utterance of the character and what it is all about, tenor means the participants and their statuses, and mode is the way that the message of the movie is delivered to the audience. These three categories are described clearly as follows.

Table 1.1 Contextual analysis of idiom

Elements of Context	Descriptions of the Context of Situation
The field	The story begins when Harry, Hermione and Ron arrive in the forest of Dean. In short, they want to destroy the locket they have stolen from ministry of magic, but to no avail. Then Harry wears the locket and feels more angry, fearful and overall bad-tempered than normal.
Tenor	There are two participants in this discussion. In this case, the speaker is Harry Potter and the hearer is Hermione Granger, Harry talks to Hermione about his feeling and asks help to find and to do something. Hermione gets information about the effect of wearing the locket.
Mode	The messages of this movie are delivered from Harry Potter as speaker and Hermione Granger as the hearer. It tells the audiences about some information such as any feeling of unpleasant distaste of the speaker.

Therefore, the context of situation based on the environment of a text consisting of field, tenor and mode refers to “*uncomfortable feeling of Harry Potter*”. As a result, the possible meaning of this idiomatic expression based on OALD8 is *nervous* also the context of situation (*uncomfortable feeling of Harry Potter*) should be “*it makes me very nervous*”. Furthermore, based on the lexical components, this idiom is based on the form “*set*” as Verb + “*my teeth*” as NP + “*on edge*” as PP, this scheme is similar with idiom variation summarized by Langlotz in his book “*Idiomatic Creativity*”.

As the IPVs in this movie are spoken by teenagers and the mostly impacted readership are teenagers, Benedyk wrote on the jakarta post news “Fans gather for Harry Potter premiere in London” on Tuesday, July 07 2011, “*It's amazing,*” said Lydia Jenkins, 16, a schoolgirl from London. “*There's so much anticipation.*” So the IPVs will be suitable to be learned by students to help them enhance their english language mastery.

In this on going research, the researcher will concentrate on IPVs studies involving the lexical interpretation and context of situation in the story of HPDH movies. The researcher analyzes the meanings of IPVs based on the lexical

interpretation and the process to decide the best possible meaning of each IPV in accordance with the context of the sentence and context of situation in relation to the movie. In application, the researcher watches HPDH1 and HPDH2 movies to understand the story. The primary data are the written script from www.moviesubtitles.org based on the real dialogue on the movie.

At the later time, the researcher collects the pieces of PVs utterances in HPDH movies, the significant utterances that are considered to PVs in dialogue are selected based on linguists theory about PVs. After selecting, the PV utterances considered to be IPVs are filtered using the OALD8. For example, “*We’ll have time for a cozy catch up later*” has the IPVs “*catch up*”. After filtering, the IPVs are labelled based on the kinds of each categories of the verbs either transitive or intransitive. After labelling, the following step is managing IPVs categories based on OALD8. After managing, the researcher analyzes the meaning of IPVs in the written script using lexical interpretation. After lexicaling analysis, the researcher decides the best possible meaning of each IPVs based on contextual variability of the idioms. Finally, the researcher makes logical assumptions that serve as the conclusion. After analyzing the application of IPVs in the written script, the researcher makes suggestions for readers based on experience when analyzing the application of IPVs in the movie. All in all, the researcher decides to write a paper entitled “Lexical and Contextual Variability of Idiomatic Phrasal Verbs in Harry Potter and the Deathly Hallows Movies”. The analysis will be organized towards the dialogues of the movie.

1.2 The Problems of the Research

The problem is found as the viewer finds it hard to understand some words that appear throughout the movie of HPDH. The words are using IPVs whose translations are difficult since their meanings are different from their individual words. Thus, the complete understanding of the story/text/sentence is somehow difficult to interpret without opening Dictionary. Furthermore, those IPVs count as problem which results in the less enjoyment of the story are idiomatic. IPVs meanings are unpredictable from lexical word therefore there should other way of

interpreting the IPV. In conclusion, it raises hypothetical statement that there are some ways to understand the meaning of IPV based on the context of the sentence and the situation of the movie's story.

1.3 The Questions of the Research

Based on the background of the study above, the researcher formulates some questions to discuss further. They are:

- 1) What kinds of IPV are used in the HPDH dialogue?
- 2) How does lexical interpretation work in interpreting IPV that are found in HPDH movies?
- 3) How contextual variability helps classifying and explaining the meaning of IPV based on the sentence and the situation in HPDH movies?

1.4 The Purposes of the Research

The purpose of the research is to find what kinds of IPV are used in the HPDH dialogue. The second purpose is to find out how lexical interpretation works in interpreting IPV that are found in HPDH movies. The third purpose is how contextual variability helps classifying and explaining the meaning of IPV based on the sentence and the situation in HPDH movies. Fourth especially for English learner, learning English can be done by watching movie and other fun activities and it is also expected to give advantage for English movie viewers to understand the IPV that may occur in a movie, not only in HPDH's movies. Finally, for other researchers who are interested in analyzing IPV, this thesis can be a reference.

1.5 The Organization of the Research

This thesis comprises of five chapters. Chapter one is introduction. It provides the background of the study, the research problem, the research questions, the purpose of the research, and the organization of the thesis. The second chapter deals with the description of supporting theories of the study.

Then, chapter three is a research methodology. It concerns with the type of research, the research strategy, the data collection, the data processing, and the data analysis. Next is chapter four, it discusses the analysis of data and the result. The last chapter is conclusion. It draws a conclusion of the analysis in this thesis.



CHAPTER 2. LITERATURE REVIEW

2.1 Previous Researches

There are just a few previous studies that focus on interpreting IPVs based on lexical and contextual variability in the movie's dialogue. Moreover, the researcher cannot find similar research in the faculty of letters' library. All in all, the first previous study on PVs is a journal conducted by Lusken Pradesy Manik, Sudarsono, and Eni Rosnija entitled *An Analysis of Phrasal Verbs in Movie "Pride and Prejudice"*. Their research aims to find out the kinds of PVs encountered in movie "Pride and Prejudice" and the meanings of those PVs. According to (Manik, Sudarsono, and Rosnija, 2013:8) state that there are 94 PVs involving 68 verbs and 20 particles, 53 PVs have more than one meaning and three PVs do not have literal meaning. They studied to find out PVs in the movie and to distinguish both figurative and literal meaning based on dictionary, but the present research deals with how lexical interpretation works in interpreting IPVs and how contextual variability helps classifying and explaining the meaning of IPVs based on the sentence and the situation in HPDH movies. The point of view of the present study is, however, different.

The second previous research by Mäntylä (2004) has the same interesting with present research. She is one of a few who has studied how Finnish speakers of English understand idioms. In her doctoral dissertation, *"Idioms and Language Users: The effect of the characteristics of idioms on their recognition and interpretation by native and non-native speakers of English."* she studied the acceptability of different meanings of idioms, the effect of context and the recognition of idioms. The respondents in the study were 36 British university students, and 144 Finnish university students of English. The material was gathered through a multiple-choice questionnaire comprising 65 idioms, and a

background questionnaire on the language contacts of the respondents. The results suggest that English idioms are fairly difficult for Finnish students. Thus, they failed to recognize idioms as wholes, and to compare the images that the literal meanings of idioms in the two languages create. The responses by native speakers showed that the meanings of idioms are a complex issue. Even though meanings are often taken for granted, and also expressed as such by dictionaries, the results showed that native speakers frequently disagreed on idiom meanings. The point of view of the present study is, however, different. Mäntylä studied the effect of the contextual variability of idioms on their recognition and interpretation using questionnaire but the present research with the effect of the contextual variability of idioms on the movie script which is spoken by native speaker. This previous research is important as supporting concept to decide the best possible meaning of idioms based on contextual effect and this can be applied in analyzing IPV's in HPDH movies dialogue.

2.2 Theoretical Framework

2.2.1 Idioms

Langlotz in his book “*Idiomatic Creativity*” (2006) claims linguists more or less agree on the impossibility to clearly define an *idiom* and they give rather general definitions which they often take as a starting point for a further research (Fernando and Flavell (1981); Burger et al. (1982); Barkema (1996); Fernando (1996); Burger (1998); Moon (1998) in Langlotz, 2006:2). The general sources clearly show that dictionaries use basically the uniform description of what an *idiom* is. Langlotz (2006:4) states that the main importance is given to the fact that the meaning of an idiom cannot be predicted from its individual elements (see also, Fraser, 1970:77; Palmer, 1986:36; Katz and Postal, 1963:275).

Langlotz (2006:2) explains about the linguists' problems and difficulties to describe idiom as follows:

The colourful linguistic spectrum of expressions called ‘*idioms*’ directly reflects the considerable difficulties linguists face in finding an appropriate definition and classification of these

linguistic phenomenon and to explain their grammatical behaviour. The heterogeneity of idiomatic expressions stands in a dialectical relation to the abundance of linguistic terminology developed to capture and classify these constructions.

Like the general definitions of the term, Fraser (1970:77) simply indicates the fact that the general meaning of an idiom cannot be understood from the individual elements: “I shall regard an idiom as a constituent or a series of constituents for which the semantic interpretation is not a compositional function of the formatives of which it is composed”.

Similarly to Fraser, Palmer (1986:36) defines idiom as a phrase containing more than one word whose meaning is unpredictable from the individual elements. He further adds that “although semantically they behave like series of single words, grammatically they cannot be perceived as much as idioms generally do not undergo changes” (e.g., cannot form the past tense).

A more complex definition is presented by Langlotz (2006:5). According to him:

An idiom is an institutionalized construction that is composed of two or more lexical items and has the composite structure of a phrase or semi-clause, which may feature constructional idiosyncrasy. An idiom primarily has an ideational discourse-function and features figuration, i.e. its semantic structure is derivationally non-compositional. Moreover, it is considerably fixed and collocationally restricted.

Thus Langlotz (2006) sees an idiom as a multiword expression which meaning cannot be derived from its component words, and its function is to communicate experience or events. Nevertheless, he importantly notes that definitions of idioms are “never definite as the expression in general informal functions” (Langlotz, 2006:5).

In addition, Andreas Langlotz discusses the central components of idioms, such as conventionalization, compositeness and non-compositionality (Langlotz, 2006:3). However, Langlotz gives non-compositionality as a basic component of idioms, he is also worried with the presence of other linguistic aspects in idiom

interpretation “idiomatic constructions can be described as complex symbols with specific formal, semantic, pragmatic and sociolinguistic characteristics” (Langlotz, 2006:5). The following table summarizes these definite features and patterns them along the semiotic dimensions of form, meaning and grammatical status.

Table 2.1 Parameters for the definition of idioms (Langlotz, 2006:5)

Semiotic Dimension	Feature	Term
GRAMMATICAL STATUS	Degree of conventionalisation or familiarity.	<i>Institutionalisation</i>
FORM	Formal complexity of construction: multiword unit.	<i>Compositeness.</i>
	Lexicogrammatical behaviour: restricted syntactic, morphosyntactic and lexical variability.	<i>Frozensness.</i>
MEANING	Meaning cannot be derived from constituent words but is extended/figurative.	<i>Non-compositionality.</i>

He also explains that a phrase can be defined as idiomatic by exploring its “degree of idiomaticity, i.e. its degree of belonging to the class of idiomatic constructions” (Langlotz, 2006:5). Since idioms become different appearance from one instance to another, they must be analyzed accordingly. Therefore, there cannot be one single definition that would provide for all idioms. (Fernando, 1996:3) also lists three features that are commonly brought up with idioms: compositeness, institutionalization and semantic opacity. Moreover, they may use in different positions as far as the general character of idioms is concerned: for example, the conflict of the semantic and lexicogrammar point of views.

Furthermore, Langlotz (2006:228) has summered idiom variation with base forms featuring the following constructional schemas: V + NP (e.g., *grasp the nettle*), V + NP + PP (e.g., *set my teeth on edge*), V + NP to-V (e.g., *have a hard act to follow*), P + NP (e.g., *off the hook, on the rails*), as the major trends that can be gathered from these lexicogrammatical analyses are presented.

2.2.2 Phrasal Verbs

a. Different Definitions of PVs

Grammatically, there are combinations of verb + prepositional object (e.g. believe in God, wait for Marry) as well as verb + adverb (e.g. He walked across the square) or PP (e.g. *Put it on* the bathroom floor) but, what can be called as the true PV is debatable (Katalin, 2011:1). First problem arises from the definition of PV itself.

The variant definitions of PVs create new problems for L2 learners. One of the problems is disagreement among some authors about what the correct definition of PV is. Authors use different names for different types of verb + particle combination. Firstly, Eastwood (1994) in his book “Oxford Guide to English Grammar” claims that a PV is the combination of verb + adverb, e.g. how did this *come about*? And Nigel *made up* the whole story (Eastwood, 1994:203). He also claimed that some prepositions can also be adverbs, e.g.

- (1) There was no lift. We had to *walk up* the stairs.
- (2) There was no lift. We had to *walk up*.

The example No. (1) has verb + preposition combination, the verb is *walk* and *up* as preposition, the combination of preposition and NP can be called as a PP (Eastwood, 1994:3). In the example No. (2), here we have *up* as an adverb that explains where the activity works. To sum up the two examples above, the preposition *up* can also be an adverb, and the combination of verb + adverb like *walk up* and *get in* are PV (Eastwood, 1994:26).

In contrast, there are several questions about this statement, one of them is about preposition which cannot be changed into adverb like *for* (OALD8, 2010:583). This preposition often paired with *wait* as in the following sentence from HPDH1 and HPDH2 dialogue.

- (3) The Death Eaters were *waiting for* us. It was an ambush.
- (4) What're you *waiting for*? Someone grab him!

The example No. (3) from HPDH1 scene 00:19:19 to 00:19:57 that consists of the combinations of *wait* as verb and *for* as preposition is transitive PV and it can also be intransitive PV as in the example No. (4) from HPDH2 scene 00:38:39 to 00:39:47. Here we have the preposition *for* in different sentences which cannot change into adverb as in preposition *up* above. It means not all prepositions can be transformed into adverb and in this case, the combination of *wait for* is called as prepositional verb (Eastwood, 1994:301).

Secondly, “the English Vocabulary in Use” by McCarthy and O’Dell (1999:26) claims that PV is verb + preposition, e.g.

- (5) I *got up* at 6.30 in the morning.
- (6) Don’t stop. *Go on* talking. It’s very interesting.

The example No. (5) shows the verb *get* which is paired with preposition *up* and followed by PP as well as in the example No. (6). In addition, one PV can often have different meaning, e.g.

- (7) She *turn down* the stereo.
- (8) She *turn down* the invitation.

The two examples above show that the object of PV can influence the meaning of PV itself, the meaning of PV *turn down* in the example No. (7) is *to make it not so loud*, and *to refuse it* in the example No. (8) (McCarthy and O’Dell, 1999:26). The weakness of this book is the absence of detailed description about intransitive PVs, and the differences between PV and PP. According to this book, let us see the following combination of *get off* in the HPDH1 dialogue.

- (9) We need to *get off* the streets, get somewhere safe.
- (10) *Get off* me.

The combination of *get* paired with *off* in the example No. (9) from HPDH1 in scene 00:40:10 to 00:41:06 should be a transitive PV as well as in the example No. (10) from HPDH1 in scene 00:48:10 to 00:48:33. Similar with verb +

preposition form, there are different grammatical statuses in the other sentences. The following example from different author explains that

- (11) Joan Collins *lives* in style.
- (12) The man was *waiting* at the side of the road.

The sentences in example No. (11) and No. (12) have different grammatical structure. The example No. (11) calls this verb pairing with preposition as linking verb (LV). LV sometimes is followed by adverbial. An adverbial can be an adverb phrase, PP or NP. An adverbial after LV relates to the subject. It often expresses place or time, but it can have other meanings (Eastwood, 1994:9). Meanwhile, the example No. (12) is intransitive verb. An intransitive verb cannot take an object, although there can be a PP after it (Eastwood, 1994:7).

Thirdly, PV sometimes consists of verb + adverb + preposition, as in “I cannot *put up with* him, he is always complaining” (Courtney, 1983:v), “*help on with*” (Longman Phrasal Verb Dictionary, 2000:243), “*sign up for*” (OALD8, 2010:1380), “He thinks he is *running out of* time” (Wright, 1999:13), etc. Those example arise statement that both first and second definitions cannot be used to classify types of PVs. This will further arise a puzzling number of combinations of verb and particle(s).

To sum up, PVs have been classified into three types. (a) A PV is made of verb + adverb as in “The old lady was *taken in* by the salesman”. The PV *take in* here means *deceived*. (b) A PV is composed of verb + preposition, as in “She *set about* making new dress”. The PV *set about* here means *started*. (c) A PV consists of verb + adverb + preposition, as in “I cannot *put up with* him, he is always complaining” the PV *put up with* here means *tolerate* (Courtney, 1983:v).

The researcher still found the other problem of grammatical status in application in the movies as it was shown in example No. (9) and No. (11). To make things worse, still there are some more considerations used to specify further the true specimen of PV before this research continues. Apart from the regular combinations of verb + preposition or verb + adverb or both, there are similar combinations of verb + particle that apparently are not true PV. These

combinations fall under three broad characteristics. They are verb + PP, LV + Particles, verb + particles (frozen) will be presented below.

b. Characteristics of English Structures which are Similar with PVs

1) Verb + Particle(s) (PP)

A PP is a preposition + NP (Eastwood, 1994:3), e.g. the verb *get* pairs with *off*. Let us observe the following scene in HPDH1 (00:40:10 → 00:41:06).

Harry Potter	= I appreciate the thought, but given the fact that we were almost killed... by a couple of Death Eaters a few minutes ago....
Hermione Granger	= Right...Perspective.
Ron Weasley	= We need to <i>get off</i> the streets, get somewhere safe.

(www.moviesubtitles.org)

This should be confusing because verb *get* which pairs with *off* is PP. It can be paraphrased as “*leave*”. The PV *get off* sometimes refers to “*remove*”. Let us observe the other dialogue in HPDH1 scene 00:48:10 to 00:48:33.

Mundungus Fletcher	= <i>Get off</i> .
Dobby	= Harry Potter, so long it's been.
Mundungus Fletcher	= <i>Get off</i> me.
Kreacher	= As requested, Kreacher has returned with the thief...

(www.moviesubtitles.org)

The phrase *get off* uttered in the dialogue here becomes a PV and the meaning of this PV refers to *remove* (Olson, 2013:85). Therefore, the similarity of grammatical status between PV and PP arises new problem in grouping the real PV. We cannot use OALD8 to distinguish PV to the other forms, and the best thing we can do is to use feeling in grouping whether it is PV or PP (Side, 1990:146). However, this data is discussed to give a glimpse of comparison about the differences between PP and PV (see Appendix A.1), and it will not take into following process.

2) Verb + Particle(s) (frozen form)

Inflexible object of the main verbs should be one of the characters of idiom called frozenness (Langlotz, 2006:4). He (2006:176) adds that frozenness was preliminarily defined as the limited lexicogrammatical flexibility of idiomatic constructions, e.g. the following scene in HPDH2 (00:30:41 → 00:31:06).

Hermione Granger = He did save our lives twice! *Kept an eye on us* on that mirror. That doesn't seem like someone who's given up! She's coming back.

(www.moviesubtitles.org)

Dialogue above has what is named as idiom in the sentence “*Kept an eye on us*”. We cannot change the object of “*eye*” into other object, e.g. “*Keep a hand on me*” the meaning will be different. As the character of the PV *keep on* here is closer to the idioms rather than PV itself (see Appendix A.2), this data will not be analyzed any further.

3) Linking Verb (LV) + Particle(s)

According to Eastwood (1994), there are two types of LV. The first, LV is the connector between subject and adverbial which has been explained in example No. (11). The second, LV is the connector between subject and complement. A complement is an adjective phrase or a NP, e.g. “It’s getting dark or a week in the Lake District would make a nice break” (Eastwood, 1994:9). This combination will also exclude for further analysis (see Appendix A.3).

c. Final Definition of PV

Finally, in accordance with the first, second, and third definitions above, the researcher summarizes some definitions from other books which explain that a PV is a verb formed from two (or sometimes three) parts of: a verb and an adverb or a preposition or both. These adverbs and prepositions are often called as particles when they are used in a PV (Wyatt, 2006:4; McCarthy and O'Dell, 2004:6; Redman, 1997:36; Flower, 1998:7; Thomson and Martinet, 1986:285). In

addition, Saleh (2011) states that many grammarians (e.g. Courtney, 1983; Celce and Larsen, 1983; Turton and Manser, 1985 in Saleh, 2011:7; among others) define PV as a combination of a verb as a root and an adverb or a preposition or a combination of the two which together have an idiomatic or a figurative meaning that cannot be understood or realized from its individual constituents. Besides, Crystal (1991:263) explains that PV is “a type of verb consisting of a sequence of lexical element + one or more particle, e.g. *come in, get up, look out for*”. Langlotz (2006:3) also comments on the form of PV as one of compositeness units in identifying idioms:

Compositeness refers to the fact that idioms are multi-word units that consist of two or more lexical constituents. For instance, *grasp the nettle* consists of the constituents *grasp* and *nettle*, with *nettle* being conventionally used with the definite article *the*. While idioms typically have the composite structure of phrases or semi-clauses, idiomatic compounds (*blackbird, chatterbox*), phrasal verbs (*stand by, see through, come across*) and proverbs (*Birds of a feather flock together*) also belong to the group of composite idiomatic constructions.

Linguists claim that PV is lexical multi-word units containing verb + a preposition or adverb which creates a different meaning from the original verb (see also Crystal, 1995:118; Kolln, Martha, and Funk, 1995:35; McArthur 1992:773; Huddleston and Pullum, 2002:281). PVs are certainly lexical units, but not words. Words are just a subset of the lexical units of a language (Halliday and Matthiessen, 2004:352). The class of word functioning as result in the verbal group structure is the verb. PVs refer to this more specifically as the ‘lexical verb’ to distinguish it from the finites and auxiliaries. PVs are lexical verb which consist of more than just the verb word itself (see Halliday and Matthiessen, 2004:351; Quirk, Greenbaum, Leech, and Svartvik, 1985:1150–1168; Claridge, 2000:26–39).

According to Linguists theory about PVs and their particles, the following scheme as the general form to identify when it is used in the sentences, there are three kinds of PVs:

- 1) Verb + Adverb, e.g. *look out* 'discover, retrieve'.
- 2) Verb + Preposition, e.g. *look for* 'seek'.
- 3) Verb + Adverb + Preposition, e.g. *look out for* 'watch for the presence of'.

In addition, the function of PVs are similar with verbs which have transitive and intransitive combinations, (Brinton and Traugott, 2005:122; Cowie and Mackin, 1993:29; Wyatt, 2004:4; Side, 1990:145), such as:

- 1) Some PVs are transitive (a transitive verb always has an object), e.g. *I made up* an excuse. ('Excuse' is the object of the verb.)
- 2) Some PVs are intransitive (an intransitive verb does not have an object), e.g. *my car broke down*.

The other division of relies on whether the pair can be separable or not, thus we have separable or inseparable PVs (Wyatt, 2004:4; Side, 1990:145):

- 1) Some transitive PVs are separable (the object is between the verb and the preposition), e.g. *I looked the word up* in the dictionary.
- 2) Some transitive PVs are inseparable (the object is placed after the preposition), e.g. *I will look into* the matter as soon as possible.
- 3) Some transitive PVs can take an object in both places, e.g. *I picked up* the book or *I picked* the book *up*.
- 4) However, if the object is a pronoun, it sometimes placed at the end of the expression, e.g. *I am looking for* them. But they are more often placed immediately after the verb, e.g. *I picked it up* (Thomson and Martinet, 1986:285).

In addition, if transitive PV is with two objects (one after the verb and one after the particle), some transitive PVs can be used in the passive, but the object cannot come between the verb and the particle (Wyatt, 2006:4; Eastwood, 1994:304), e.g.

- 1) Active: The soldiers blew up the bridge or the soldiers blew the bridge up.
Passive: The Bridge was blown up by the soldiers.

2) Active: Switch the lights off before you leave or Switch off the lights before you leave.

Passive: The lights must be switched off before you leave.

3) Active: It's time they did away with these silly rules.

Passive: It's time these silly rules were done away with. (Where the subject is either not known or not needed).

2.2.3 Lexical Interpretations

a. Definition of Lexical Interpretations

With regard to idiom interpretation, the lexical status of each element of idiom such as word meanings, literal meaning, figurative meanings, etc., is part of the idiom's semantic representation (Gibbs 1990; Schweigert 1992 in Langlotz, 2006:40). The lexical meaning of word is based on contextual information (Gibbs 1990:428; Dobrovol'skij 1997:17 in Langlotz, 2006:40). Lexicalization directly correlates with the grammatical behavior of a structure becoming more and more characteristic (Bauer 1983; Moon 1998:2.3 in Langlotz, 2006:99) which (Barkema, 1996:135 in Langlotz, 2006:99) defines as follows:

The process of lexicalization is linguistic in nature: the application of general grammar rules to the expression becomes more and more subject to restrictions, with as a result limited flexibility as well as limited collocability and/or compositionality.

Lexical interpretation in this discussion means how to get the meaning of idioms from word for word of the sentence where idioms are uttered. First of all, discussing about relation between words and lexical items, Saeed (2004:55) calls the body of language information as dictionary or lexicon and semantic word as lexeme. The related vocabulary is lexeme and lexicon, the next will provide several definitions as given in dictionaries.

a. OALD8 describes:

- 1) A lexicon is all the words and phrases used in a particular language or subject, all the words and phrases used and known by a particular person or group of people.
- 2) A lexeme is a word or several words that have a meaning that is not expressed by any of its separate parts.

b. The online Oxford Dictionary (www.oxforddictionaries.com) also describes:

- 1) A lexicon is the vocabulary of a person, language, or branch of knowledge.
- 2) A lexeme is a basic lexical unit of a language consisting of one word or several words, the elements of which do not separately convey the meaning of the whole.

c. The Cambridge online dictionaries describes (dictionary.cambridge.org):

- 1) A lexicon is (a list of) all the words used in a particular language or subject, or a dictionary.
- 2) A lexeme is a unit of meaning in a language, consisting of a word or group of words.

Like the majority of dictionary definitions of the term, the general sources clearly show that dictionaries use basically the uniform description of lexicon and lexeme. The main importance is given to the fact that lexeme is a mind conceptual meaning of lexicon, the “lexicon” is a finite list (for any individual) of (more-or-less) fixed structural elements that may be combined (Brinton and Traugott, 2005:4), they (2005:9) further state the “lexicon is understood broadly as a finite list of stored forms and the possibilities for combining them”.

b. Lexical Problems with PV in OALD8

The limitation of OALD8 in mapping the total PVs used in English will make L2 learners hard to use and understand correctly. It becomes more complicated that OALD8 does not describe whether PVs meanings are literal or idiomatic. Side (1990:147) even goes on to criticize dictionaries in dealing with these structures arguing that they go wrong in defining PVs and he recommends

to use OALD which is good in this area. In contrast, Mantyla (2004) comments in her Ph.D. dissertation that the OALD may well serve the purpose when a L2 learner wants to find the meaning of an unfamiliar expression, but if OALD's aim is to affect L2 learners' production, this OALD does not provide enough tools. (Mantyla, 2004:45). She adds that it would be unrealistic to assume that even a native speaker would be familiar with all the interpretations, or that the OALD would be well-informed. However, it was somewhat surprising to note that several OALD alternatives were unrecognized even by the native speakers (Mantyla, 2004:171). It is true that OALD's primary task is not to teach language use, but surely there could have been space devoted in the foreword to the register and the restricted context and situations in which to use idiomatic expressions (Mantyla, 2004:180).

In the linguistics perspective, Mantyla (2004:180) also assumes that OALD does not mention the possibility of syntactic or lexical changes, nor do OALD give multiple meanings for any of the idiomatic expressions, or give any guidance as to their usage. In addition, Langlotz (2006:203) states that both the literal meaning and the idiomatic meaning are activated to refer to the context. He adds that to understand the idiomatic meaning, one to look at its literal meaning (Langlotz, 2006:45). Besides, Palmer (1988:226) states that the literal PVs cannot be clearly distinguished from the idiomatic ones and there is a range of meanings from the most literal (directional) to the most abstract, associated with most of the particles. But the term "idiomatic" is not a very clear one. Alternatively, the researcher decides to distinguish whether literal and idiomatic PVs is supported by PVs with literal meanings which sometimes consist of verb of motion whose particle indicates the direction of the motion (Palmer, 1988:224). All IPVs in HPDH1 and HPDH2 have been collected and are presented in Appendix B.

2.2.4 Contextual Variability of Idioms

Alan Cruse discusses in his book “*Meaning in Language*” (2000) about the contextual variability of word meaning where he (2000:105) further states that interpretation of a particular word form can vary so greatly from context to context. As in idiom variation, Langlotz (2006:179) asserts that idiom variants begin by distinguishing both formal and semantic variations. The formal variations are morphosyntactic, syntactic, lexical, meanwhile the semantic variation are such as polysemy (lexicalized), ambiguities (discursive), meaning adaptations (intensification, specification, etc.) (Moon 1998; Burger et. al, 1982:28–30; Burger, 1998a:1.3; Sabban, 1998 in Langlotz, 2006:179). Furthermore, like the majority of linguists’ definitions of the effects of context on the idiom comprehension process, Palmer (1976:92) states that the meaning of the word as wholly appearance in terms of the context in which it occurred. For instance, the meaning of verb combination can be so different from its lexical word. As in “*go out*” (OALD8, 2010:640).

- (1) The light goes out (stop shining/lighting).
- (2) He goes out with her parents (leave her house).
- (3) The information goes out (published).

Each examples have the same word combination but different meaning. Alternatively, OALD8 (2010:250) defines “context” as situations in which something happens or in which something is to be considered. This means that the context is any aspects around the speaker that is needed to make utterances understandable. According to Sperber and Wilson (1995:117) context is usually considered as “an extensive and multidimensional concept, which includes social, cognitive, cultural, linguistic, physical, and other non-linguistic context”. It means that context is any extra linguistic factor in which the speaker communicates with other people.

In the same vein, Levorato (1993) has studied the effects of context on the idiom comprehension process in children. In his test, he distinguishes Idioms question with or without a context, the idiom that is outside a context had both

literal and figurative meaning. Levorato (1993:107) chose a multiple-choice test since previous studies had presented the difficulties children have with explaining the meaning of a sentence. Levorato's (1993:108) results showed that idiomatic answers were chosen within the context more often than outside the context. The context in which an idiom is inserted seems to have an important part in learning idioms. As a result, the effects of context on the idiom comprehension process will be suitable as a tool of understanding idiom, so, in the current research, the researcher decides to use context as the other way to understand the possible meaning(s) of idioms in HPDH1 and HPDH2 movies dialogue. The next tool employed to understand the possible meaning of idiom is context of situation.

Context of situation is the situation in which text is uttered (Halliday and Hasan, 1985:6). Context of situation is the surrounding in which text explains (Halliday and Hasan, 1985:7). Context of situation is the environment in which text comes to life (Halliday, 1993:109). Context of situation is represented as a conceptual framework of three dimensions: Field, Tenor, and Mode. The field refers to the subject matter of the utterance of the character and what it is all about, tenor means the participants and their statuses, and mode is the way the message of the movie delivered to the audience (Halliday, 1993:110). One instance on how the context of situation, particularly the context of culture, is explored is an analysis by I Wayan Redinata (<http://ojs.unud.ac.id/>) of the utterances of the character in the kid movie "Dora the Explorer" entitled "To the three house" which address all children who like watching cartoon film. The dialogue will be illustrated as follow:

Dora	:	What's wrong mommy bagabaga?
Bugs	:	Owh? Dora? Boot? I need your help! I have ten bagabaga babies, but one is lost!
Dora	:	What sounds does a baby bagabaga make?
[Bug baby	:	Bagabaga...bagabaga...]
Dora	:	Right!
Boots	:	I know! The baby bug is behind the flower!
Dora	:	That is not the bagabaga baby!
Dora	:	Yeah... let's go to the big party at the tree house! Come on say with us! Lake, wall, tree

house! Lake, wall, tree house!

The dialogue above has what is named as PVs in the sentence “come on say with us” which refers to Dora asking someone to follow her word. The context of situation of the dialogue can be described as follows:

Table 2.2 Sample of context of situation in “Dora the Explorer” by I Wayan Redinata (<http://ojs.unud.ac.id/>)

Elements of Context	Descriptions of the Context of Situation
Field	Dora would find her friend Boot the monkey. When they have met one another, they walk around and heard mommy bagabaga asked for helping to find her child that she lost one of them. Then all the bagabaga have found and had to fly to the tree house for a big party that would be held there. Dora and Boot are invited but they didn't know how to get it. When we don't know how to find some place, we have to find it in a map. That is a message which is delivered in the situation. Finally they found the way how to get to the tree house that they have to pass the crocodile lake and stone wall to get to the tree house. On the way to the tree house Dora and Boot met many problems to get to the tree house. They met many of their friends in trouble then they helped them with happiness until at the end they reached the tree house and held a big party with their entire friends.
Tenor	There are always two participants in every discourse, speaker and hearer. The speaker is Dora and Boot, the utterances in the movie have many education meanings to the audiences especially for the children about colors, number, friendship, help one another, how to do something and etc. The hearers are all people around the world especially the children under 6 years old who interested in cartoon movie. They can get many new information and knowledge from the movie and it can teach about human life.
Mode	The messages of this movie are delivered in spoken language by all character in the movie they are Dora, Boot, Bagabaga, Pari bird, Isa, Beny, and the entire friends. The characteristic of the utterances are informative, educate and semi interactive. It is informative because many utterances in the movie tell the audiences about some information such as when

we lost the way we have to find out the way in the map. Next is educate because it shows the audiences about colors, numbers, help one another and etc. Then the last is semi interactive because the characters always ask many questions and help the audiences and give the audiences time to think how to help the character and decides to help them.

As a result, the possible meaning based on context of situation by using Hallidayan (Field, Tenor and Mode) elements should be “let’s say Lake, wall, tree house! Lake, wall, tree house! ”. Hence, the context of situation in the movie can be described. These three features of context of situation proposed by Halliday is the suitable theory applied in this thesis to describe the context of situation of the dialogue in HPDH Movies.

CHAPTER 3. RESEARCH DESIGN AND METHODOLOGY

3.1 Type of Research

Grix (2001:31) defines qualitative research as a research that deals more with interpreting the subjective experiences of the individuals being learned. The researcher of this project conducts such method because of the need to describe two things. First, how lexical interpretation denotes the aim of communication referring to the context included in the IPV utterances used in the HPDH dialogue. Second, how the context of the sentence and the context of the situation in the story of the movie explain the meaning of the utterances containing IPV.

3.2 Research Strategy

Since the thesis applies qualitative research, collecting books related to the theories of IPV is a must. Therefore, this research applies the strategy of bibliographical study to elaborate the data. Bibliography is the study of books as tangible object. It is used as a strategy to solve questions, which cannot be answered without bibliographical knowledge. The object of analysis deals with the textual data taken in the form of written text, which is basically transcribed from the selected dialogue of the movie. All PVs uttered which have idiomatic meaning will be discussed as the main part of the analysis of this research.

3.3 Data Collection

Initially, the researcher wants to use the original movie script of the HPDH which is the proprietary right of the producer Warner Bros. Picture. The most authentic data cannot be used under some considerations most especially violation of the proprietary right. As alternatives for the data, the researcher finds five written scripts from different sources www.subtitleseeker.com,

www.moviesubtitles.net, subtitlesbank.com, www.opensubtitles.org and then each of script is tested by comparing it with the dialogue in the movies. The results show the first, second, third and fourth movie scripts are not reliable because there are some miss-matches. For instance, the statement of “These are dark times, there is no denying. Our world has, perhaps,” should appear in scene 00:00:37 to 00:00:52, but the written script from www.subtitleseeker.com appears in scene 00:00:42 to 00:00:67 so this script is not reliable in this movie. Finally, the most reliable written script based data is the one signed by Emma Watson, Daniel Radcliffe, Rupert Grint, Alan Rickman, Ralph Fiennes and Bill Nighy obtained from www.moviesubtitles.org. It is, then, used as the representation of the dialogues during the movie from which different pairs of verbs and particles are collected based on linguistic theory about PVs. Then, in order to interpret the IPVs, this research also needs the other data used as the context of the sentence and the situation to strengthen the interpretation and the logical assumption of the idiomatic expressions. This thesis deals with IPVs uttered in the movies. Therefore, the data are sorted from the dialogue throughout the scripts.

3.4 Data Processing

The primary data in this research are the written scripts of HPDH movies taken from www.moviesubtitles.org. However only the data which encompasses PVs such as verb + preposition or adverb or both will be taken into account to make the data become more valid. To process data in this research, some steps such as collecting, selecting and labelling are needed.

1) Collecting the pieces of PVs uttered. For instance in the following dialogue in HPDH1 in scene 00:04:39 to 00:04:57 we can see what seems to be PV.

Voldemort	=	Severus... I was <i>beginning to</i> worry... you had lost your way...Come, we've saved you a seat...You bring news, I trust?
Severus	=	It will happen Saturday next, at nightfall. (www.moviesubtitles.org)

The verb “*beginning*” with preposition “*to*” qualify as PV but we know that “*to*” indicates to infinitive construction (to worry). Therefore, we cannot find PV *begin to*. This kinds of sentence will not be taken as primary data.

The following dialogue contains legitimate PV in scene 00:01:38 to 00:01:43.

Dudley's parent = *Come on, Dudley, hurry up.*
Dudley = I still don't understand...why we have to
leave.

(www.moviesubtitles.org)

The verbs “*come*” and “*hurry*” which are followed by preposition “*on*” and “*up*” qualify as PV. Therefore, *come on* and *hurry up* should be the primary data. Here the significant utterances that are considered to contain PVs in the dialogues are selected based on Linguistic theory of PVs as presented in chapter 2.

2) The PV contained in the utterances considered IPVs are filtered using OALD8. As OALD8 only lists the lexicons or base words, the researcher focuses on verb and particle combination then continues to find whether the verb pairs with certain particles (preposition, adverb or both). For example focusing on the verb “*catch*” in the sentence “Can't wait no time for cozy *catch up*” OALD8 will indicate that the verb “*catch*” may pair with the particle “*up*”. This clarifies that the PV contained in the sentence is “*catch up*”. This PV offers several different meanings from the basic meaning of the verb “*catch*” and preposition “*up*”, so it should be IPVs.

3) Next, the filtered IPVs are labelled using the following method to systematize the future data analysis.

Table 3.1 Labels of IPVs

Label	Meaning
IPV1.1	First IPV in HPDH part one
IPV1.n	Next IPVs in HPDH1 onwards.
IPV2.1	First IPV in HPDH part two
IPV2.n	Next IPVs in HPDH2 onwards.

n = Number of IPV

3.5 Data Analysis

In analyzing, Gray (2004:327) states that “analysis involves the process of breaking data down into smaller units to reveal their characteristic elements and structure”. In this thesis, the data are analyzed using descriptive and interpretative method. Gray (2004:327) says about descriptive method below:

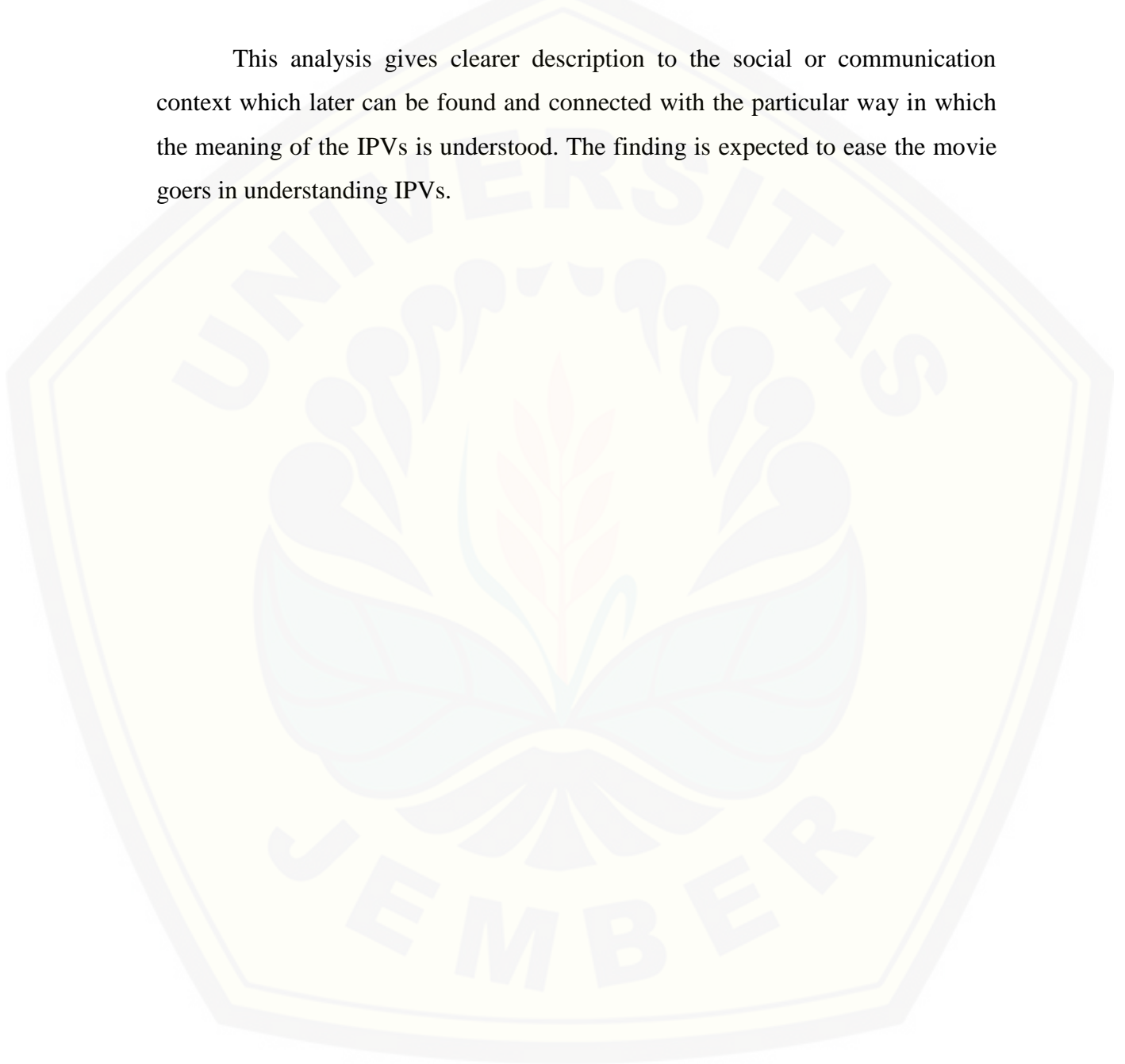
“descriptions can lay the basis for analysis, but we need to go beyond description: we want to interpret, to understand and to explain. Through analysis, however, we can also gain new insights into our data. Data can be broken down into their constituent parts, and connections made between these concepts, providing the basis for new descriptions”.

Meanwhile, according to Blaxter *et. al.* (2006:219), “interpretation is the process by which you put your own meaning on the data you have collected and analyzed, and compare that meaning with those advanced by others”. In this thesis, the researcher will give the interpretation of the IPVs based on the lexical interpretation and the contextual variability of idioms, some steps are needed to achieve the analysis.

- 1) The labeled IPVs are categorized using OALD8 such as transitive or intransitive or both.
- 2) The meaning of the IPVs in the written script are analyzed using lexical interpretation.

- 3) The best possible meaning of each IPVs based on contextual variability of idioms will then be decided.
- 4) Finally, logical assumptions that serve as the recommended meaning of the IPVs are structured. These will be the final outcome of the analysis.

This analysis gives clearer description to the social or communication context which later can be found and connected with the particular way in which the meaning of the IPVs is understood. The finding is expected to ease the movie goers in understanding IPVs.



CHAPTER 4. RESULTS AND DISCUSSION

4.1 Results

4.1.1 IPVs in HDPH 1 and HPDH2

a. Collecting

In this research, the researcher has found that there are 75 PVs in more than 132 scenes, including 88 times in HPDH1 and 44 times in HPDH2. The complete information about short dialogue and the time of the scene where the PVs uttered can be seen in Appendix A.4. The list includes PVs that are repeated in the same scene and situation which are counted as one PV, e.g. *hold on*. PV *hold on* is repeated three times in the same scene and situation. Let us observe the following scene in HPDH1 (02:09:56 → 02:11:33).

Harry Potter	=	Hermione. You're all right. We're safe. We're all safe.
Dobby	=	Harry Potter
Harry Potter	=	Dobby. Dobby. No, just-- <i>Hold on. Hold on</i> . Look, just <i>hold on</i> , okay? Hermione will have something. In your bag. Hermione? Hermione? , What is it? Help me.
Dobby	=	Such a beautiful place...to be with friends. Dobby is happy to be with his friend...Harry Potter.
Luna Lovegood	=	We should close his eyes. Don't you think? (www.moviesubtitles.org)

In the dialogue above, Harry Potter repeats a PV “*hold on*” three times, then this will be calculated as one PV. The following table shows the other PVs which are counted into one PV as in PV *hold on* above.

Table 4.1 PVs counted as one PV

No	PV	Repetition	Scene
1.	hold on	3	HPDH1 02:09:56 → 02:11:33
2.	jump on	3	HPDH1 01:20:03 → 01:22:06
3.	wait for	2	HPDH1 00:48:10 → 00:48:33
4.	lift up	2	HPDH1 00:48:10 → 00:48:33
5.	get off	2	HPDH1 00:48:10 → 00:48:33
6.	spit out	2	HPDH1 01:15:59 → 01:16:47

The list in the table 4.1 shows that the PVs are often used in the dialogue. All PVs here include 48 verbs and 17 particles as components of the formation of PVs. The particles *up*, *out*, *off* and *on* are the most frequent particles encountered in 75 PVs. There are 19 verbs that can be combined with particle *up*, 11 verbs with particle *out*, 8 verbs with particle *off*, and 7 verbs with particle *on*. The least productive particles are *down*, *back*, *away*, and *in*. These particles consist of adverb and preposition. The adverbs are *up*, *away*, *back*, *off*, *over*, *round*, *through*, and *down* and the prepositional particles are *for*, *of*, *to*, *in*, *on*, *at*, *after*, and *about*. The particle *out* can be adverb and also preposition.

There are 12 verbs which are combined with more than one particles. They are *give*, *go*, *hang*, *listen*, *put*, and *take* which are combined with two kinds of particle. The verbs *bring*, and *turn* are combined with three kinds of particle. The verbs which are combined with more than four kinds of particle are *come*, *get*, *keep*, and *look*. The following table shows the most frequent verbs and particles in the dialogue.

Table 4.2 Verbs appearing with some particles

No	Verb	Particles
1.	bring	out, down, back
2.	come	on, in, back, up, out, over, round, through
3.	get	out, in, off
4.	give	up, away
5.	go	back, on
6.	hang	about, on

7. take	up, off
8. turn	over, round, off
9. keep	out, away, on , up, off
10. look	for, at, away, after, out
11. take	up, off
12. turn	over, round, off

The table 4.2 above shows that some verbs are combined with different particles, such as *come*, *look*, and *keep*. Further, Langlotz (2006:274) states that

A salient form of lexical substitution consists in creating a synonym or antonym of the idiom's literal meaning to trigger a corresponding synonym or antonym of the idiomatic meaning. Technically, this works by replacing a constituent verb, adjective or preposition by a synonym or antonym.

Similar to Langlotz (2006) above, the verbs as the base form of PV have different lexical meaning when paired with different particles, e.g. one of the synonyms of the verb *come* is *arrive*. Here, *come* is combined with different particles, those are *on*, *in*, *back*, *up*, *out*, *over*, and *round*. When *come* is combined with *in* (HPDH1 in scene 01:48:12 → 01:49:44), the meaning of PV *come in* is to go inside. When it is combined with *back* (HPDH1 in scene 01:43:30 → 01:45:08), the meaning of PV *come back* is to return. When it is combined with *on* (HPDH2 in scene 00:20:14 → 00:22:45), the meaning of PV *come on* is to hurry. When it is combined with *up* (HPDH1 in scene 00:49:26 → 00:49:53), the meaning of PV *come up* is arise (OALD8, 2010:282). One particle can also be combined with different verbs, e.g. particle *off*. The particle *off* as an adverb means “away from a place or position” (OALD8, 2010:1018). Here, *off* can be combined with different verb. Those are *call*, *fall*, *get*, *hack*, *keep*, *pair*, *seal*, *send*, *take* and *turn*. When *off* is combined with *call* (HPDH2 in scene 01:04:07 → 01:04:54), the meaning of PV *call off* is to cancel (OALD8, 2010:201). When it is combined with *keep* (HPDH1 in scene 01:48:12 → 01:49:44), the meaning of PV *keep off* is to prevent someone from coming near (OALD8, 2010:817). When it is

combined with *get* (HPDH1 in scene 00:48:10 → 00:48:33), the meaning of PV *get off* is to leave (OALD8, 2010:628), etc.

b. Filtering

The aim of this step is to distinguish whether PVs are literal or idiomatic based on OALD8. Because, as the L2 learners of English, we usually look up dictionary when we want to find the information of the PVs. The dictionary which is used in this research is OALD8. The researcher has found there are 51 PVs in the movie with more than one meanings that indicate IPVs and 25 PVs with one meaning that indicate idioms.

The PVs which have one meaning indicate idiom and the inflexible object of the main verbs should be one of the characters of idiom called frozenness (Langlotz, 2006:4). Here we get four idioms uttered in the movies with PV *set on* in idiom “It sets my teeth on edge” (Spears, 2005:597) or “They've set the bloody place on fire!” (Spears, 2005:596), and the PV *keep on* in the idiom “Keep an eye on us” (Spears, 2005:367; Cacciari and Tabossi, 1993:253; Wright, 2006:61). The following table shows when those idioms uttered in the movies.

Table 4.3 Idioms with PV component

No	PV	Idiom	Appear
1.	keep on	keep an eye on us	HPDH2 in scene 00:30:41 → 00:31:06
2.	keep on	keep an eye on you	HPDH1 in scene 00:14:28 → 00:14:45
3.	set on	They have set the bloody place on fire!	HPDH2 in scene 01:00:22 → 01:02:00
4.	set on	It sets my teeth on edge	HPDH1 in scene 01:06:06 → 01:06:21

The table 4.3 above is similar with what Langlotz (2006:228) has summered idiom variation with base forms featuring the following constructional schemas: V + NP + PP. Those will be excluded in the further analysis. From 25 PVs which

have one meaning, only 2 PVs can be called as idioms. The other 23 PVs will be analyzed by using OALD8 that may indicate IPVs.

Finally, from all 132 uttered PVs consisting of 51 PVs with more than one meaning and 23 PVs with one meaning, the researcher has found that there are 46 uttered PVs in the movies that have idiomatic meaning based on OALD8, e.g. PV *put in* in the sentence “*Put your faith in me*” (HPDH2 in scene 01:39:35 → 01:40:14), and PV *give away* in the sentence “If she *gives us away*, we must swear to use ...” (HPDH2 in scene 00:11:28: → 00:11:42). All information of filtered IPVs can be clearly seen in Appendix B.

c. Labelling

The researcher maintains PVs which have idiomatic meaning to systemize further analysis. Here the aim is to label alphabetically all verbs in IPV uttered in each scene. Here is the labelling form:

Table 4.4 Labels of IPVs

Label	Description
IPV1.1	= Verb + particle which appears in scene 01:15:59 → 01:16:47 on HPDH 1
IPV2.1	= Verb + particle which appears in scene 00:08:23 → 00:08:46 on HPDH 2

The following example describes the aim of labelling in the first IPV, e.g. IPV1.1 which appears in scene 01:15:59 to 01:16:47 on HPDH1.

Ronald Weasley = The sword was stolen. Yeah, I'm still here. But you two *carry on*. Don't let me spoil the fun.
 Harry Potter = What's wrong?
 Ronald Weasley = Wrong? Nothing's wrong. Not according to you, anyway.

(www.moviesubtitles.org)

All IPVs uttered in the movies have been labelled based on the part (HPDH1 or HPDH2) and the time of the scene. It can be seen also in Appendix B. The following sub-chapter aims to describe the categories of IPV based on OALD8 such as transitive or intransitive or both. The meaning of the IPVs in the written script are analyzed using lexical interpretation, and the best possible meaning of each IPVs based on contextual variability of idioms will then be decided. Finally, logical assumptions that serve as the recommended meaning of the IPVs are structured. These will be the final outcome of the analysis.

4.2 Discussion

The limitation of OALD8 in mapping the total PVs used in English will make L2 learners find it hard to use and understand correctly. “The students’ ability to understand and use IPVs is, of course, heavily influenced by their knowledge of their own language” (Side, 1990:145). The alternative possible meanings of the individual words for each combination add to their complexity. In the majority of final data, IPVs contribute special other meanings which are not easy to recognize. “The main problem with IPV is gaining perception into the meaning of their particles and understanding why one particle is used and other is not, there are a confusing number of combinations of verb” (Side, 1990:144). In fact, the researcher cannot find in OALD8 the word combination of *look* paired with *away* so alternatively the researcher looks up the IPV *look away* from Longman Phrasal Verbs Dictionary (2000:317). As IPVs are usually ruled out by collocational restrictions, and we cannot give general rules regarding these restrictions (Palmer, 1988:226), e.g. *put around*, *see up*, *kick on*, etc. There are many problems in interpreting the IPVs lexically. But *look away* is often used in dialogue especially in the movie as representation of non-formal dialogue so we have to be careful about this problems. To sum up, the following can be said that IPVs create problem for L2 learner and OALD8 gives rather than general definition and description in the form and the meaning of IPVs.

All in all, the researcher tries to give the other solution in understanding IPVs based on lexical element and contextual variability such as sentential context

and context of situation to catch the possible meaning of IPVs uttered in HPDH dialogues as Langlotz (2006:26) describes that analyzability captures the fact that with some idioms elements of the idiomatic meaning can be distributed over the literal constituents. IPV has the same grammatical status as well as verb which becomes the base form of IPV. Let us observe the kinds of IPV in HPDH movies as follows.

4.2.1 Kinds of IPVs in HDPH1 and HPDH 2

IPVs have been categorized into transitive or intransitive or both. The function of PVs are similar with verbs which have transitive and intransitive combinations, (Brinton and Traugott, 2005:122; Cowie and Mackin, 1993:29; Wyatt, 2004:4; Side, 1990:145). Here the researcher distinguishes all IPVs based on the sentential context and the result shows that there are 26 intransitive IPVs and 20 transitive IPVs including 10 separable IPVs and 10 inseparable IPVs. Besides, all IPVs here are marked in *italiced-bold* type in sentential context and dialogue to distinguish from literal PVs.

a. Intransitive IPVs.

There are many verb + particle combinations that are intransitive (Palmer, 1988:223). There are some problems in identifying whether IPVs are transitive or intransitive, e.g. IPV2.18, in this IPV, the written script uses comma (,) after particle and it is followed by object and there are also some IPVs followed by PP or others. Let us observe all intransitive IPVs uttered in HPDH1 and HPDH2.

Table 4.5 Intransitive IPVs

No	Label	IPV	Sentential Context
1.	IPV1.1	carry on	The sword was stolen. Yeah, I'm still here. But you two carry on . Don't let me spoil the fun
2.	IPV1.2	catch up	All right. We'll have time for a cozy catch up later.
3.	IPV1.3	come on	Babbitty Rabbitty and the Cackling Stump. Come on , Babbitty Rabbitty.
4.	IPV2.3	come on	Oh, come on! Don't be sad on it, she's passed.
5.	IPV1.4	come round	Well, just keep talking about that little ball of light touching your heart. And she'll come round .
6.	IPV2.4	come through	We've got a couple more coming through .
7.	IPV1.6	find out	We have to keep it safe until we find out how to destroy it.
8.	IPV2.5	find out	Look inside him, Harry. Find out where he is, if you find him, we can find the snake. And we can end this!
9.	IPV2.10	give up	He did save our lives twice! Kept an eye on us on that mirror. That doesn't seem like someone who's given up! She's coming back.
10.	IPV2.11	give up	I'm not interested in what happened between you and your brother. I don't care that you've given up . I trusted the man I knew. We need to get into the castle tonight.
11.	IPV1.9	go on	Zip me up, will you? It seems silly, doesn't it, a wedding? Given everything that's going on .
12.	IPV1.10	go on	What's going on in there?
13.	IPV2.13	hack off	Albus told me. He also told me you'd likely be hacked off , if you ever found that I had it. But, ask yourself; Where would you be if I didn't?
14.	IPV1.11	hang about	Hello, beautiful. Well, don't hang about , snatch them.
15.	IPV1.12	hang on	I can't do that, Harry. Mad-Eye's orders. Hang on .
16.	IPV2.14	hold on	Hold on
17.	IPV1.13	hold on	Dobby. Dobby. No, just-- Hold on. Hold on . Look, just hold on , okay? Hermione will

			have something. In your bag. Hermione? Hermione? , What is it? Help me.
18.	IPV1.14	keep away	I don't know how it works, but Christmas morning I was sleeping in this little pub... keeping away from some Snatchers...and I heard it.
19.	IPV1.15	keep up	Come on, keep up . All together now. One, two, three. How's it looking at your end, boys? Brilliant.
20.	IPV1.17	look away	Bill, look away . I'm hideous.
21.	IPV1.22	shut up	Shut up!
22.	IPV2.18	stand down	Stand down , Neville.
23.	IPV1.24	sign up for	I thought you knew what you signed up for .
24.	IPV1.20	move out	Snatchers! Move out of the way. I told you. Get out.
25.	IPV1.26	turn round	This is Dolohov. I recognize him from the wanted posters. So, what we gonna do with you, hey? Kill us if it was turned round , wouldn't you?
26.	IPV1.27	watch out	Get him! Get him! Stop him! Watch out . Look out. This way

b. Transitive Separable and Inseparable IPVs

IPVs have transitive separable form which means that the object is inserted after the verb or before particle, and transitive inseparable one which means the object is inserted after particle (Wyatt, 2004:4; Side, 1990:145; Katalin, 2011:27). In addition, Side (1990:144) states that some transitive IPVs look identical to verbs followed by a PP.

- (1) They *run over* the bridge.
- (2) They *run over* the cat.

The *run over* in the example No. (1) means *to cross the bridge by running*. The combinations of *run over* here should be verb + PP and the *run over* in the example No. (2) means *to knock down and passed over*, the *run over* here should be IPV (Leech and Svartvik, 1975:264).

With regard to the descriptions above, the researcher has found that there are 10 transitive separable IPVs and 10 transitive inseparable IPVs. Here we get one example of transitive separable IPVs in IPV2.7 that refers to the sentential

context “I said I'll get you in, I didn't say anything about **getting** you **out**.” The following table shows the part of transitive separable and inseparable IPVs.

Table 4.6 Transitive separable IPVs

No	Label	IPV	Sentential Context
1.	IPV2.6	figure out	Well, we can't do that! We've got to plan, we've got to figure it out !
2.	IPV2.7	get out	I said I'll get you in, I didn't say anything about getting you out .
3.	IPV2.8	get out	Get the word out to Remus and the others that Harry is back.
4.	IPV2.9	get in	I said I'll get you in , I didn't say anything about getting you out.
5.	IPV2.12	give away	If she gives us away , we must swear to use that sword to slit our own throats. Understand?
6.	IPV2.16	keep away	Muggles think these things keep evil away . But they're wrong
7.	IPV2.17	put in	Harry Potter... is dead! From this day forth... you'll put your faith in me.
8.	IPV1.23	spit out	Look, if you've got something to say, don't be shy. Spit it out .
9.	IPV1.25	turn over	When you turned this place over . Don't deny it. You found a locket, am I right?
10.	IPV1.28	zip up	Zip me up , will you? It seems silly, doesn't it, a wedding? Given everything that's going on.

Here are the other categories that include transitive inseparable IPVs which mean the object is inserted after the particle(s).

Table 4.7 Transitive inseparable IPVs

No	Label	IPV	Sentential Context
1.	IPV2.1	bring back	To bring back loved ones from the dead.
2.	IPV2.2	call off	Might it not be more prudent to call off this attack?
3.	IPV1.5	end up	Imagine if something went wrong, and we ended up a scrawny, specky git forever.
4.	IPV1.7	get off	Get off me.
5.	IPV1.8	get off	Get off me.
6.	IPV2.15	keep out	You do realize, of course, we can't keep out

			You-Know-Who indefinitely.
7.	IPV1.16	keep off	Keep off the dirigible plums.
8.	IPV1.18	look after	I thought you were looking after the Prime Minister.
9.	IPV1.19	live up	Well then, I'm sorry, but I don't quite understand. What part of this isn't living up to your expectations?
10.	IPV1.21	put up	I don't know what's in there, but it'll put up a fight. The bit of Riddle that was in that diary tried to kill me.

The results show that there are IPVs which have both transitive and intransitive forms such as IPV2.16 as transitive separable IPV and IPV1.14 as intransitive IPV.

4.2.2 Lexical Meanings of IPVs

Lexicalization directly correlates with the grammatical behavior of a structure becoming more and more characteristic (Bauer 1983; Moon 1998:2.3 in Langlotz, 2006:99). The meanings of the IPVs in the written script are analyzed using lexical interpretation, as the meaning of IPVs does not appear to be the sum of the two (or three) parts (Side, 1990:144; Hook, 1981:5; Ghazala, 2006:133), and some IPVs have more than one meanings (Side, 1990:144; Palmer, 1988:226; Beaugrande and Heliel, 1994:144; Katalin, 2011:6). In this research, the researcher has found various meanings which have been categorized as follows.

a. Single-word Synonym IPVs

There are some IPVs can be changed into single-word synonym, let us observe the following description:

A normal preposition is used in the basic literal meaning of IPVs, whereas the adverb generally has a metaphorical or idiomatic meaning of IPVs, e.g. John *run up* a big bill does mean either John or the bill were literally moving up to a higher location, or John was literally running. The meaning of verb + adverb is often quite unpredictable. The IPVs can be expressed with a single-word verb of the same illocutionary force. Thus *run up* in the example above

can be paraphrased as the clearly transitive “*incur*” (Katalin, 2011:28).

According to Katalin (2011) above, there are some IPVs which can be changed into single-word verb (see also Langlotz, 2006:274) as in IPV2.4. The combination of verb “*come*” refers to *arise* and particle *through* refers to *finished* can be changed into single-word synonym *survive* (OALD8, 2010:284). But, there are also some IPVs which have more than one single-word synonym as in IPV2.1, the combination of verb “*bring*” refers to “*carry*” and adverb “*back*” refers to “*rear or the back part of something*” has various meaning based on different context. The IPV *Bring Back* here can be changed into single-word synonym *return* and *reintroduce* (OALD8, 2010:177), and there are some IPVs having synonym with the other IPVs as in IPV2.6. The combination of verb “*figure*” refers to “*character*” and particle “*out*” refers to “*away from the inside*”. OALD8 describes the meaning of The IPV *figure out* refers to *think about somebody/something until you understand them/it* or can be paraphrase into synonym *work out* (OALD8, 2010:551)., and in IPV2.13, the IPV *hack off* can be changed into a synonym *fed up* (OALD8, 2010:671). The following table shows the kinds of IPVs whose one of their meanings can be changed into single-word synonym.

Table 4.8 Single-word synonym IPVs

No	Label	IPV	Single-word Synonym
1.	IPV2.1	bring back	reintroduce, return
2.	IPV2.4	come through	survive
3.	IPV2.6	figure out	work out
4.	IPV1.7	get off	remove
5.	IPV2.12	give away	betray
6.	IPV1.9	go on	criticize
7.	IPV2.13	hack off	fed up
8.	IPV2.14	hold on	wait
9.	IPV2.17	put in	install
10.	IPV1.21	put up	display

If some of the IPVs can be understood and replaced by one word and when a substitute word can represent the real meaning of a word which is substituted, it will be called as lexical PVs, IPV2.14 and IPV2.7 in this case should be lexical PVs.

b. Verbal IPVs.

The verb as the base form of IPV sometimes gives more contribution to the meaning than the particle itself. The particle adds little to the communicative value of the verb (Side, 1990:146). Here the researcher calls this type of meaning based on OALD8 as verbal IPVs that represent some IPVs whose meanings are influenced by the verb itself, e.g. IPV1.6 that consists of the verb *find* and the particle *out* in the sentence “We have to keep it safe until we *find out* how to destroy it”. The verb *find* has 10 meanings in different sentences such as (1) by chance, (2) by searching, (3) by studying / thinking, (4) by experience / testing, (5) have opinion / feeling, (6) have / make available, (7) in unexpected situations, (8) reach, (9) exist / grow, (10) in court of law, (OALD8, 2010:554). And the particle *out* can be paraphrased as *away from the inside of a place or thing* (OALD8, 2010:1040). And the IPV *find out* here means (1) to get some information about something or somebody by asking, reading, etc (2) to discover that somebody has done something wrong (OALD8, 2010:555). The meaning No. (1) is close to the meaning *find* in the point No. (2) to find by searching. And the meaning of IPV No. (2) is close to the meaning *find* in the point No. (9) to exist or grow. The sentence “We have to keep it safe until we *find out* how to destroy it” can be paraphrased as “We have to keep it safe until we “(1) get some information, or (2) discover “how to destroy it” or “We have to keep it safe until we (2) find by searching, or (9) exist how to destroy it”. The various meanings of this IPV can be applied in this sentential contexts. Thus, L2 learner will be confused in choosing which meanings are the correct one. The following table shows some verbal IPVs.

Table 4.9 Verbal IPVs

No	Label	IPV	Sentential Context
1.	IPV1.3	come on	Babbitty Rabbitty and the Cackling Stump. Come on , Babbitty Rabbitty.
2.	IPV2.3	come on	Oh, come on! Don't be sad on it, she's passed.
3.	IPV1.4	come round	Well, just keep talking about that little ball of light touching your heart... And she'll come round .
4.	IPV1.5	end up	Imagine if something went wrong, and we ended up a scrawny, specky git forever.
5.	IPV1.6	find out	We have to keep it safe until we find out how to destroy it.
6.	IPV2.5	find out	Look inside him, Harry. Find out where he is, if you find him, we can find the snake. And we can end this!
7.	IPV1.15	keep up	Come on, keep up . All together now. One, two, three. How's it looking at your end, boys? Brilliant.
8.	IPV2.15	keep out	You do realize, of course, we can't keep out You-Know-Who indefinitely.
9.	IPV1.17	look away	Bill, look away . I'm hideous.
10.	IPV1.20	move out	Snatchers! Move out of the way. I told you. Get out.
11.	*IPV1.21	put up	I don't know what's in there, but it'll put up a fight. The bit of Riddle that was in that diary tried to kill me.
12.	IPV1.22	shut up	Shut up!
13.	IPV1.24	sign up for	I thought you knew what you signed up for .
14.	IPV1.27	watch out	Get him! Get him! Stop him! Watch out . Look out. This way.
15.	IPV1.28	zip up	Zip me up , will you? It seems silly, doesn't it, a wedding? Given everything that's going on.
16.	IPV1.12	hang on	Hang on , Harry.
17.	IPV1.13	hold on	Dobby. Dobby. No, just-- Hold on. Hold on . Look, just hold on , okay? Hermione will have something. In your bag. Hermione? Hermione? What is it? Help me.
18.	*IPV2.14	hold on	Hold on .

* No. 11 and 18 also belong to Single-word synonym types.

c. Particles IPVs.

Here we also get IPVs whose meanings come from particle. Some particle cases carry more weight of meaning than the verb. Let us observe the following description:

the particle is important to the meaning of the IPVs and in some particle cases carries more weight of meaning than the verb can be seen from a slightly more earthy example, if I tell somebody to *bog off*, that person is well aware that what I am saying has nothing to do with bogs and everything to do with beating a retreat. In other words, the main communicative function of this particular IPV is carried by the particle. Whatever verb I put before it merely conveys the depth of my feelings (or depravity) (Side, 1990:146).

According to Side (1990) above, here we also get some IPVs whose meanings come from their particle, as in IPV2.7 and IPV2.9. Both IPVs are uttered in “I said I’ll *get* you *in*, I didn’t say anything about *getting* you *out*”. The particle(s) in and out here plays an important role in interpreting those IPV. The IPV *get in* can be changed into entrance and IPV *get out* here means exit. As the adverb generally has a metaphorical or idiomatic meaning of PVs (Katalin, 2011:28), the other IPV consists of verb + adverb such as *get out*, *get in*, *bring back*. The following table shows IPVs whose points of the meanings derive from the particle.

Table 4.10 Particles IPVs

No	Label	IPV	Sentential Context
1.	*IPV2.1	bring back	To <i>bring back</i> loved ones from the dead.
2.	IPV2.2	call off	Might it not be more prudent to <i>call off</i> this attack?
3.	*IPV1.7	get off	<i>Get off</i> me.
4.	IPV1.8	get off	<i>Get off</i> me.
5.	IPV2.9	get in	I said I’ll <i>get</i> you <i>in</i> , I didn’t say anything about <i>getting</i> you out.
6.	IPV2.7	get out	I said I’ll get you in, I didn’t say anything about <i>getting</i> you <i>out</i> .
7.	IPV1.14	keep away	I don’t know how it works, but Christmas morning I was sleeping in this little pub... <i>Keeping away</i> from some Snatchers... And I

			heard it.
8.	IPV1.16	keep off	Keep off the dirigible plums.
9.	*IPV1.17	look away	Bill, look away . I'm hideous.

* No. 1 and * No. 3 also belong to Single-word synonym IPVs types and * No. 9 also belongs to verbal IPVs types.

d. Objective IPVs

When the verb-particle combination is idiomatic and transitive, the second element may precede the NP and follow it if the verb combination is not idiomatic (Palmer, 1988:227). The NP or the object of verb in transitive separable IPV is an important tool in distinguishing whether the PVs are idiomatic or not. Here we get some IPVs whose idiomatic meanings come from its object, e.g. IPV2.17. The PVs *put in* which has the synonym to install becomes IPV because this pair is interrupted with NP *faith* after its verb. The sentential context of “*put your faith in me*” as representation of PV which has direct and indirect object will not be idiomatic if it is changed into concrete noun, e.g. *put your bag in me*.

Similar to IPV2.17, the object of pronoun coming from IPV1.23, here we get the sentential context “Look, if you've got something to say, don't be shy. **Spit it out**”. The pronoun *it* here is the representation of *something to say*. The IPV *spit out* here is usually used in order to tell somebody to say something when they seem frightened or unwilling to speak (OALD8, 2010:1435). This IPV will be literal PV if the object is changed into concrete noun, e.g. “If you got tasteless candy, don't be shy. *Spit it out*”. The PV *spit out* here means *spiting the candy*. Some similar IPVs can be seen in the following table.

Table 4.11 Objective IPVs

No	Label	IPV	Sentential Context
1.	IPV2.8	get out	Get the word out to Remus and the others that Harry is back.
2.	IPV2.16	keep away	Muggles think these things keep evil away . But they're wrong
3.	*IPV2.17	put in	Harry Potter is dead! From this day forth... You'll put your faith in me.
4.	IPV1.23	spit out	Look, if you've got something to say, don't be

		shy. <i>Spit it out.</i>
5. IPV1.25	turn over	When you <i>turned</i> this place <i>over</i> . Don't deny it. You found a locket, am I right?

* No. 3 also belongs to Single-word synonym types.

e. Contrastive IPVs

There are some IPVs whose component are contrasted from their component and particle, e.g. *fallen out* can be contrasted with *fallen in* love (Side, 1990:149). Here the IPV2.7 is contrasted with IPV2.9 in the sentence “I said I'll *get* you *in*, I didn't say anything about *getting* you *out*”. The IPV2.18 can be contrasted from its combination. The combination of verb “*stand*” referring to “*to be on your feet; to be upright*” and particle “*down*” referring to “*to or at a lower place or position*” should be ambiguous. And the meaning of this IPV is *leaving a job or position*. How can the verb *stand* means *to be upright* be combined with particle *down* meaning *a lower position* refers to *leave position*? The IPV *stand down* may be contrasted with *stand-up* that refers to *be on your feet* (OALD8, 2010:1453).

f. Opaque IPVs

There are some IPVs whose meanings cannot be predicted from both verbs and particles. The possible use of IPV would be simply for those combinations that are totally opaque (non-transparent). In other words whose meanings cannot be inferred from the meanings of the individual words (Palmer, 1988:226-227). Here we get some IPVs whose meanings cannot be concluded from their individual elements, e.g. IPV2.11 in the sentential context “I'm not interested in what happened between you and your brother. I don't care that you've *given up*. I trusted the man I knew”. The IPV *give up* refers to *stop trying to do something* (OALD8, 2010:633), meanwhile the verb *give* refers to “contribute” and particle “*up*” refers to “in a higher position”. Both of the basic meanings of each component have no relation with the meaning of this IPV. The following table shows the unpredictable meanings of IPVs from each component.

Table 4.12 Opaque IPVs

No	Label	IPV	Sentential Context
1.	*IPV2.4	come through	We've got a couple more <i>coming through</i> .
2.	IPV1.1	carry on	The sword was stolen. Yeah, I'm still here. But you two <i>carry on</i> . Don't let me spoil the fun.
3.	IPV1.2	catch up	All right. We'll have time for a cozy <i>catch up</i> later.
4.	*IPV2.6	figure out	Well, we can't do that! We've got to plan, we've got to <i>figure it out</i> !
5.	IPV2.10	give up	He did save our lives twice! Kept an eye on us on that mirror. That doesn't seem like someone who's <i>given up</i> ! She's coming back.
6.	IPV2.11	give up	I'm not interested in what happened between you and your brother. I don't care that you've <i>given up</i> . I trusted the man I knew. We need to get into the castle tonight.
7.	*IPV2.12	give away	If she <i>gives us away</i> , we must swear to use that sword to slit our own throats. Understand?
8.	*IPV1.9	go on	Zip me up, will you? It seems silly, doesn't it, a wedding? Given everything that's <i>going on</i> .
9.	IPV1.10	go on	What's <i>going on</i> in there?
10.	*IPV2.13	hack off	Albus told me. He also told me you'd likely be <i>hacked off</i> , if you ever found that I had it. But, ask yourself; Where would you be if I didn't?
11.	IPV1.11	hang about	Hello, beautiful. Well, don't <i>hang about</i> , snatch them.
12.	IPV1.18	look after	I thought you were <i>looking after</i> the Prime Minister.
13.	IPV1.19	live up	Well then, I'm sorry, but I don't quite understand. What part of this isn't <i>living up</i> to your expectations?
14.	*IPV1.25	turn over	When you <i>turned</i> this place <i>over</i> . Don't deny it. You found a locket, am I right?
15.	IPV1.26	turn round	This is Dolohov. I recognize him from the wanted posters. So, what we gonna do with you, hey? Kill us if it was <i>turned round</i> ,

wouldn't you?

* No. 1, 4, 7, 8, and 10 also belong to Single-word synonym types and * No. 14 also belongs to objective types.

4.2.3 Logical interpretations of IPVs

a. Logical Assumptions

The logical assumptions are the recommended meaning of the IPVs from its various meanings in OALD8 paired with context of situation. These will be the final outcome of the analysis. Here we get some types of IPVs inspired by lexical categorization such as single-word synonym, verbal IPVs, particle IPVs, contrastive IPVs, and opaque IPVs. All types here are based on the IPVs utterance in this movie and those IPVs may have different types in other contexts. Let us observe the following analysis with the sample of each types.

1) Single-word Synonym IPVs

One IPVs that can be replace with single-word synonym is IPV1.7. Let us observe the following dialogue when this IPV appears.

Mundungus Fletcher	=	<i>Get off.</i>
Dobby	=	Harry Potter, so long it's been.
Mundungus Fletcher	=	<i>Get off</i> me.
Kreacher	=	As requested, Kreacher has returned with the thief...

(www.moviesubtitles.org)

The IPV *get off* here has various meanings in OALD8 (2010:628) such as:

- (1) Used especially to tell somebody to stop touching you or another person.
- (2) To leave a place or start a journey; to help somebody do this.
- (3) To fall asleep; to make somebody do this.

The meaning No. (1) can be changed into single-word synonym “remove” (Olson, 2013:85). To make sure that this synonym is relevant to this IPV, let us observe the situation when this dialogue happens.

Table 4.13 Contextual analysis of IPV1.7

Elements of Context	Descriptions of the Context of Situation
The field	After changing, they go to a small coffee shop to discuss their plans, when they are ambushed by Death Eaters again, disguised as city workers. The trio subdue Antonin Dolohov and Thorfinn Rowle in a brief but violent skirmish and proceed to wipe their memories after Ron suggests killing them for what they did to Moody. The trio go into hiding at 12 Grimmauld Place. There, they discover the identity of R.A.B, the mysterious person who has allegedly stolen the real locket of Slytherin that Voldemort has turned into a Horcrux. As it turns out, R.A.B. is actually Sirius Black's little brother, Regulus Arcturus Black. Kreacher, the Black's house-elf, tells Harry, Hermione, and Ron that the real locket has been in the house, but that it has been stolen by Mundungus Fletcher. Harry orders Kreacher to find Mundungus and bring him back. Next, Kreacher and Dobby return with Mundungus, who reveals that he has given the locket to Dolores Umbridge (harrypotter.wikia.com).
Tenor	There are five participants in this discussion. Mundungus Fletcher as the speaker and the hearer are Harry Potter, Hermione Granger, Ron Weasley, Kreacher and Dobby.
Mode	The messages of this movie are delivered from Mundungus Fletcher about removing Kreacher's hand from his eyes.

This table is taken from Appendix C Table C.17.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to "*removing Kreacher's hand from his eyes*". Therefore, the possible meaning of this IPV1.7 in the sentential context "*get off me*" should be "*stop touching me*" or "*remove your hand from me*". This analysis can also be applied to the other IPVs as in table 4.8 (single-word synonym). The complete dialogue of the IPVs whose one of their meanings can be replaced into single-word synonym can be clearly seen in Appendix B, and all contextual variabilities of IPVs including field, tenor, and mode can be clearly seen in Appendix C.

2) Verbal IPVs

One of verbal IPVs is IPV1.28. Let us observe the following dialogue when this IPV is uttered.

- Ginny Weasley = *Zip me up*, will you? It seems silly, doesn't it, a wedding? Given everything that's going on.
- Harry Potter = Maybe that's the best reason to have it...because of everything that's going on.
(www.moviesubtitles.org)

This dialogue has what is named as IPV in sentence “*Zip me up*, will you?”, the combination of verb “zip” refers to “to fasten clothes, bags, etc. with a zip or zipper” and particle “up” refers to “towards or in a higher position” therefore IPV *zip up* means “fastened with a zip or zipper of clothing, a bag, etc”. To make sure that this IPV’s meaning derives from its verb, let us observe the context of situation when this IPV is uttered.

Table 4.14 Contextual analysis of IPV1.28*

Elements of Context	Descriptions of the Context of Situation
The field	The next morning, Harry read the newspaper in the kitchen when Ginny came and asked him to zip her cloth up. Rufus Scrimgeour arrives and meets with Harry, Ron, and Hermione, revealing that Albus Dumbledore has left them several possessions in his will. To Ron, he has left his Deluminator, a device used to remove and collect light. Dumbledore has left Hermione his copy of <i>The Tales of Beedle the Bard</i> , a children's story book. To Harry, he has left the Golden Snitch that Harry had caught in his first Quidditch match. It was also intended for the Sword of Gryffindor to be left in Harry's possession, but it is missing and not eligible to give away anyway (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. Ginny Weasley as the speaker and Harry Potter as the hearer.
Mode	The messages of this movie are delivered from Ginny about asking Harry to fastening her clothes.

* This table is taken from Appendix C Table C.46.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*asking Harry to fastening her clothes*”. Therefore, the possible meaning of this IPV1.28 in the sentential context “*Zip me up, will you?*” should be “*Fasten my clothes, will you?*” This analysis can also be applied to the other IPVs whose meanings can be derived from their verb as in table 4.9 (Verbal IPVs). The complete dialogue of the verbal IPVs can be clearly seen in Appendix B, and all contextual variabilities of IPVs including field, tenor, and mode can be clearly seen in Appendix C.

3) Particle IPVs

One of the particle IPVs in this movie is IPV2.7. Let us observe the dialogue when this IPV is uttered.

Harry Potter	= We had deal, Griphook! The cup for the sword!
Goblin	= I said I'll get you in, I didn't say anything about getting you out .
	(www.moviesubtitles.org)

The dialogue above has what is named as IPV in the sentence “I said I'll get you in, I didn't say anything about *getting you out*”. The IPV *get out* here has various meanings in OALD8 (2010:629) such as;

- (1) To say something with difficulty.
- (2) To avoid a responsibility or duty.
- (3) To stop having a particular habit.

To catch the possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table 4.15 Contextual analysis of IPV2.7*

Elements of Context	Descriptions of the Context of Situation
The field	With Harry and Griphook under the Invisibility Cloak, Hermione disguised as Bellatrix and Ron as a foreign wizard with bushy facial hair, the trio and Griphook Apparate to Gringotts. During the first phase of the mission, Harry and Ron are forced to use the Imperius Curse on Bogrod to cover up Hermione's unsuccessful impersonation of Bellatrix. They manage to get into the vault despite their disguises being removed by The Thief's Downfall and find Helga Hufflepuff's Cup, the Horcrux, but set off the Geminiocurse, causing everything they touch to multiply exponentially. Griphook takes the sword from them after they get the cup, saying that he never said he would help them get out, but only in. He flees the vault and calls security; the trio are almost crushed by the gold and captured, but Hermione gets them to jump on the back of a dragon kept as a security measure. Setting the dragon free, it wreaks havoc as it kills several goblins, including Bogrod, who is still under the control of Ron's Imperius Curse. The dragon crashes through the roof and flies off with the trio on its back. After jumping off the dragon into a lake, Harry has a vision of Voldemort furiously killing Griphook and many other Gringotts employees and personnel at Malfoy Manor for allowing his Horcrux to get stolen. Choosing to keep Nagini by his side, he summons his followers and orders them to invade Hogwarts to ensure the Horcrux he has hidden there is still safe (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. Goblin as the speaker and Harry as the hearer.
Mode	The messages of this movie are delivered from Goblin about not saying the way how to escape from the building.

* This table is taken from Appendix C Table C.13.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to *“not saying the way how to escape from the building”*. Therefore, the possible meaning of IPV *get out* based on OALD8 in the sentential

context “I said I'll get you in, I didn't say anything about *getting you out*” should be No. (2) “To avoid a responsibility or duty” or can be paraphrased to “*Exit from the building*”. This analysis can also be applied to the other IPVs whose meanings coming from their particle such as in table 4.10 (Particle IPVs). The complete dialogue of the particle IPVs can be clearly seen in Appendix B, and all contextual variabilities of IPVs including field, tenor, and mode can be clearly seen in Appendix C.

4) Objective IPVs

One of the objective IPVs is IPV2.17. Let us observe the following dialogue when this IPV is uttered.

Lord Voldemort = Harry Potter is dead! From this day forth... You'll *put* your faith *in* me. Harry Potter is dead! And now it's the time to declare yourself. Come forward and join us or die!

(www.moviesubtitles.org)

The IPV *put in* in the sentential context “You'll *put your faith in me*” has various meaning in OALD8 (2010:1194) such as;

- (1) To fix equipment or furniture into position so that it can be used SYN install.
- (2) To spend a lot of time or make a lot of effort doing.
- (3) To officially make a claim, request, etc.

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table 4.16 Contextual analysis of IPV2.17*

Elements of Context	Descriptions of the Context of Situation
The field	Harry, in shock, now knows what he has to do: to give up his life so that Voldemort can finally be killed. He tells Ron and Hermione that he is going to the Forbidden Forest to their dismay. Hermione sobbingly insists that Harry let her go with him, but Harry refuses, reminding them that they have to kill Nagini, the only other Horcrux left. After a tearful goodbye, Harry walks to the Forest. He digs the Golden Snitch out from his pocket, and as he tells the Snitch, "I am ready to die," the inscription on the Snitch "I open at the close" reappears, and the Snitch opens up, allowing Harry to realize what the inscription means. Inside the Snitch is the Resurrection Stone that he uses to call back his parents, Remus, and Sirius. They provide him with emotional support before Harry walks to his demise, knowing from Sirius that dying is "quicker than falling asleep". As he finishes conversing with his parents, his godfather, and Lupin and is ready to go on, he drops the stone onto the forest floor to ensure it becomes lost forever. Harry finds Voldemort and the Death Eaters waiting for him in the middle of the forest, having captured Rubeus Hagrid, who yells for him to run. Harry stands still and closes his eyes as Voldemort slowly raises the Elder Wand and fires the Killing Curse at Harry (harrypotter.wikia.com).
Tenor	There are many participants in this discussion. Voldemort as the speaker and the other as the hearer
Mode	The messages of this movie are delivered from Voldemort about giving their conviction to him.

* This table is taken from Appendix C Table C.37.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to "*giving their conviction to him*". Therefore, the possible meaning of IPV *put in* based on OALD8 in the sentential context "Put your faith in me" should be No. (2) "to spend a lot of time or make a lot of effort doing" or can be paraphrased to "Give me your conviction". This analysis can also be

applied to the other IPVs whose meanings come from their object such as in table 4.11 (Objective IPVs). The complete dialogue of the objective IPVs can be clearly seen in Appendix B, and all contextual variabilities of IPVs including field, tenor, and mode can be clearly seen in Appendix C.

5) Contrastive IPVs

One of contrastive IPVs is IPV2.18. Let us observe the following dialogue when this IPV is uttered.

Lord Voldemort = Well, Neville, I'm sure we can find a place for you in our rank.
 Neville Longbottom = Neville Longbottom. [Death Eaters laugh]
 Bellatrix Lestrange = Ha-ha!
 Lord Voldemort = Well, Neville, I'm sure we can find a place for you in our ranks.
 Neville Longbottom = I'd like to say something.
 Lord Voldemort = Well, Neville, I'm sure we'd all be fascinated to hear what you have to say.
 Neville Longbottom = It doesn't matter that Harry's gone.
 Seamus Finnigan = ***Stand down***, Neville.
 Neville Longbottom = People die every day. Friends, family. Yeah, we lost Harry tonight. But he's still with us, in here.

(www.moviesubtitles.org)

The IPV *stand down* in the sentential context “*Stand down*, Neville” has various meaning in OALD8 (2010:1453) such as;

- (1) To leave a job or position.
- (2) (of a witness) To leave the witness box or stand in court after giving evidence.

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table 4.17 Contextual analysis of IPV2.18*

Elements of Context	Descriptions of the Context of Situation
The field	<p>Harry re-awakens in the Forest, but plays dead to fool Voldemort. Narcissa Malfoy bends down to him and checks his pulse to find him alive. She covertly asks if Draco is still alive, to which Harry confirms by nodding slightly. Knowing all that she needs to know, Narcissa lies to the Death Eaters that Harry is dead. Voldemort and the Death Eaters march back to the castle with Hagrid tearfully carrying Harry in his arms. Voldemort triumphantly declares Harry's death to the castle, causing Ginny to start screaming in heartbreak and disbelief, only to be held back by Arthur Weasley as she attempts to run over to 'Harry's dead body'. She keeps struggling until Voldemort keeps her and everyone else back with a wave of his wand. He announces to them that the time has come for them to either join him or die. Against his better judgment, Draco emerges from the other Hogwarts members to be with his parents and Voldemort gives him a congratulatory hug. Neville steps forward and after enduring some taunting from Voldemort, he declares that they are not finished. He said they may have lost Harry, Fred, Remus, Tonks, and many others, but they died fighting for liberty and justice. He also surmised that they still carried those they love in their hearts which is the reason enough to keep fighting to the end. Proving himself a true Gryffindor, Neville pulls the Sword of Gryffindor out of the Sorting Hat, which he has found in the rubble of the castle. At that moment, Harry jumps out of Hagrid's arms and reveals himself to everyone around him that he is still alive, to the great relief of his friends and allies. Voldemort, totally thunderstruck, is furious that he has failed again to kill Harry and fires more curses at Harry, who runs to join the others back in the castle. Many Death Eaters quickly realize Voldemort's failure will mark a turn in the tide, so they choose to Disparate while Narcissa and Draco retreat on foot across the Viaduct Bridge. Bellatrix angrily urges Lucius to help the Death Eaters but after all that has happened, Lucius chooses to abandon the Death Eaters. As the remaining Death Eaters initiate one final stand against the defenders of Hogwarts, Lucius takes one last look at the</p>

	castle, his old comrades and his former master, and runs to catch up with his family (harrypotter.wikia.com).
Tenor	There are many participants in this discussion. Seamus Finnigan as the speaker and other as the hearer.
Mode	The messages of this movie are delivered from Seamus Finnigan to Neville about leaving his position and come back.

* This table is taken from Appendix C Table C.40.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*leaving his position and come back*”. Therefore, the possible meaning of IPV *stand down* based on OALD8 in the sentential context “*Stand down, Neville*” should be No. (1) “To leave a job or position” or can be paraphrased to “leave your position, Neville”.

6) Opaque IPVs

One of verbal IPVs is IPV1.2. Let us observe the following dialogue when this IPV is uttered.

Bill Weasley	= Owe it all to a werewolf... name of Greyback... Hope to repay the favor one day...
Fleur	= You're still beautiful to me, William.
Remus Lupin	= Just remember, Fleur... Bill takes his steaks on the raw side now.
Tonks	= My husband, the joker... By the way, wait till you hear the news... Remus and I--
Mad eyes	= All right. We'll have time for a cozy <i>catch up</i> later... We've to get the hell out of here... And soon... Potter, you're underage, which means... you've still got the Trace on you.
Harry Potter	= What's the Trace?
Mad eyes	= If You sneeze, the Ministry will know... who wipes your nose.

(www.moviesubtitles.org)

The IPV *catch up* in the sentential context “All right. We’ll have time for a cozy *catch up* later” has various meaning in (OALD8, 2010:221) such as;

- (1) To spend extra time doing something because you have not done it earlier.
- (2) To find out about things that have happened.
- (3) To reach somebody who is ahead by going faster.

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table 4.18 Contextual analysis of IPV1.2*

Elements of Context	Descriptions of the Context of Situation
The field	Days later, several members of the Order of the Phoenix arrive at the Dursleys' to move Harry to the Burrow. Alastor Moody informs Harry that since they cannot Apparate or use the Floo network without alerting the Ministry of Magic, they must fly to the Burrow. The Order, including Ron, Hermione, and Fred and George Weasley volunteer to take Polyjuice Potion in order to disguise themselves as Harry so as to confuse the Death Eaters during the flight. Prior to leaving with Hagrid aboard Sirius Black's motorbike, Harry releases Hedwig to meet them at the Burrow (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. In this case, the speaker is Mad Eyes and the hearer is Bill Weasley, Fleur, Remus Lupin, Tonks, Harry Potter and others.
Mode	The messages of this movie are delivered from Mad Eyes as speaker and the other as the hearer. It tells the audiences about some information to prepare their selves in a hurry.

* This table is taken from Appendix C Table C.4.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*prepare their selves in a hurry*”. Therefore, the possible meaning of this IPV1.2 in the sentential context “All right. We’ll have time for a cozy catch up later” should be No. (1) “To spend extra time doing something because you have not done it earlier” or can be paraphrased as “We will have spending extra time later”. This analysis can also be applied to the other IPV as in table 4.12 (Opaque IPV). The complete dialogue of the opaque IPVs can be

clearly seen in Appendix B, and all contextual variabilities of IPVs including field, tenor, and mode can be clearly seen in Appendix C.

Finally, the researcher sums up that there are 46 uttered IPVs consisting of 28 IPVs in HPDH1 and 18 IPVs in HPDH2. Of all the IPVs there are 26 intransitive IPVs and 20 Transitive IPVs including 10 separable IPVs and 10 inseparable IPVs. There are some types of IPVs which can be derived from their lexical interpretation analysis such as “10 single-word synonym IPVs”, “18 verbal IPVs”, “9 particles IPVs”, “5 objective IPVs”, and “15 opaque IPVs”. The lists include 12 IPVs which have two types such as IPV1.17 which has verbal and particle IPVs types. It is followed by IPV1.21 and IPV2.14 which may belong to both single-word synonym and verbal IPVs types. IPV2.1 and IPV1.7 can be single-word synonym and particle IPVs. IPV2.17 ambiguously is single-word synonym and as well as objective IPVs. IPV1.25 is both objective and opaque IPVs. Lastly, IPV2.4, IPV2.6, IPV2.12, IPV1.9, IPV2.13 are members of single-word synonym and opaque IPVs.

CHAPTER 5. CONCLUSION

IPVs are a unique and fixed part of the English language, and also the spirit of language. They are frequently used in daily life of native English speakers. The use of IPVs in the HPDH movies represent the unique interaction between texts and their interpretations; between spoken language by representations of native speakers of English and learners of English coming from different language background. There are so many kinds of IPVs and L2 learners must look up dictionary to understand the possible meaning of IPVs although dictionary only gives general definition of the PV. Side (1990:147) even goes on to criticize dictionaries in dealing with these structures arguing that they go wrong in defining PVs and he recommends to use OALD which is good in this area. The problems of L2 learners arise from miss interpreting IPVs. They usually use their logical assumption in choosing which meaning is possible.

The surplus of the movie helps L2 learner in understanding IPV without opening dictionary. Those HPDH movies were chosen because those movies were made based on the seventh and the final novel of Harry Potter series, written by British author J. K. Rowling. The book was released on 21 July 2007 by Bloomsbury Publishing in UK (harrypotter.wikia.com). The movie was taken because L2 learners generally prefer watching movies to reading novels. L2 learners spend less time watching the movie than reading novel as the novel is very thick and it consists of more than 593 pages. Those movies are not only for entertainment but also for a strategy to learn English individually, especially to learn IPVs. Then, as the novel used complicated sentences which are hard to understand, the movie is the better choice. “When we cannot understand the dialogue, the visualization will help us to understand such as body movement and facial expression” (Manik, Sudarsono, and Rosnija, 2013:3).

However, it is not possible that the use of some IPVs still requires technical approach to finally disclose the real meaning. The approach includes a careful study of multiple meanings of the IPVs accompanied by the full understanding of the context when the IPVs are uttered. This research is started with mapping the types of IPVs in proceeded to their lexical interpretations. After closely examining the movies with constant reference to the best movie subtitles the researcher can finally report that there are five types of IPVs including single-word synonym IPVs, verbal IPVs, particles IPVs, objective IPVs, and opaque IPVs.

As expected, having multiple meaning of the IPVs after OALD8 consultation further clarification of the reading of the context, this research promotes the use of contextual analysis before deciding the best interpretation of the IPVs. The application of Hallidayan contextual analysis is limited to the background knowledge of the researcher based on visualization of the movie such as body movement and facial expression. But, the contextual analysis cannot catch all of the substances of speakers' utterances especially when they are telling stories. However, the miss-matches of contextual analysis and OALD8 will clearly confuse the researcher who represents L2 learners of English as a Foreign Language.

Arriving at the very end of the conclusion, it is important to review some problems deserving more attention. First, the dependence on dictionary as the last resort for the viewers of HPDH movies most especially those learning EFL still needs further critical reevaluation of the centrality of the dictionary itself as the ultimate source for lexical reference. Secondly, the linguistic backgrounds of the viewers contribute great deal of consideration to dig deeper the relevance of L1 system and socio-cultural constructs in facilitating their judgment of the contextual understanding to obtain the best logical interpretation of some idiomatic (problematic) phrasal verbs. Lastly, movies as medium of learning should best be justified by the complexity of the content to the current level of readiness of the learners so that self-study can yield the best possible impact to the success of the learning process.

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APPENDIX A. Verb + Particle Uttered in HPDH1 and HPDH2

All text dialogues here are the written script from www.moviesubtitles.org based on the real dialogue in the movies, verb + particle combinations in the dialogue are marked in *italiced-bold* type to distinguish from the original manuscripts.

A.1 Verb + Prepositional Phrase

1. break

Dialogue HPDH2 in scene 00:23:40 → 00:23:54.

Harry Potter = He knows. You-Know-Who. He knows we *broke into* Gringotts. He knows what we took, and he knows we're hunting Horcruxes.

Hermione Granger = How is it you know?

Harry Potter = I saw him.

Hermione Granger = You let him in? Harry, you can't do that!

Harry Potter = Hermione, I can't always help it! Well, maybe I can. I don't know!

2. get

1) get into

a) get into

Dialogue HPDH2 in scene 00:04:50 → 00:05:11.

Goblin = There are more than a few curious things in the vaults at Gringotts.

Harry Potter = And in Madam Lestrangle's vault as well?

Goblin = Perhaps.

Harry Potter = I need to *get into* Gringotts. Into one of the vaults.

b) get into

Dialogue HPDH2 in scene 00:28:15 → 00:28:26.

Hermione Granger = Do you hear from the others much? From the Order?

Aberforth D = The Order's finished. You-Know-Who's won. Anyone who says otherwise is killing themselves.

Harry Potter = We need to *get into* Hogwarts, tonight. Dumbledore gave us a job to do.

c) get into

Dialogue HPDH2 in scene 00:29:39 → 00:30:07.

Aberforth D = Keep secrets, you tell me?

Harry Potter = I trusted him.

Aberforth D = That's a boy's answer. A boy who goes chasing Horcruxes on the word of a man who wouldn't even tell you where to

start. You're lying! Not just to me, it doesn't matter, but to yourself as well. That's what a fool does. You don't strike me as a fool, Harry Potter. So, I'll ask you again, there must be a reason.

Harry Potter = I'm not interested in what happened between you and your brother. I don't care that you've given up. I trusted the man I knew. We need to *get into* the castle tonight.

d) get into

Dialogue HPDH1 in scene 02:06:47 → 02:07:35.

Bellatrix L = I'm only going to ask you once more, Goblin. Think very, very carefully before you answer.

Goblin = I don't know.

Bellatrix L = You don't know? Why weren't you doing your job? Who *got into* my vault? Who stole it? Who stole it? Well?

Goblin = When I was last in your vault, the sword was there.

Bellatrix L = Oh, well then, perhaps it just walked out on its own then.

Goblin = There is no place safer than Gringotts.

Bellatrix L = Liar! Consider yourself lucky, Goblin.

2) get off

Dialogue HPDH1 in scene 00:40:10 → 00:41:06.

Hermione Granger = We didn't celebrate your birthday, Harry. Ginny and I, we prepared a cake. We were going to bring it out at the end of the wedding.

Harry Potter = I appreciate the thought, but given the fact that we were almost killed by a couple of Death Eaters a few minutes ago.

Hermione Granger = Right. Perspective.

Ron Weasley = We need to *get off* the streets, get somewhere safe.

3. put

1) put in

Dialogue HPDH1 in scene 02:04:53 → 02:05:52.

Luna Lovegood = You're bleeding, Harry. That's a curious thing to keep in your sock.

Harry Potter = Help us. [talk to the mirror]

Ronald Weasley = Let her go.

Snatcher = Shut up. Get back. You, Goblin, come with me.

Ron Weasley = They were after you. We'd *put* everyone *in* danger by going back.

Hermione Granger = Ron's right.

2) put in

Dialogue HPDH1 in scene 02:03:24 → 02:04:16.

- Bellatrix L = What is that? Where'd you get that from?
 Snatcher = It was in her bag when we searched her. Reckon it's mine now. Are you mad?
 Bellatrix L = Go! Get out! Cissy, *put* the boys *in* the cellar. I want to have a little conversation with this one, girl-to-girl.
 Ron Weasley = What are we gonna do? We can't leave Hermione alone with her.

A.2 Verb + Particle (Frozenness)**1) keep on****a) keep an eye on us**

Dialogue HPDH2 in scene 00:30:41: → 00:31:06.

- Hermione Granger = He did save our lives twice! *Kept an eye on us* on that mirror. That doesn't seem like someone who's given up! She's coming back.

b) keep an eye on me

Dialogue HPDH1 in scene 00:14:28 → 00:14:45

- Mad Eyes = You'll need to change too, Potter.
 Fluer = Bill, look away. I'm hideous.
 Bill = I knew she was lying about that tattoo.
 Hermione Granger = Harry, your eyesight really is awful.
 Mad Eyes = Right, then. We'll be pairing off. Each Potter will have a protector. Mundungus, stick tight to me. I wanna *keep an eye on you*.

2) set on**a) set the bloody place on fire**

Dialogue HPDH2 in scene 01:00:22 → 01:02:00.

- Ronald Weasley = They've *set* the bloody place *on* fire! Come on! This way!
 Harry Potter = We can't leave them!

b) set my teeth on edge

Dialogue HPDH1 in scene 01:06:06 → 01:06:21.

- Harry Potter = He wants something that Gregorovitch used to have. I do not know what. But he wants it desperately. As if his life depended on it.
 Hermione Granger = Don't, it's his comfort zone.
 Harry Potter = *It sets my teeth on edge*, What is he expecting to hear?? Good news?

A.3 Verb + Particle (Linking Verbs)

1) be up

Dialogue HPDH2 in scene 01:33:37 → 01:34:03.

Albus Dumbledore = You, were the Horcrux he never meant to make, Harry.

Harry Potter = I have to go back, haven't I?

Albus Dumbledore = Oh, that's *up* to you.

Harry Potter = I've a choice?

Albus Dumbledore = Oh, yes! We're in King's Cross, you say. I think if you so decide, you'll be able to board a train.

A.4 Phrasal Verbs

1. bring

1) bring out

Dialogue HPDH1 in scene 00:40:10 → 00:41:06.

Hermione Granger = We didn't celebrate your birthday, Harry. Ginny and I, we prepared a cake. We were going to *bring it out* at the end of the wedding.

Harry Potter = I appreciate the thought, but given the fact that we were almost killed by a couple of Death Eaters a few minutes ago.

Hermione Granger = Right. Perspective.

Ron Weasley = We need to get off the streets, get somewhere safe.

2) bring down

Dialogue HPDH1 in scene 00:41:34 → 00:41:46.

Minerva M. = As I recall, he has a particular proclivity for pyro-technics.

Student = I can *bring it down*.

Minerva M. = That's the spirit! Away, you go.

Filius Flitwick = You do realize, of course, we can't keep out You-Know-Who indefinitely.

Minerva M. = That doesn't mean we can't delay him. And his name is Voldemort. Filius, you might as well use it. He's going to try to kill you either way.

3) bring back

a) bring back

Dialogue HPDH1 in scene 01:33:17 → 01:33:51.

Hermione Granger = Are you feeling better?

Harry Potter = You've outdone yourself this time, Hermione.

Hermione Granger = The Forest of Dean. I came here once with Mom and Dad, years ago. It's just how I remember it. The trees, the river, everything. Like nothing's changed. Not true, of course.

Everything's changed. If I **brought** my parents **back** here now, they probably wouldn't recognize any of it. Not the trees, not the river. [Not] even me.

b) bring back

Dialogue HPDH2 in scene 00:08:23 → 00:08:46.

Mr. Ollivander = It is rumored there are three. The Elder Wand, the Cloak of Invisibility, to hide you from your enemies. And the Resurrection Stone, to **bring back** loved ones from the dead. Together, they make one the Master of Death.

2. buck

Dialogue HPDH1 in scene 00:25:43 → 00:26:11.

Ron Weasley = When Dumbledore destroyed the ring, you destroyed Tom Riddle's diary. He must have felt something. To kill the other Horcruxes, we have to find them. Where are they? Where do we start?

Someone = Ready when you are. Please pay attention! It's your brother's wedding. **Buck up**.

3. blow

Dialogue HPDH2 in scene 00:41:17 → 00:41:30.

Neville L. = Let me get this straight, Professor. You're actually giving us permission to do this?

Minerva M. = That is correct, Longbottom.

Neville L. = To **blow** it **up**? Boom?

Minerva M. = BOOM!

Neville L. = Wicked. But how are we gonna do that?

Minerva M. = Why don't you confer with Mr. Finnigan? As I recall, he has a particular proclivity for pyrotechnics.

4. call

Dialogue HPDH2 in scene 01:04:07 → 01:04:54.

Lucius Malfoy = My Lord, might it be less. Might it not be more prudent to **call off** this attack? Simply seek the boy yourself?

Lord Voldemort = I do not need to seek the boy. Before the night is out, he will come to me! Do you understand?! Look at me! How can you live with yourself, Lucius?

5. calm

Dialogue HPDH1 in scene 00:55:16 → 00:58:00.

Magister = Ah, Mafalda. Travers sent you, did he? Good, we'll go straight down. Albert, aren't you getting out?

Someone = Runcorn.

Harry Potter = Accio locket.
 Someone other = All right, all right. Let's *calm down*, shall we? Let's get back to work, please. *Calm down*.

6. catch

Dialogue HPDH1 in scene 00:12:02 → 00:12:17.

Tonks = My husband, the joker. By the way, wait till you hear the news. Remus and I--
 Mad eyes = All right. We'll have time for a cozy *catch up* later. We've to get the hell out of here. And soon. Potter, you're underage, which means. You've still got the Trace on you.
 Harry Potter = What's the Trace?
 Mad eyes = If You sneeze, the Ministry will know. Who wipes your nose?

7. carry

Dialogue HPDH1 in scene 01:15:59 → 01:16:47.

Ronald Weasley = The sword was stolen. Yeah, I'm still here. But you two *carry on*. Don't let me spoil the fun.
 Harry Potter = What's wrong?
 Ronald Weasley = Wrong? Nothing's wrong. Not according to you, anyway.
 Harry Potter = Look, if you've got something to say, don't be shy. Spit it out.

8. come

1) come on

a) come on

Dialogue HPDH2 in scene 00:20:14 → 00:22:45.

Hermione Granger = I've got something, but it's mad! Reducto. Well, *come on*, then! Relashio. Keep moving!
 Ronald Weasley = Now what?
 Hermione Granger = Reducto

b) come on

Dialogue HPDH1 in scene 00:27:32 → 00:27:58.

Twin's father = *Come on*, keep up. All together now. One, two, three. How's it looking at your end, boys? Brilliant.

c) come on

Dialogue HPDH1 in scene 00:46:48 → 00:47:56.

Pius = You have nothing to fear. If you have nothing to hide.
 Buyer = How much?
 Mundungus F = Two Galleons. *Come on*, time is money. Cheers, pal.

Civilian = Snatchers! Move out of the way. I told you. Get out.

d) come on

Dialogue HPDH1 in scene 00:51:03 → 00:51:12.

Hermione Granger = Yeah.

Harry Potter = This is completely mental.

Hermione Granger = Completely.

Harry Potter = The world's mental. *Come on*. We've got a Horcrux to find.

e) come on

Dialogue HPDH1 in scene 00:52:57 → 00:52:62.

Someone = Name?

Security = You. Come.

Someone = What? What? *Come on*. What did I do? Just keep walking.

f) come on

Dialogue HPDH1 in scene 00:29:48 → 00:30:06.

Ronald Weasley = Mom used to read me those. "The Wizard and the Hopping Pot." "Babbitty Rabbitty and the Cackling Stump." *Come on*, Babbling Rabbitty.

Harry Potter = No?

g) come on

Dialogue HPDH1 in scene 00:01:38 → 00:01:43.

Dudley's Father = *Come on*, Dudley, hurry up.

Dudley = I still don't understand why we have to leave.

h) come on

Dialogue HPDH2 in scene 00:25:00 → 00:25:57.

Harry Potter = No, it's.... It's more like he's wounded. If anything, he feels more dangerous.

Security = Right here. *Come on*! Search everywhere. Go, move!

i) come on

Dialogue HPDH2 in scene 00:26:17 → 00:26:46.

Ronald Weasley = In here, Potter.

Security = *Come on*, move!

Ronald Weasley = Did you look at him?

j) come on

Dialogue HPDH2 in scene 00:57:00 → 00:59:07.

Ronald Weasley = Let's go.

Hermione Granger = Brilliant!
 Draco = ***Come on!*** Well, well. What brings you here, Potter?

k) come on

Dialogue HPDH2 in scene 00:59:37 → 00:59:44.
 Harry Potter = You knew it was me. You didn't say anything.
 Draco's Friend = ***Come on,*** Draco! Don't be a prat. do it

l) come on

Dialogue HPDH2 in scene 01:00:22 → 01:02:00.
 Ronald Weasley = They've set the bloody place on fire! ***Come on!*** This way!
 Harry Potter = We can't leave them!

m) come on

Dialogue HPDH2 in scene 01:05:18 → 01:06:30.
 Lord Voldemort = Bring him to me.
 Harry Potter = I know where he is.
 Soldier = ***Come on!***

n) come on

Dialogue HPDH2 in scene 01:13:02 → 01:13:41.
 Harry Potter = Where's everybody?
 Someone = Harry?
 Girl = Oh, ***come on!*** Don't be sad on it, she's passed.

o) come on

Dialogue HPDH2 in scene 01:42:49 → 01:43:19.
 Neville L = It's not over!
 Harry Potter = Confringo
 Someone = ***Come on!*** All remain into the castle.

p) come on

Dialogue HPDH2 in scene 01:47:03 → 01:47:10.
 Harry Potter = But what if the wand never belonged to Snape? What if its allegiance is always to someone else? Oh, ***come on,*** Tom. Let's finish this the way we started

2) come in

a) come in

Dialogue HPDH1 in scene 01:48:12 → 01:49:44.
 Ron Weasley = Keep off the dirigible plums.
 Luna's Father = What is it? Who are you? What do you want?

Harry Potter = Hello, Mr. Lovegood. I'm Harry Potter. We met a few months ago. Could we *come in*?
 Hermione Granger = Where is Luna?
 Luna's Father = Luna? She'll be along. So how can I help you, Mr. Potter?

b) come in

Dialogue HPDH1 in scene 00:45:04 → 00:46:32.

Harry Potter = How do you mean?
 Kreacher = Before Master Regulus died, he ordered Kreacher to destroy it. But no matter how hard Kreacher tried, he could not do it.
 Harry Potter = Well, where is it now? Did someone take it?
 Kreacher = He *came in* the night. He took many things, including the locket.
 Harry Potter = Who did? Who was it, Kreacher?
 Kreacher = Mundungus, Mundungus Fletcher.
 Harry Potter = Find him.

3) come back

a) come back

Dialogue HPDH1 in scene 01:43:30 → 01:45:08.

Hermione Granger = What is that? You destroyed it. And how is it that you just happen to have the sword of Gryffindor?
 Ronald Weasley = It's a long story.
 Hermione Granger = Don't think this changes anything.
 Ronald Weasley = Oh, of course not. I only just destroyed a bloody Horcrux. Why would that change anything? Look, I wanted to *come back* as soon as I left. I just didn't know how to find you.
 Harry Potter = Yeah, how did you find us?

b) come back

Dialogue HPDH1 in scene 01:39:38 → 01:40:23.

Harry Potter = Okay, Ron. Do it.
 Ronald Weasley = I can't handle it. That thing affects me more than it affects you and Hermione.
 Harry Potter = All the more reason.
 Ronald Weasley = No. I can't.
 Harry Potter = Then why are you here? Why did you *come back*? Now, I'll have to speak to it in order for it to open. When it does, don't hesitate. I don't know what's in there, but it'll put up a fight. The bit of Riddle that was in that diary tried to kill me.

c) come back

Dialogue HPDH2 in scene 00:30:41 → 00:31:06.

Hermione Granger = He did save our lives twice! Kept an eye on us on that mirror. That doesn't seem like someone who's given up! She's *coming back*.

d) come back

Dialogue HPDH1 in scene 01:18:00 → 01:18:26.

Ronald Weasley = I saw you two the other night.

Hermione Granger = Ron, that's-- That's nothing. Ron-- Ron, where are you going? Please, *come back*. Ron. Ron!

e) come back

Dialogue HPDH1 in scene 00:54:47 → 00:55:12.

Ronald Weasley = Finite Incantatem. Okay. And if that doesn't work. ?

Harry Potter = If we don't locate Umbridge within the hour. We go find Ron and *come back* another day. Deal?

Hermione Granger = Yes.

4) come up

Dialogue HPDH1 in scene 00:49:26 → 00:49:53.

Ron Weasley = No, he's worried he didn't get enough money for it.

Mundungus F = Bleeding give it away, didn't I? There I was, flogging me wares in Diagon Alley when some Ministry hag *comes up* and asks to see me license. Says she's a mind to lock me up. And would've done it too, if she hadn't taken a fancy to that locket.

Harry Potter = Who was she? The witch. Do you know?

Mundungus F = No, I. well, she's there. Look. Bleeding bow and all.

5) come out**a) come out**

Dialogue HPDH1 in scene 01:43:30 → 01:45:08.

Ronald Weasley = Oh, of course not. I only just destroyed a bloody Horcrux. Why would that change anything? Look, I wanted to come back as soon as I left. I just didn't know how to find you.

Harry Potter = Yeah, how did you find us?

Ronald Weasley = With this. It doesn't just turn off lights. I don't know how it works, but Christmas morning I was sleeping in this little pub. Keeping away from some Snatchers. And I heard it.

Harry Potter = It?

Ronald Weasley = A voice. Your voice, Hermione. *Coming out* of it.

Hermione Granger = And what exactly did I say, may I ask?

6) come over

Dialogue HPDH1 in scene 02:02:33 → 02:02:49.

- Lucius Malfoy = You dare to talk to me like that in my own house?
 Lucius's wife = Lucius.
 Bellatrix L = Don't be shy, sweetie. **Come over**. Now, if this isn't who we think it is, Draco, and we call him, he'll kill us all. We need to be absolutely sure.

7) come round

Dialogue HPDH1 in scene 01:45:31 → 01:45:54.

- Ronald Weasley = I've always liked these flames Hermione makes. How long do you reckon she'll stay mad at me?
 Harry Potter = Well, just keep talking about that little ball of light touching your heart. And she'll **come round**.
 Ronald Weasley = It was true. Every word. This is gonna sound crazy.

8) come through

Dialogue HPDH2 in scene 00:31:17 → 00:31:41.

- Harry Potter = Neville!
 Neville L = How you look Like hell, I reckon. This is nothing. Seamus is worse. Hey, Ab! We've got a couple more **coming through**. Don't remember this on the Marauder's Map. That's because it never existed till now. The seven secret passages were sealed off, before the start of the year. This is the only way in or out, now. The grounds are crawled with Death Eaters and Dementors.

9. depend

Dialogue HPDH1 in scene 01:06:06 → 01:06:21.

- Harry Potter = He wants something that Gregorovitch used to have. I do not know what. But he wants it desperately. As if his life **depended on** it.
 Hermione Granger = Don't, it's his comfort zone.
 Harry Potter = It sets my teeth on edge, What is he expecting to hear?? Good news?
 Hermione Granger = One can only hope not to hear bad news.

10. end

Dialogue HPDH1 in scene 00:12:42 → 00:13:05.

- Harry Potter = No, if you think I'm gonna let everyone risk their lives for me, I--
 Ron Weasley = Never done that before, have we?
 Harry Potter = No. No. This is different. I mean, taking that, becoming me. No.

- Twince1 = Well, none of us really fancy it, mate.
 Twince2 = Imagine if something went wrong, and we *ended up* a scrawny, specky git forever.
 Mad Eyes = Everyone here is of age, Potter. They've all agreed to take the risk.

11. figure

- Dialogue HPDH2 in scene 00:24:19 → 00:24:27.
 Harry Potter = We have to go there, now!
 Hermione Granger = Well, we can't do that! We've got to plan, we've got to *figure it out*!
 Harry Potter = Hermione, when have any of our plans ever actually worked?

12. find

1) find out

- Dialogue HPDH2 in scene 01:03:52 → 01:04:12.
 Harry Potter = It's the snake. .and she's the last one. It's the last Horcrux.
 Ronald Weasley = Look inside him, Harry. *Find out* where he is, if you find him, we can find the snake. And we can end this!

2) find out

- Dialogue HPDH1 in scene 01:06:29 → 01:07:10.
 Harry Potter = Diffindo. Reducto.
 Hermione Granger = What are you doing?
 Harry Potter = We have to keep it safe until we *find out* how to destroy it.
 Ronald Weasley = Seems strange, mate. Dumbledore sends you off. To find all these Horcruxes, but doesn't tell you how to destroy them. Doesn't that bother you?

13. fall

- Dialogue HPDH1 in scene 00:49:06 → 00:49:09.
 Dobby = Master Weasley, so good to see you again.
 Ron Weasley = Wicked trainers.
 Mundungus F = Listen, I panicked that night, all right? Could I help it if Mad-Eye *fell off* his broom?
 Hermione Granger = You. Tell the truth.
 Harry Potter = When you turned this place over--Don't deny it. You found a locket, am I right?

14. freak

- Dialogue HPDH1 in scene 00:52:53 → 00:53:34.
 Harry Potter = Are those--?

Hermione Granger = Muggles. In their rightful place.
 Ron Weasley = Gotta tell you, I'm starting to *freak out* a bit.
 Harry Potter = How long did you say this batch of Polyjuice would last, Hermione?
 Hermione Granger = I didn't.

15. get

1) get back

a) get back

Dialogue HPDH1 in scene 02:04:53 → 02:05:52.

Luna Lovegood = You're bleeding, Harry. That's a curious thing to keep in your sock.
 Harry Potter = Help us. [talk to the mirror]
 Ronald Weasley = Let her go.
 Someone = Shut up. *Get back*. You, Goblin, come with me.

b) get back

Dialogue HPDH1 in scene 00:55:16 → 00:58:00.

Magister = Ah, Mafalda. Travers sent you, did he? Good, we'll go straight down. Albert, aren't you getting out?
 Someone = Runcorn.
 Harry Potter = Accio locket.
 Someone other = All right, all right. Let's calm down, shall we? Let's *get back* to work, please. Calm down.

2) get out

a) get out

Dialogue HPDH1 in scene 00:55:16 → 00:58:00.

Magister = Ah, Mafalda. Travers sent you, did he? Good, we'll go straight down. Albert, aren't you *getting out*?
 Someone = Runcorn.
 Harry Potter = Accio locket.
 Someone other = All right, all right. Let's calm down, shall we? Let's get back to work, please. Calm down.

b) get out

Dialogue HPDH1 in scene 00:46:48 → 00:47:56.

Pius = You have nothing to fear. If you have nothing to hide.
 Someone = How much?
 Mundungus F = Two Galleons. Come on, time is money. Cheers, pal.
 Civilian = Snatchers! Move out of the way. I told you. *Get out*.

c) get out

Dialogue HPDH2 in scene 00:19:11 → 00:19:48

Harry Potter = We had deal, Griphook! The cup for the sword!
 Goblin = I said I'll get you in, I didn't say anything about *getting* you *out*.

d) get out

Dialogue HPDH2 in scene 00:32:31 → 00:32:57.

Neville L = We'll be surprised if we can digest that.
 Student = Oh my! Harry!
 Neville L = *Get* the word *out* to Remus and the others that Harry is back.

e) get out

Dialogue HPDH1 in scene 01:01:49 → 01:02:20.

Ron Weasley = Mary, go home. And Get the kids. I'll meet you there. We have to *get out* of the country, understand? Mary, do as I say.

f) get out

Dialogue HPDH1 in scene 01:55:18 → 01:55:21.

Mr. Lovegood = But your tea's gone cold. I'll be right back. Let's go down here.
 Ron Weasley = Let's *get out* of here. I'm not drinking any more of that stuff, hot or cold.
 Hermione Granger = Thank you, sir.

g) get out

Dialogue HPDH1 in scene 02:03:24 → 02:04:16.

Bellatrix L = What is that? Where'd you get that from?
 Someone = It was in her bag when we searched her. Reckon it's mine now. Are you mad?
 Bellatrix L = Go! *Get out!* Cissy, put the boys in the cellar. I want to have a little conversation with this one, girl-to-girl.
 Ron Weasley = What are we gonna do? We can't leave Hermione alone with her.

h) get out

Dialogue HPDH1 in scene 00:12:02: → 00:12:17.

Remus Lupin = Just remember, Fleur. Bill takes his steaks on the raw side now.
 Tonks = My husband, the joker. By the way, wait till you hear the news. Remus and I--

- Mad eyes = All right. We'll have time for a cozy catch up later. We've to **get** the hell **out** of here. And soon. Potter, you're underage, which means. You've still got the Trace on you.
- Harry Potter = What's the Trace?
- Mad eyes = If You sneeze, the Ministry will know. Who wipes your nose?

3) get in

a) get in

Dialogue HPDH2 in scene 00:19:11 → 00:19:48.

- Harry Potter = We had deal, Griphook! The cup for the sword!
- Goblin = I said I'll **get** you **in**, I didn't say anything about getting you out.

b) get in

Dialogue HPDH2 in scene 00:28:27 → 00:28:39.

- Aberforth D = Did he now? Nice job? Easy?
- Harry Potter = We've been hunting Horcruxes. We think the last one's inside the castle, but we'll need your help in **getting in**.
- Aberforth D = It's not a job my brother's given you. It's a suicide mission. Do yourself a favor, boy, and go home. Live a little longer.
- Harry Potter = Dumbledore trusted me to see this through.
- Aberforth D = What makes you think you can trust him? What makes you think you can believe anything my brother told you? In all the time you knew him, did he ever mention my name? Did he ever mention hers?

4) get off

a) get off

Dialogue HPDH1 in scene 00:48:10 → 00:48:33.

- Mundungus F = **Get off**.
- Dobby = Harry Potter, so long it's been.
- Mundungus F = **Get off** me.
- Dobby's friend = As requested, Kreacher has returned with the thief.

b) get off

Dialogue HPDH1 in scene 02:00:10 → 02:00:26.

- Ron Weasley = Don't touch her. Unh! Leave him.
- Someone 1 = Your boyfriend will get worse than that.
- Hermione Granger = **Get off** me.
- Someone 2 = If he doesn't learn to behave himself. What happened to you, ugly?

16. give**1) give up****a) give up**

Dialogue HPDH2 in scene 01:24:08 → 01:24:24.

Harry Potter = I'm going there now.

Ron Weasley = Are you mad?

Harry Potter = No.

Ron Weasley = You can't *give* yourself *up* to him.

Hermione Granger = What is it, Harry? What is it you know?

b) give up

Dialogue HPDH2 in scene 00:30:41: → 00:31:06.

Hermione Granger = He did save our lives twice! Kept an eye on us on that mirror. That doesn't seem like someone who's *given up!* She's coming back.

c) give up

Dialogue HPDH2 in scene 00:29:39 → 00:30:07.

Aberforth D = Keep secrets, you tell me?

Harry Potter = I trusted him.

Aberforth D = That's a boy's answer. A boy who goes chasing Horcruxes on the word of a man who wouldn't even tell you where to start. You're lying! Not just to me, it doesn't matter, but to yourself as well. That's what a fool does. You don't strike me as a fool, Harry Potter. So, I'll ask you again, there must be a reason.

Harry Potter = I'm not interested in what happened between you and your brother. I don't care that you've *given up*. I trusted the man I knew. We need to get into the castle tonight.

2) give away**a) give away**

Dialogue HPDH1 in scene 00:49:26 → 00:49:53.

Ron Weasley = No, he's worried he didn't get enough money for it.

Mundungus F = Bleeding *give* it *away*, didn't I? There I was, flogging me wares in Diagon Alley when some Ministry hag comes up and asks to see me license. Says she's a mind to lock me up. And would've done it too, if she hadn't taken a fancy to that locket.

Harry Potter = Who was she? The witch. Do you know?

Mundungus F = No, I, well, she's there. Look. Bleeding bow and all.

b) give away

Dialogue HPDH1 in scene 00:30:43 → 00:31:05.

Minister of magic = Dumbledore left you a second bequest. The sword of Godric Gryffindor. Unfortunately, the sword of Gryffindor was not Dumbledore's to *give away*. As an important historical artifact, it belongs--

Hermione Granger = To Harry. It belongs to Harry.

c) give away

Dialogue HPDH2 in scene 00:11:28: → 00:11:42.

Hermione Granger = Good morning?

Goblin = You're Bellatrix Lestrange, not some school girl!

Ron Weasley = Hey! Easy!

Goblin = If she *gives* us *away*, we must swear to use that sword to slit our own throats. Understand?

17. go**1) go back****a) go back**

Dialogue HPDH1 in scene 01:04:23 → 01:04:51.

Harry Potter = Hermione, his arm.

Hermione Granger = I know, just do it. It's okay. Okay, it's gonna sting a little bit.

Harry Potter = What happened? I thought we meant. To be *going back* to Grimmauld Place.

Hermione Granger = We were. We were. Shh. It's all right. One more, one more. We were there, we were there, but Yaxley had hold of me, and I . . . I knew once he'd seen where we were, we couldn't stay. So I brought us here.

b) go back

Dialogue HPDH1 in scene 00:58:39 → 00:59:13.

Prisoner = I'm a half-blood. My father was a wizard. William Alderton. He worked here for 30 years. Perhaps you know him. Always wore his jacket inside out. No, there's been a mistake. I'm half-blood, you see. We must *go back*. I'm half-blood.

c) go back

Dialogue HPDH1 in scene 00:36:54 → 00:37:16.

Harry Potter = What about all the people at the wedding? Do you think we should *go back*?-

Ron Weasley = They were after you. We'd put everyone in danger by *going back*.

Hermione Granger = Ron's right.

d) go back

Dialogue HPDH2 in scene 01:33:37 → 01:34:03.

Albus Dumbledore = You, were the Horcrux he never meant to make, Harry.

Harry Potter = I have to *go back*, haven't I?

Albus Dumbledore = Oh, that's up to you.

Harry Potter = I've a choice?

Albus Dumbledore = Oh, yes! We're in King's Cross, you say. I think if you so decide, you'll be able to board a train.

2) go on

a) go on

Dialogue HPDH1 in scene 00:26:37 → 00:27:22.

Ginny Weasley = Zip me up, will you? It seems silly, doesn't it, a wedding? Given everything that's going on.

Harry Potter = Maybe that's the best reason to have it. Because of everything that's *going on*.

b) go on

Dialogue HPDH2 in scene 00:33:18 → 00:33:33.

Harry Potter = We don't know.

Student 1 = Where is it?

Harry Potter = We don't know that either. I realize there's not much to *go on*.

Student 1 = That's nothing to *go on*.

Harry Potter = I think it has something to do with Ravenclaw.

c) go on

Dialogue HPDH1 in scene 01:46:16 → 01:46:41.

Ron Weasley = Nothing special, but I reckon it'll do. Took it off a Snatcher a couple of weeks ago. Don't tell Hermione this, but they're a bit dim, Snatchers. This one was definitely part troll, the smell of him.

Harry Potter = Engorgio. Reducio!

Hermione Granger = What's *going on* in there?

Ron Weasley = Nothing.

18. hack

Dialogue HPDH2 in scene 00:27:51 → 00:28:14.

Harry Potter = Dung had no right selling that to you. It belongs to Sirius.

Aberforth D = Albus told me. He also told me you'd likely be *hacked off*, if you ever found that I had it. But, ask yourself; Where would you be if I didn't?

Hermione Granger = Do you have any others much? From the Order?
 Aberforth D = The Order's finished.

19. hang

1) hang about

Dialogue HPDH1 in scene 01:57:32 → 01:59:22.

Ron Weasley = That treacherous little bleeder. Is there no one we can trust?
 Harry Potter = They kidnapped her because he supported me. He was just desperate.
 Ron Weasley = I'll do the enchantments.
 Someone = Hello, beautiful. Well, don't *hang about*, snatch them.

2) hang on

Dialogue HPDH1 in scene 00:16:25 → 00:17:11.

Harry Potter = Hagrid, we have to help the others!
 Hagrid = I can't do that, Harry. Mad-Eye's orders. Hang on.
 Harry Potter = Stupefy!
 Hagrid = *Hang on*, Harry.
 Harry Potter = Hagrid.

20. hunt

Dialogue HPDH2 in scene 01:17:35 → 01:17:52.

Albus Dumbledore = The prophecy did not refer to a woman. It spoke about a boy born at the end of the July.
 Severus Snape = Yes, but he thinks it's her son!
 Albus Dumbledore = He intends to *hunt* them *down* and to kill them.
 Severus Snape = Hide him. Hide them all. I beg you!

21. hold

1) hold on

Dialogue HPDH2 in scene 00:20:14 → 00:22:45.

Hermione Granger = I've got something, but it's mad! Reducto. Well, come on, then! Relashio. Keep moving!
 Ronald Weasley = Now what?
 Hermione Granger = Reducto
 Harry Potter = *Hold on*.
 Ronald Weasley = That was brilliant! Absolutely brilliant!

2) hold on

Dialogue HPDH1 in scene 02:09:56 → 02:11:33.

Harry Potter = Hermione. You're all right. We're safe. We're all safe.
 Dobby = Harry Potter

- Harry Potter = Dobby. Dobby. No, just-- **Hold on. Hold on.** Look, just **hold on**, okay? Hermione will have something. In your bag. Hermione? Hermione? , What is it? Help me.
- Dobby = Such a beautiful place. To be with friends. Dobby is happy to be with his friend. Harry Potter.
- Luna Lovegood = We should close his eyes. Don't you think?

22. hurry

Dialogue HPDH1 in scene 00:01:38 → 00:01:43.

Dudley's Father = Come on, Dudley, **hurry up**.

Dudley = I still don't understand why we have to leave.

23. jump

Dialogue HPDH1 in scene 01:20:03 → 01:22:06.

RADIO = Poor old Jim's white as a ghost... He's found the answer that we lost... We're all weeping now Weeping because... There ain't nothing we can do To protect you... O children... Lift up your voice... Lift up your voice... Children... Rejoice, rejoice
 Hey, little train, we're **jumping on**... The train that goes to the kingdom... We're happy, Ma We're having fun... And the train ain't even left the station
 Hey, little train, wait for me... I once was blind but now I see... Have you left a seat for me? Is that such a stretch of the imagination?
 Hey, little train, wait for me... I was held in chains but now I'm free... I'm hanging in there Don't you see? In this process of elimination
 Hey, little train, we're **jumping on**... The train that goes to the kingdom... We're happy, Ma We're having fun... It's beyond my wildest expectation
 Hey, little train, we're **jumping on**... The train that goes to the kingdom... We're happy, Ma We're having fun... The train ain't even left the station.

24. keep

1) keep out

Dialogue HPDH2 in scene 00:41:34 → 00:41:54.

Filius Flitwick = You do realize, of course, we can't **keep out** You-Know-Who indefinitely.

Minerva M = That doesn't mean we can't delay him. And his name is Voldemort. Filius, you might as well use it. He's going to try to kill you either way.

2) keep away**a) keep away**

Dialogue HPDH1 in scene 01:43:30 → 01:45:08.

Harry Potter = Yeah, how did you find us?

Ronald Weasley = With this. It doesn't just turn off lights. I don't know how it works, but Christmas morning I was sleeping in this little pub. *Keeping away* from some Snatchers. And I heard it.

Harry Potter = It?

Ronald Weasley = A voice. Your voice, Hermione. Coming out of it.

Hermione Granger = And what exactly did I say, may I ask?

b) keep away

Dialogue HPDH2 in scene 00:02:33 → 00:02:57.

Luna Lovegood = It's beautiful here.

Bill Weasley = It was our aunt's. We used to come here as kids. The Order uses it now as a safe house. What's left of us at least?

Luna Lovegood = Muggles think these things *keep* evil *away*. But they're wrong.

3) keep up**a) keep up**

Dialogue HPDH1 in scene 01:46:48 → 01:47:18.

Hermione Granger = I want to go see Xenophilius Lovegood.

Harry Potter = Sorry?

Hermione Granger = See this? It's a letter Dumbledore wrote to Grindelwald. Look at the signature. It's the mark again. It *keeps* cropping *up*. In Beadle the Bard, in the graveyard in Godric's Hollow.

Harry Potter = It was there too.

Hermione Granger = Where?

Harry Potter = Outside Gregorovitch's Wand Shop.

b) keep up

Dialogue HPDH1 in scene 00:27:32 → 00:27:58.

Twin's father = Come on, *keep up*. All together now. One, two, three. How's it looking at your end, boys? Brilliant.

4) keep off

Dialogue HPDH1 in scene 01:48:12 → 01:49:44.

Ron Weasley = *Keep off* the dirigible plums.

Luna's Father = What is it? Who are you? What do you want?

Harry Potter = Hello, Mr. Lovegood. I'm Harry Potter. We met a few months ago. Could we come in?

Hermione Granger = Where is Luna?
 Luna's Father = Luna? She'll be along. So how can I help you, Mr. Potter?

25. lift

Dialogue HPDH1 in scene 01:20:03 → 01:22:06.

RADIO = Poor old Jim's white as a ghost... He's found the answer that we lost... We're all weeping now Weeping because... There ain't nothing we can do To protect you... O children... **Lift up** your voice... **Lift up** your voice... Children... Rejoice, rejoice
 Hey, little train, we're jumping on... The train that goes to the kingdom... We're happy, Ma We're having fun... And the train ain't even left the station

26. look

1) look for

Dialogue HPDH2 in scene 00:09:01 → 00:09:26.

Ollivander = Well. I see no reason to put stock into an old wives' tale.
 Harry Potter = You're lying! You know one exists. You told him about it. You told him about the Elder Wand. And where he could go **looking for** it.
 Ollivander = He tortured me.

2) look at

a) look at

Dialogue HPDH2 in scene 01:04:07 → 01:04:54.

Lucius Malfoy = My Lord, might it be less. Might it not be more prudent to call off this attack? Simply seek the boy yourself?
 Lord Voldemort = I do not need to seek the boy. Before the night is out, he will come to me! Do you understand?! **Look at** me! How can you live with yourself, Lucius?
 Lucius Malfoy = I. I don't know.
 Lord Voldemort = Go and find Severus. Bring him to me.

b) look at

Dialogue HPDH1 in scene 01:46:48 → 01:47:18.

Hermione Granger = I want to go see Xenophilius Lovegood.
 Harry Potter = Sorry?
 Hermione Granger = See this? It's a letter Dumbledore wrote to Grindelwald. **Look at** the signature. It's the mark again. It keeps cropping up. In Beadle the Bard, in the graveyard in Godric's Hollow.
 Harry Potter = It was there too.

c) look at

Dialogue HPDH2 in scene 01:10:17 → 01:10:48.

- Severus Snape = Take it. Take it up, please!
 Harry Potter = Give me something! Quickly, a flask. Anything!
 Severus Snape = Take them to the Pensive. **Look at** me. You really have your mother's eyes.

3) look away

Dialogue HPDH1 in scene 00:14:28 → 00:14:45.

- Mad Eyes = You'll need to change too, Potter.
 Fluer = Bill, **look away**. I'm hideous.
 Bill = I knew she was lying about that tattoo.
 Hermione Granger = Harry, your eyesight really is awful.
 Mad Eyes = Right, then. We'll be pairing off. Each Potter will have a protector. Mundungus, stick tight to me. I wanna keep an eye on you.

4) look after

Dialogue HPDH1 in scene 00:11:25 → 00:11:48.

- Gorgeous = You're looking fit. Yeah,
 Mad eyes = He's absolutely gorgeous. What say we get undercover before someone murders him?
 Someone 1 = Evening.
 Harry Potter = I thought you were **looking after** the Prime Minister.
 Someone 2 = You are more important.
 Bill Weasley = Hello, Harry. Bill Weasley.
 Harry Potter = Oh. Pleasure to meet you.

5) look out

Dialogue HPDH1 in scene 01:02:26 → 01:03:57.

- Someone = It's Harry. Harry Potter. There he is.
 Security = Get him! Get him! Stop him! Watch out. **Look out**. This way!

27. lock

Dialogue HPDH1 in scene 00:49:26 → 00:49:53.

- Ron Weasley = No, he's worried he didn't get enough money for it.
 Mundungus F = Bleeding give it away, didn't I? There I was, flogging me wares in Diagon Alley when some Ministry hag comes up and asks to see me license. Says she's a mind to **lock me up**. And would've done it too, if she hadn't taken a fancy to that locket.
 Harry Potter = Who was she? The witch. Do you know?

28. listen**1) listen up**

Dialogue HPDH2 in scene 00:31:54 → 00:32:32.

Neville L = Today's Dark Arts lesson was practicing the Cruciatus curse. On first years. I refused. Hogwarts has changed. Let's have a bit of fun, shall we? Hey, *listen up* you lot! I've for you a surprise.

Student = No more Aberforth's cook gonna help. We'll be surprised if we can digest that.

2) listen to**a) listen to**

Dialogue HPDH1 in scene 01:16:53 → 01:17:21.

Hermione Granger = Ron. Please, take. Take the Horcrux off. You wouldn't be saying this. If you hadn't been wearing it all day.

Ronald Weasley = Want to know why I *listen to* that radio? To make sure I don't hear Ginny's name, or Fred, or George or Mom.

Harry Potter = You think I'm not listening? You think I don't know how this feels?!

Ronald Weasley = No, you don't know how it feels! Your parents are dead. You have no family.

b) listen to

Dialogue HPDH2 in scene 00:43:31 → 00:43:50.

Luna Lovegood = You're wasting your time!

Harry Potter = Look, we'll talk later, okay, Luna?

Luna Lovegood = Harry?

Harry Potter = Later.

Luna Lovegood = Harry Potter, you *listen to* me right now! Do you remember what Cho said about Rowena Ravenclaw's diadem? There is not a person alive who's seen it. It's obvious, isn't it? We have to talk to someone who's dead.

29. live

Dialogue HPDH1 in scene 01:15:59 → 01:16:47.

Harry Potter = I thought you knew what you signed up for.

Ronald Weasley = Yeah. I thought I did too.

Harry Potter = Well then, I'm sorry, but I don't quite understand. What part of this isn't *living up* to your expectations? Did you think we were gonna be staying in a hotel? Finding a Horcrux every other day? Thought you'd be back by Christmas?

30. move

Dialogue HPDH1 in scene 00:46:48 → 00:47:56.

Pius = You have nothing to fear. If you have nothing to hide.

Bayer = How much?

Mundungus F = Two Galleons. Come on, time is money. Cheers, pal.

Civilian = Snatchers! *Move out of* the way. I told you. Get out.

31. pair

Dialogue HPDH1 in scene 00:14:28 → 00:14:45.

Mad Eyes = You'll need to change too, Potter.

Fluer = Bill, look away. I'm hideous.

Bill = I knew she was lying about that tattoo.

Hermione Granger = Harry, your eyesight really is awful.

Mad Eyes = Right, then. We'll be *pairing off*. Each Potter will have a protector. Mundungus, stick tight to me. I wanna keep an eye on you.

32. pick**1) pick up**

Dialogue HPDH1 in scene 02:07:40 → 02:08:59.

Harry Potter = Stupefy.

Bellatrix L = Stop! Drop your wands. I said, drop them! *Pick them up*, Draco, now. Well, well, well, look what we have here. It's Harry Potter. He's all bright and shiny and new again, just in time for the Dark Lord.

2) pick up

Dialogue HPDH1 in scene 01:11:49 → 01:12:34.

Character A = What's that smell?

Character B = What you doing? - It's heavy.

Character A = Oh, sorry. Do you want me to carry it?

Character B = Don't be ridiculous. *Pick it up*. Numpty.

3) pick up

Dialogue HPDH1 in scene 02:02:58 → 02:03:29.

Draco Malfoy = What's wrong with his face?

Bellatrix L = Yes, what is wrong with his face?

Someone = He came to us like that. Something he *picked up* in the forest, I reckon.

Bellatrix L = Or ran into a Stinging Jinx. Was it you, dearie? Give me her wand. We'll see what her last spell was. Ah. Got you.

33. put**1) put in**

Dialogue HPDH2 in scene 01:39:35 → 01:40:14.

Lord Voldemort = Harry Potter is dead! From this day forth. You'll **put** your faith **in** me. Harry Potter is dead! And now it's the time to declare yourself. Come forward and join us or die!

2) put up

Dialogue HPDH1 in scene 01:39:38 → 01:40:23.

Ronald Weasley = I can't handle it. That thing affects me more than it affects you and Hermione.

Harry Potter = All the more reason.

Ronald Weasley = No. I can't.

Harry Potter = Then why are you here? Why did you come back? Now, I'll have to speak to it in order for it to open. When it does, don't hesitate. I don't know what's in there, but it'll **put up** a fight. The bit of Riddle that was in that diary tried to kill me.

34. show**1) show up**

Dialogue HPDH1 in scene 00:56:40 → 00:57:01.

Ronald Weasley = Bloody hell! We'll never find him on this.

Hermione Granger = Here he is! Just now.

Ronald Weasley = Brilliant!

Hermione Granger = He just vanished. I just now I saw it.

Ronald Weasley = Maybe he's gone to the Room of Requirement. It doesn't **show up** on the map, does it? You said that last year.

Hermione Granger = That's right, I . . . I did.

Ronald Weasley = Let's go.

2) show up

Dialogue HPDH1 in scene 01:43:00 → 01:43:28.

Ronald Weasley = Hey

Hermione Granger = You complete ass, Ronald Weasley! You **show up** here after weeks, and you say "hey"? Where's my wand? Where's my wand?

Harry Potter = I don't know.

Harry Potter = I don't have it.

Hermione Granger = Give me my wand.

Ronald Weasley = How come he's got your wand?

Hermione Granger = Never mind why he's got my wand.

35. shut

Dialogue HPDH1 in scene 02:04:53 → 02:05:52.

Hermione Granger = Please! please

Bellatrix L = **Shut up!**

Luna Lovegood = You're bleeding, Harry. That's a curious thing to keep in your sock.

Harry Potter = Help us. [talk to the mirror]

36. seal

Dialogue HPDH2 in scene 00:31:17 → 00:31:41.

Harry Potter = Neville!

Neville L = How you look Like hell, I reckon. This is nothing. Seamus is worse. Hey, Ab! We've got a couple more coming through. Don't remember this on the Marauder's Map. That's because it never existed till now. The seven secret passages were **sealed off**, before the start of the year. This is the only way in or out, now. The grounds are crawled with Death Eaters and Dementors.

37. stand

Dialogue HPDH2 in scene 01:41:36 → 01:42:15.

Lord Voldemort = Well, Neville, I'm sure we can find a place for you in our ranks.

Neville L = I'd like to say something.

Lord Voldemort = Well, Neville, I'm sure we'd all be fascinated to hear what you have to say.

Neville L = It doesn't matter that Harry's gone.

Seamus Finnigan = **Stand down**, Neville.

Neville L = People die every day. Friends, family. Yeah, we lost Harry tonight. But he's still with us, in here.

38. spit

Dialogue HPDH1 in scene 01:15:59 → 01:16:47.

Ronald Weasley = The sword was stolen. Yeah, I'm still here. But you two carry on. Don't let me spoil the fun.

Harry Potter = What's wrong?

Ronald Weasley = Wrong? Nothing's wrong. Not according to you, anyway.

Harry Potter = Look, if you've got something to say, don't be shy. **Spit it out.**

Ronald Weasley = All right, I'll **spit it out**. But don't expect me to be grateful. Because there's another damn thing we've gotta find.

Harry Potter = I thought you knew what you signed up for.

39. send

Dialogue HPDH1 in scene 01:06:29 → 01:07:10.

Harry Potter = Diffindo. Reducto.

Hermione Granger = What are you doing?

Harry Potter = We have to keep it safe until we find out how to destroy it.

Ronald Weasley = Seems strange, mate. Dumbledore *sends* you *off*. To find all these Horcruxes, but doesn't tell you how to destroy them. Doesn't that bother you?

40. sit

Dialogue HPDH1 in scene 00:33:05 → 00:33:23.

Luna Lovegood = Come, Daddy. Harry doesn't want to talk to us right now. He's just too polite to say so.

Elphias = Harry Potter.

Harry Potter = Excuse me, sir? May I *sit down*?

Elphias = Mr. Potter. By all means. Here.

Harry Potter = Thanks.

41. sign

Dialogue HPDH1 in scene 01:15:59 → 01:16:47.

Ronald Weasley = All right, I'll spit it out. But don't expect me to be grateful. Because there's another damn thing we've gotta find.

Harry Potter = I thought you knew what you *signed up for*.

Ronald Weasley = Yeah. I thought I did too.

42. talk**1) talk about**

Dialogue HPDH1 in scene 00:33:58 → 00:34:18.

Someone = Word has it that someone talked to her. Someone who knew the Dumbledore family well. Both you and I know who that is, Elphias.

Elphias = A monstrous betrayal.

Harry Potter = Who are we *talking about*?

Someone = Bathilda Bagshot.

2) talk about

Dialogue HPDH1 in scene 01:45:31 → 01:45:54.

Ronald Weasley = I've always liked these flames Hermione makes. How long do you reckon she'll stay mad at me?

Harry Potter = Well, just keep *talking about* that little ball of light touching your heart. And she'll come round.

Ronald Weasley = It was true. Every word. This is gonna sound crazy.

3) talk about

Dialogue HPDH2 in scene 00:07:36 → 00:08:07.

Mr. Ollivander = Well, perhaps not. If you won it from him. I sense its allegiance has changed.

Harry Potter = You *talk about* wands, as if they have feelings. Can think!

Mr. Ollivander = The wand chooses the wizard, Mr. Potter.

43. take**1) take up**

Dialogue HPDH2 in scene 01:10:17 → 01:10:48.

Severus Snape = Take it. *Take it up*, please!

Harry Potter = Give me something! Quickly, a flask. Anything!

Severus Snape = Take them to the Pensive. Look at me. You really have your mother's eyes.

2) take off**a) take off**

Dialogue HPDH1 in scene 01:16:53 → 01:17:21.

Harry Potter = I thought you had a plan. I told you everything Dumbledore told me. In case you haven't noticed, we found a Horcrux.

Ronald Weasley = Yeah, and we're as close to getting rid of it as we are to finding the rest of them.

Hermione Granger = Ron. Please, take. *Take the Horcrux off*. You wouldn't be saying this. If you hadn't been wearing it all day.

Ronald Weasley = Want to know why I listen to that radio? To make sure I don't hear Ginny's name, or Fred, or George or Mom.

b) take off

Dialogue HPDH1 in scene 01:46:16 → 01:46:41.

Ron Weasley = Nothing special, but I reckon it'll do. *Took if off* a Snatcher a couple of weeks ago. Don't tell Hermione this, but they're a bit dim, Snatchers. This one was definitely part troll, the smell of him.

Harry Potter = Engorgio. Reducio!

44. turn**1) turn over**

Dialogue HPDH1 in scene 00:49:06 → 00:49:09.

Dobby = Master Weasley, so good to see you again.

Ron Weasley = Wicked trainers.

Mundungus F = Listen, I panicked that night, all right? Could I help it if Mad-Eye fell off his broom?

Hermione Granger = You. Tell the truth.

Harry Potter = When you *turned* this place *over*--Don't deny it. You found a locket, am I right?

2) turn round

Dialogue HPDH1 in scene 00:38:34 → 00:39:04.

Harry Potter = Lock the door, get the lights. This one's name is Rowle. He was on the Astronomy Tower the night Snape killed Dumbledore.

Ron Weasley = This is Dolohov. I recognize him from the wanted posters. So, what we gonna do with you, hey? Kill us if it was *turned round*, wouldn't you?

Harry Potter = If we kill them, they'll know we were here.

3) turn off

Dialogue HPDH1 in scene 01:43:30 → 01:45:08.

Ronald Weasley = Oh, of course not. I only just destroyed a bloody Horcrux. Why would that change anything? Look, I wanted to come back as soon as I left. I just didn't know how to find you.

Harry Potter = Yeah, how did you find us?

Ronald Weasley = With this. It doesn't just *turn off* lights. I don't know how it works, but Christmas morning I was sleeping in this little pub. Keeping away from some Snatchers. And I heard it.

45. watch

1) watch out

Dialogue HPDH1 in scene 01:02:26 → 01:03:57.

Snatcher = It's Harry. Harry Potter. There he is.

Security = Get him! Get him! Stop him! *Watch out*. Look out. This way!

2) watch out

Dialogue HPDH2 in scene 00:31:41 → 00:31:52.

Hermione Granger = How about Mr. Snape as Headmaster?

Neville L = Hardly ever seen. It's the Carrows who's *watch out for*.

Harry Potter = Carrows?

Neville L = Yeah. Brother and sister. In charge of discipline. They like punishment, the Carrows.

46. walk

Dialogue HPDH1 in scene 02:06:47 → 02:07:35.

Goblin = I don't know.

Bellatrix L = You don't know? Why weren't you doing your job? Who got into my vault? Who stole it? Who stole it? Well?

Goblin = When I was last in your vault, the sword was there.
 Bellatrix L = Oh, well then, perhaps it just *walked out* on its own then.
 Goblin = There is no place safer than Gringotts.

47. wait

1) wait for

Dialogue HPDH1 in scene 00:19:19 → 00:19:57.

Genny's mom = Harry. Hagrid. What happened? Where are the others?
 Harry Potter = Is no one else back?
 Hagrid = They were on us right from the start, Molly. We didn't stand a chance.
 Genny's mom = Well, thank goodness you two are all right.
 Hagrid = The Death Eaters were *waiting for* us. It was an ambush.
 Genny = Ron and Tonks should've already been back. Dad and Fred as well.

2) wait for

Dialogue HPDH2 in scene 00:38:39 → 00:39:47.

Lord Voldemort = Give me Harry Potter, and you will be rewarded. You have one hour.
 Student = What're you *waiting for*? Someone grab him!
 Argus Filch = Students out of bed! Students out of bed! Students in the corridor!
 Minerva M = They're supposed to be out of bed, you blithering idiot!

3) wait for

Dialogue HPDH1 in scene 01:20:03 → 01:22:06.

RADIO = Hey, little train, we're jumping on... The train that goes to the kingdom... We're happy, Ma We're having fun... And the train ain't even left the station
 Hey, little train, *wait for* me... I once was blind but now I see... Have you left a seat for me? Is that such a stretch of the imagination?
 Hey, little train, *wait for* me... I was held in chains but now I'm free... I'm hanging in there Don't you see? In this process of elimination

48. zip

Dialogue HPDH1 in scene 00:26:37 → 00:27:22.

Ginny Weasley = *Zip me up*, will you? It seems silly, doesn't it, a wedding? Given everything that's going on.
 Harry Potter = Maybe that's the best reason to have it. Because of everything that's going on.

A.5 Summary of PVs in HPDH 1 and HPDH 2

No.	Verbs	Particles	HPDH1	HPDH2	Total
1.	bring	out	1		1
2.	bring	down	1		1
3.	bring	back	1	1	2
4.	buck	up	1		1
5.	blow	up		1	1
6.	carry	on	1		1
7.	call	off		1	1
8.	calm	down	1		1
9.	catch	up	1		1
10.	come	on	6	10	16
11.	come	in	2		2
12.	come	back	4	1	5
13.	come	up	1		1
14.	come	out	1		1
15.	come	over	1		1
16.	come	round	1		1
17.	come	through		1	1
18.	depend	on	1		1
19.	end	up	1		1
20.	figure	out		1	1
21.	find	out	1	1	2
22.	fall	off	1		1
23.	freak	out	1		1
24.	get	back	2		2
25.	get	out	6	2	8
26.	get	in		2	2
27.	get	off	3		3
28.	give	up		3	3
29.	give	away	2	1	3
30.	go	back	3	1	4
31.	go	on	3		3
32.	hack	off		1	1
33.	hang	about	1		1
34.	hang	on	1		1
35.	hunt	down		1	1
36.	hold	on	1	1	2
37.	hurry	up	1		1
38.	jump	on	1		1
39.	keep	out		1	1
40.	keep	away	1	1	2

41.	keep	up	2		2
42.	keep	off	1		1
43.	look	for		1	1
44.	look	at	1	2	3
45.	look	away	1		1
46.	look	after	1		1
47.	look	out	1		1
48.	lock	up	1		1
49.	listen	up		1	1
50.	listen	to	1	1	2
51.	live	up	1		1
52.	lift	up	1		1
53.	move	out of	1		1
54.	pair	off	1		1
55.	pick	up	3		3
56.	put	in		1	1
57.	put	up	1		1
58.	show	up	2		2
59.	shut	up	1		1
60.	seal	off		1	1
61.	stand	down		1	1
62.	spit	out	1		1
63.	send	off	1		1
64.	sit	down	1		1
65.	sign	up for	1		1
66.	talk	about	2	1	3
67.	take	up		1	1
68.	take	off	2		2
69.	turn	over	1		1
70.	turn	round	1		1
71.	turn	off	1		1
72.	watch	out	1	1	2
73.	walk	out	1		1
74.	wait	for	1	2	3
75.	zip	up	1		1
			48	17	88
				44	132

APPENDIX B. IPVs Dialogue with Scene in HPDH1 and HPDH2

All text dialogues here are the written script from www.moviesubtitles.org based on the real dialogue on the movies, IPVs in the dialogue are marked in *italiced-bold* to distinguish from the other uttered PVs.

1) IPV2.1 bring back

Dialogue HPDH2 in scene 00:08:23 → 00:08:46.

Mr. Ollivander = It is rumored there are three. The Elder Wand, the Cloak of Invisibility, to hide you from your enemies...and the Resurrection Stone, to *bring back* loved ones from the dead. Together, they make one the Master of Death.

2) IPV2.2 call off

Dialogue HPDH2 in scene 01:04:07 → 01:04:54.

Lucius Malfoy = My Lord, might it be less... Might it not be more prudent to *call off* this attack? Simply seek the boy yourself?

Lord Voldemort = I do not need to seek the boy. Before the night is out, he will come to me! Do you understand?! Look at me! How can you live with yourself, Lucius?

Lucius Malfoy = I.. I don't know.

Lord Voldemort = Go and find Severus. Bring him to me.

3) IPV1.1 carry on

Dialogue HPDH1 in scene 01:15:59 → 01:16:47.

Ronald Weasley = The sword was stolen. Yeah, I'm still here. But you two *carry on*. Don't let me spoil the fun.

Harry Potter = What's wrong?

Ronald Weasley = Wrong? Nothing's wrong. Not according to you, anyway.

Harry Potter = Look, if you've got something to say, don't be shy. Spit it out.

Ronald Weasley = All right, I'll spit it out. But don't expect me to be grateful... Because there's another damn thing we've gotta find.

Harry Potter = I thought you knew what you signed up for.

4) IPV1.2 catch up

Dialogue HPDH1 in scene 00:12:02: → 00:12:17.

Bill Weasley = Owe it all to a werewolf... Name of Greyback... Hope to repay the favor one day.

Fleur = You're still beautiful to me, William.

Remus Lupin = Just remember, Fleur... Bill takes his steaks on the raw side now.

Tonks = My husband, the joker... By the way, wait till you hear the news... Remus and I--

Mad eyes = All right. We'll have time for a cozy *catch up* later... We've to get the hell out of here... And soon... Potter, you're underage, which means... You've still got the Trace on you.

Harry Potter = What's the Trace?

Mad eyes = If You sneeze, the Ministry will know... Who wipes your nose?

5) IPV1.3 come on

Dialogue HPDH1 in scene 00:29:48 → 00:30:06.

Ronald Weasley = Mom used to read me those. "The Wizard and the Hopping Pot." "Babbitty Rabbitty and the Cackling Stump." *Come on*, Babbitty Rabbitty.

Harry Potter = No?

6) IPV2.3 come on

Dialogue HPDH2 in scene 01:13:02 → 01:13:41.

Harry Potter = Where's everybody?

Someone = Harry?

Girl = Oh, *come on!* Don't be sad on it, she's passed.

7) IPV1.4 come round

Dialogue HPDH1 in scene 01:45:31 → 01:45:54.

Ronald Weasley = I've always liked these flames Hermione makes. How long do you reckon she'll stay mad at me?

Harry Potter = Well, just keep talking about that little ball of light touching your heart... And she'll *come round*.

Ronald Weasley = It was true. Every word. This is gonna sound crazy...

8) IPV2.4 come through

Dialogue HPDH2 in scene 00:31:17 → 00:31:41.

Harry Potter = Neville!

Neville L = How you look Like hell, I reckon. This is nothing. Seamus is worse. Hey, Ab! We've got a couple more *coming through*. Don't remember this on the Marauder's Map. That's because it never existed till now. The seven secret passages were sealed off, before the start of the year. This is the only way in or out, now. The grounds are crawled with Death Eaters and Dementors.

9) IPV1.5 end up

Dialogue HPDH1 in scene 00:12:42 → 00:13:05.

Harry Potter = No, if you think I'm gonna let everyone risk their lives for me, I--

Ron Weasley = Never done that before, have we?

- Harry Potter = No. No. This is different. I mean, taking that, becoming me. No.
- Twince1 = Well, none of us really fancy it, mate.
- Twince2 = Imagine if something went wrong, and we **ended up** a scrawny, specky git forever.
- Mad Eyes = Everyone here is of age, Potter. They've all agreed to take the risk.

10) IPV2.5 find out

Dialogue HPDH2 in scene 01:03:52 → 01:04:12.

- Harry Potter = It's the snake.... And she's the last one. It's the last Horcrux.
- Ronald Weasley = Look inside him, Harry. **Find out** where he is, if you find him, we can find the snake. And we can end this!

11) IPV1.6 find out

Dialogue HPDH1 in scene 01:06:29 → 01:07:10.

- Harry Potter = Diffindo. Reducto.
- Hermione Granger = What are you doing?
- Harry Potter = We have to keep it safe until we **find out** how to destroy it.
- Ronald Weasley = Seems strange, mate. Dumbledore sends you off... To find all these Horcruxes, but doesn't tell you how to destroy them. Doesn't that bother you?

12) IPV2.6 figure out

Dialogue HPDH2 in scene 00:24:19 → 00:24:27.

- Harry Potter = We have to go there, now!
- Hermione Granger = Well, we can't do that! We've got to plan, we've got to **figure it out!**
- Harry Potter = Hermione, when have any of our plans ever actually worked?

13) IPV2.7 get out

Dialogue HPDH2 in scene 00:19:11 → 00:19:48.

- Harry Potter = We had deal, Griphook! The cup for the sword!
- Goblin = I said I'll get you in, I didn't say anything about **getting you out.**

14) IPV2.8 get out

Dialogue HPDH2 in scene 00:32:31 → 00:32:57.

- Neville L = We'll be surprised if we can digest that.
- Student = Oh my! Harry!
- Neville L = **Get** the word **out** to Remus and the others that Harry is back.

15) IPV2.9 get in

Dialogue HPDH2 in scene 00:19:11 → 00:19:48.

Harry Potter = We had deal, Griphook! The cup for the sword!
 Goblin = I said I'll *get* you *in*, I didn't say anything about getting you out.

16) IPV1.7 get off

Dialogue HPDH1 in scene 00:48:10 → 00:48:33.

Mundungus F = *Get off*.
 Dobby = Harry Potter, so long it's been.
 Mundungus F = Get off me.
 Kreacher = As requested, Kreacher has returned with the thief...

17) IPV1.8 get off

Dialogue HPDH1 in scene 02:00:10 → 02:00:26.

Ron Weasley = Don't touch her. Unh! Leave him.
 Someone 1 = Your boyfriend will get worse than that...
 Hermione Granger = *Get off* me.
 Someone 2 = If he doesn't learn to behave himself. What happened to you, ugly?

18) IPV2.10 give up

Dialogue HPDH2 in scene 00:30:41: → 00:31:06.

Hermione Granger = He did save our lives twice! Kept an eye on us on that mirror. That doesn't seem like someone who's *given up*! She's coming back.

19) IPV2.11 give up

Dialogue HPDH2 in scene 00:29:39 → 00:30:07.

Aberforth D = Keep secrets, you tell me?
 Harry Potter = I trusted him.
 Aberforth D = That's a boy's answer. A boy who goes chasing Horcruxes on the word of a man who wouldn't even tell you where to start. You're lying! Not just to me, it doesn't matter, but to yourself as well. That's what a fool does. You don't strike me as a fool, Harry Potter. So, I'll ask you again, there must be a reason.
 Harry Potter = I'm not interested in what happened between you and your brother. I don't care that you've *given up*. I trusted the man I knew. We need to get into the castle tonight.

20) IPV2.12 give away

Dialogue HPDH2 in scene 00:11:28: → 00:11:42.

Hermione Granger = Good morning?
 Goblin = You're Bellatrix Lestrange, not some school girl!
 Ron Weasley = Hey! Easy!

Goblin = If she *gives* us *away*, we must swear to use that sword to slit our own throats. Understand?

21) IPV1.9 go on

Dialogue HPDH1 in scene 00:26:37 → 00:27:22.

Ginny Weasley = Zip me up, will you? It seems silly, doesn't it, a wedding? Given everything that's *going on*.

Harry Potter = Maybe that's the best reason to have it... Because of everything that's *going on*.

22) IPV1.10 go on

Dialogue HPDH1 in scene 01:46:16 → 01:46:41.

Ron Weasley = Nothing special, but I reckon it'll do... Took it off a Snatcher a couple of weeks ago... Don't tell Hermione this, but they're a bit dim, Snatchers. This one was definitely part troll, the smell of him.

Harry Potter = Engorgio... Reducio!

Hermione Granger = What's *going on* in there?

Ron Weasley = Nothing.

Harry Potter = Nothing.

Hermione Granger = We need to talk.

Ron Weasley = Yeah, all right.

23) IPV2.13 hack off

Dialogue HPDH2 in scene 00:27:51 → 00:28:14.

Harry Potter = Dung had no right selling that to you. It belongs to... Sirius...

Aberforth D = Albus told me. He also told me you'd likely be *hacked off*, if you ever found that I had it. But, ask yourself; Where would you be if I didn't?

Hermione Granger = Do you have any others much? From the Order?

Aberforth D = The Order's finished.

24) IPV1.11 hang about

Dialogue HPDH1 in scene 01:57:32 → 01:59:22.

Ron Weasley = That treacherous little bleeder. Is there no one we can trust?

Harry Potter = They kidnapped her because he supported me. He was just desperate.

Ron Weasley = I'll do the enchantments.

Someone = Hello, beautiful. Well, don't *hang about*, snatch them.

25) IPV1.12 hang on

Dialogue HPDH1 in scene 00:16:25 → 00:17:11.

Harry Potter = Hagrid, we have to help the others!

Hagrid = I can't do that, Harry. Mad-Eye's orders. Hang on.

Harry Potter = Stupefy!
 Hagrid = **Hang on**, Harry.
 Harry Potter = Hagrid.

26) IPV2.14 hold on

Dialogue HPDH2 in scene 00:20:14 → 00:22:45.

Hermione Granger = I've got something, but it's mad! Reducto... Well, come on, then! Relashio... Keep moving!
 Ronald Weasley = Now what?
 Hermione Granger = Reducto
 Harry Potter = **Hold on**.
 Ronald Weasley = That was brilliant! Absolutely brilliant!
 Harry Potter = We're dropping! I say we jump!
 Hermione Granger = When?
 Harry Potter = Now!

27) IPV1.13 hold on

Dialogue HPDH1 in scene 02:09:56 → 02:11:33.

Harry Potter = Hermione. You're all right. We're safe. We're all safe.
 Dobby = Harry Potter
 Harry Potter = Dobby. Dobby. No, just-- **Hold on**. Hold on. Look, just hold on, okay? Hermione will have something. In your bag. Hermione? Hermione? , What is it? Help me.
 Dobby = Such a beautiful place... To be with friends. Dobby is happy to be with his friend... Harry Potter.
 Luna Lovegood = We should close his eyes. Don't you think?

28) IPV2.15 keep out

Dialogue HPDH2 in scene 00:41:34 → 00:41:54.

Filius Flitwick = You do realize, of course, we can't **keep out** You-Know-Who indefinitely.
 Minerva M = That doesn't mean we can't delay him. And his name is Voldemort. Filius, you might as well use it. He's going to try to kill you either way.

29) IPV1.14 keep away

Dialogue HPDH1 in scene 01:43:30 → 01:45:08.

Hermione Granger = What is that? You destroyed it. And how is it that you just happen to have the sword of Gryffindor?
 Ronald Weasley = It's a long story.
 Hermione Granger = Don't think this changes anything.
 Ronald Weasley = Oh, of course not. I only just destroyed a bloody Horcrux. Why would that change anything? Look, I wanted to come back as soon as I left. I just didn't know how to find you.
 Harry Potter = Yeah, how did you find us?

Ronald Weasley = With this. It doesn't just turn off lights. I don't know how it works, but Christmas morning I was sleeping in this little pub... *Keeping away* from some Snatchers... And I heard it.

30) IPV2.16 keep away

Dialogue HPDH2 in scene 00:02:33 → 00:02:57.

Luna Lovegood = It's beautiful here.
 Bill Weasley = It was our aunt's. We used to come here as kids. The Order uses it now as a safe house. What's left of us at least?
 Luna Lovegood = Muggles think these things *keep* evil *away*. But they're wrong.
 Harry Potter = I need to talk to the Goblin.

31) IPV1.15 keep up

Dialogue HPDH1 in scene 00:27:32 → 00:27:58.

Man = Come on, *keep up*. All together now. One, two, three. How's it looking at your end, boys? Brilliant.

32) IPV1.16 keep off

Dialogue HPDH1 in scene 01:48:12 → 01:49:44.

Ron Weasley = *Keep off* the dirigible plums.
 Luna's Father = What is it? Who are you? What do you want?
 Harry Potter = Hello, Mr. Lovegood. I'm Harry Potter. We met a few months ago. Could we come in?
 Hermione Granger = Where is Luna?
 Luna's Father = Luna? She'll be along. So how can I help you, Mr. Potter?
 Harry Potter = Well, actually.... It was about something you were wearing round your neck at the wedding. A symbol.
 Luna's Father = You mean this?
 Harry Potter = Yes. That exactly. What we've wondered is, what is it?
 Luna's Father = What is it? Well, it's the sign of the Deathly Hallows, of course.

33) IPV1.17 look away

Dialogue HPDH1 in scene 00:14:28 → 00:14:45.

Mad Eyes = You'll need to change too, Potter.
 Fluer = Bill, *look away*. I'm hideous.
 Bill = I knew she was lying about that tattoo.
 Hermione Granger = Harry, your eyesight really is awful.
 Mad Eyes = Right, then. We'll be pairing off. Each Potter will have a protector. Mundungus, stick tight to me. I wanna keep an eye on you.

34) IPV1.18 look after

Dialogue HPDH1 in scene 00:11:25 → 00:11:48.

- Gorgeous = You're looking fit. Yeah,
 Mad eyes = He's absolutely gorgeous... What say we get undercover before someone murders him?
 Someone 1 = Evening.
 Harry Potter = I thought you were *looking after* the Prime Minister.
 Someone 2 = You are more important.
 Bill Weasley = Hello, Harry. Bill Weasley.
 Harry Potter = Oh. Pleasure to meet you.

35) IPV1.19 live up

Dialogue HPDH1 in scene 01:15:59 → 01:16:47.

- Harry Potter = I thought you knew what you signed up for.
 Ronald Weasley = Yeah. I thought I did too.
 Harry Potter = Well then, I'm sorry, but I don't quite understand. What part of this isn't *living up* to your expectations? Did you think we were gonna be staying in a hotel? Finding a Horcrux every other day? Thought you'd be back by Christmas?

36) IPV1.20 move out of

Dialogue HPDH1 in scene 00:46:48 → 00:47:56.

- Pius = You have nothing to fear... If you have nothing to hide.
 Someone = How much?
 Mundungus F = Two Galleons. Come on, time is money. Cheers, pal.
 Civilian = Snatchers! *Move out* of the way. I told you. Get out.

37) IPV2.17 put in

Dialogue HPDH2 in scene 01:39:35 → 01:40:14.

- Lord Voldemort = Harry Potter is dead! From this day forth... You'll *put* your faith *in* me. Harry Potter is dead! And now it's the time to declare yourself. Come forward and join us or die!

38) IPV1.21 put up

Dialogue HPDH1 in scene 01:39:38 → 01:40:23.

- Harry Potter = Okay, Ron. Do it.
 Ronald Weasley = I can't handle it. That thing affects me more than it affects you and Hermione.
 Harry Potter = All the more reason.
 Ronald Weasley = No. I can't.
 Harry Potter = Then why are you here? Why did you come back? Now, I'll have to speak to it in order for it to open. When it does, don't hesitate. I don't know what's in there, but it'll *put up* a fight. The bit of Riddle that was in that diary tried to kill me.

Ronald Weasley = All right.
 Harry Potter = One... Two... Three.

39) IPV1.22 shut up

Dialogue HPDH1 in scene 02:04:53 → 02:05:52.

Hermione Granger = Please! please
 Bellatrix L = **Shut up!**
 Luna Lovegood = You're bleeding, Harry. That's a curious thing to keep in your sock.
 Harry Potter = Help us. [talk to the mirror]
 Ronald Weasley = Let her go.
 Someone = Shut up. Get back. You, Goblin, come with me.

40) IPV2.18 stand down

Dialogue HPDH2 in scene 01:41:36 → 01:42:15.

Lord Voldemort = Well, Neville, I'm sure we can find a place for you in our rank.
 Neville L = Neville Longbottom. [Death Eaters laugh]
 Bellatrix L = Ha-ha!
 Lord Voldemort = Well, Neville, I'm sure we can find a place for you in our ranks.
 Neville L = I'd like to say something.
 Lord Voldemort = Well, Neville, I'm sure we'd all be fascinated to hear what you have to say.
 Neville L = It doesn't matter that Harry's gone.
 Seamus Finnigan = **Stand down**, Neville.
 Neville L = People die every day. Friends, family. Yeah, we lost Harry tonight. But he's still with us, in here.

41) IPV1.23 spit out

Dialogue HPDH1 in scene 01:15:59 → 01:16:47.

Ronald Weasley = The sword was stolen. Yeah, I'm still here. But you two carry on. Don't let me spoil the fun.
 Harry Potter = What's wrong?
 Ronald Weasley = Wrong? Nothing's wrong. Not according to you, anyway.
 Harry Potter = Look, if you've got something to say, don't be shy. **Spit it out.**
 Ronald Weasley = All right, I'll **spit it out**. But don't expect me to be grateful... Because there's another damn thing we've gotta find.
 Harry Potter = I thought you knew what you signed up for.

42) IPV1.24 sign up for

Dialogue HPDH1 in scene 01:15:59 → 01:16:47.

Ronald Weasley = Wrong? Nothing's wrong. Not according to you, anyway.

- Harry Potter = Look, if you've got something to say, don't be shy. Spit it out.
- Ronald Weasley = All right, I'll spit it out. But don't expect me to be grateful... Because there's another damn thing we've gotta find.
- Harry Potter = I thought you knew what you *signed up for*.
- Ronald Weasley = Yeah. I thought I did too.
- Harry Potter = Well then, I'm sorry, but I don't quite understand. What part of this isn't living up to your expectations? Did you think we were gonna be staying in a hotel? Finding a Horcrux every other day? Thought you'd be back by Christmas?
- Ronald Weasley = I just thought, after all this time...

43) IPV1.25 turn over

Dialogue HPDH1 in scene 00:49:06 → 00:49:09.

- Dobby = Master Weasley, so good to see you again.
- Ron Weasley = Wicked trainers.
- Mundungus F = Listen, I panicked that night, all right? Could I help it if Mad-Eye fell off his broom?
- Hermione Granger = You... Tell the truth.
- Harry Potter = When you *turned* this place *over*--Don't deny it. You found a locket, am I right?

44) IPV1.26 turn round

Dialogue HPDH1 in scene 00:38:34 → 00:39:04.

- Harry Potter = Lock the door, get the lights. This one's name is Rowle. He was on the Astronomy Tower the night Snape killed Dumbledore.
- Ron Weasley = This is Dolohov. I recognize him from the wanted posters. So, what we gonna do with you, hey? Kill us if it was *turned round*, wouldn't you?
- Harry Potter = If we kill them, they'll know we were here.

45) IPV1.27 watch out

Dialogue HPDH1 in scene 01:02:26 → 01:03:57.

- Someone = It's Harry. Harry Potter... There he is.
- Security = Get him! Get him! Stop him! *Watch out*. Look out. This way!

46) IPV1.28 zip up

Dialogue HPDH1 in scene 00:26:37 → 00:27:22.

- Ginny Weasley = *Zip me up*, will you? It seems silly, doesn't it, a wedding? Given everything that's going on.
- Harry Potter = Maybe that's the best reason to have it... Because of everything that's going on.

APPENDIX C. Lexical and Contextual Analysis of IPVs

1. IPV2.1

This IPV is uttered in sentential context “To **bring back** loved ones from the dead”. The combination of verb “bring” refers to “carry” and adverb “back” refers to “rear or the back part of something” has various meanings based on OALD8. They are

- (1) To return somebody/something.
- (2) To make somebody remember something or think about it again.
- (3) To make something that existed before be introduced again SYN REINTRODUCE.
- (4) See more (OALD8, 2010:177).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.1 Contextual Analysis of IPV2.1

Elements	Descriptions of the Context of Situation
Field	Harry questions Garrick Ollivander, who examines and identifies the stolen wands of Bellatrix Lestrange and Draco Malfoy. He cautions Harry about Bellatrix's wand, as it is "unyielding", and advises him to treat it carefully. With Draco's wand, Ollivander states that Harry won it from Draco and it changed to him. Harry then asks him if he knows about the Deathly Hallows and Ollivander claims he does not think they exist, although Harry knows he has told Voldemort about the Elder Wand through his connection. After Harry tells Ollivander that Voldemort has learned the Elder Wand, he advises Harry that he really doesn't stand a chance in overpowering Voldemort if what he has heard is true (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. In this case, the speaker is Ollivander and the hearer is Harry Potter, Hermione Granger, and Ronald Weasley. Garrick Ollivander talks to Harry about the Deathly Hallows.
Mode	The messages of this movie are delivered from Garrick Ollivander as speaker and Harry Potter as the hearer. It tells the audiences about some information about the resurrection stone that can return someone from the death.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*The resurrection stone that can return someone from the death*”. Therefore, the possible meaning of this IPV in the sentential context “To **bring back** loved ones from the dead” should be No. (3) “To make something that existed before be introduced again” or can be paraphrased as “Reintroduce loved ones from the dead”.

2. IPV2.2

This IPV is uttered in sentential context “might it not be more prudent to *call off* this attack?” in order to describe Lucius Malfoy’s opinion to the Voldemort. The category of this expression is transitive IPVs because the object is after particle. The combination of verb “*call*” refers to “*sound*” and adverb “*off*” refers to “*inactivity of something*” also has various meaning based on OALD8 such as;

- (1) To order a dog or a person to stop attacking, searching, etc.
- (2) To cancel something; to decide that something will not happen.
- (3) To call off a deal / trip / strike.
- (4) See more (OALD8, 2010:201).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.2 Contextual Analysis of IPV2.2

Elements	Descriptions of the Context of Situation
Field	<p>After destroying the diadem, Harry has a vision of Nagini and Voldemort in the Boathouse, with Voldemort ordering Lucius to bring him Snape. The trio run through the devastated castle, avoiding the Dark monsters and attacking the Death Eaters as they make their way. Fenrir Greyback is spotted feasting on Lavender Brown's flesh but Hermione blasts him away from her out of a window over a cliff, although they are shocked at what they have just seen as Lavender lies dead on the ground. Hundreds of Dementors descend on the castle but Aberforth, Kingsley, Katie Bell, Ginny, Romilda Vane, Padma, Leanne, and Seamus step in, with Aberforth casting a massive shield-like Patronus Charm to repel them. The trio go down to the Boathouse, where they hide behind the building and listen to Snape and Voldemort discussing the Elder Wand. Snape tries to convince Voldemort that the Elder Wand is the latter's to command, but Voldemort has had a different theory. He believes that since Snape has killed Dumbledore, the Elder Wand serves him, and not himself. After he bids farewell to Snape as a valued member of the Death Eaters, Voldemort slits Snape's throat with Sectumsempra and orders Nagini to finish him off so that he can gain control of the Elder Wand. Nagini strikes Snape several times as the trio watch in horror, leaving Snape terribly wounded but not yet dead. Voldemort then departs the Boathouse with Nagini and amplifies his voice again, ordering his forces to temporarily retreat to the Forbidden Forest and calling for all combatants to dispose of their dead with dignity. He then taunts Harry of how his friends had died trying to protect him and then warns Harry that if he will not give up his life, Voldemort will destroy the castle as well as anyone who stands in his way to find him. Harry quietly walks into the Boathouse and bends down beside</p>

	Snape to check his wounds as Ron and Hermione stand nearby watching. Harry sights a tear falling from Snape's eyes, but upon the latter's insistence to "take them", Harry realises they are memories and gets Hermione to hand him a glass phial to contain them (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. In this case, the speaker is Lucius Malfoy and the hearer is Lord Voldemort, Lucius Malfoy talks to Voldemort about his opinion.
Mode	The messages of this movie are delivered from Lucius Malfoy as speaker and Lord Voldemort as the hearer. Their discussion tells the audiences about canceling to attack Harry because the condition of Voldemort.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “canceling to attack Harry because the condition of Voldemort”. Therefore, the possible meaning of this IPV in the sentential context “Might it not be more prudent to *call off* this attack?” should be No. (2) “To cancel” or can be paraphrased as “To cancel this attack”.

3. IPV1.1

This IPV is uttered in sentential context “The sword was stolen. Yeah, I'm still here. But you two *carry on*. Don't let me spoil the fun”. The combination of verb “carry” refers to “bring” and particle “on” refers to “taking place” also has various meaning based on OALD8 such as;

- (1) (Especially BrE) to continue moving.
- (2) (Informal) to argue or complain noisily.
- (3) Carry something on to continue doing something.
- (4) See more (OALD8, 2010:215).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.3 Contextual Analysis of IPV1.1

Elements	Descriptions of the Context of Situation
Field	One night, Hermione comes to realize why Dumbledore has left Harry Godric Gryffindor's Sword. She tells him that the sword is Goblin-made, meaning that it does not retain rust or scratches, but it does imbibe any and all things that will make it stronger. As Harry has killed Salazar Slytherin's basilisk in his second year with the sword, the sword is now impregnated with basilisk venom, one of the few rare substances that can destroy a Horcrux. This revelation causes Ron, who is wearing the locket, to snap. As the locket has increased Ron's increasing worry for his family and the fact that they have still not found another Horcrux yet, he lashes out at Harry and abandons

	the two in the wilderness after Hermione is forced to pick Harry over Ron (harrypotter.wikia.com).
Tenor	There are three participants in this discussion. Hermione Granger and Harry Potter as the hearer and Ronald Weasley as the speaker.
Mode	The messages of this movie are delivered from Ronald Weasley that he feels angry.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*Ronald Weasley feels angry*”. Therefore, the possible meaning of this IPV in the sentential context “The sword was stolen. Yeah, I'm still here. But you two *carry on*. Don't let me spoil the fun ” should be No. (3) “To continue doing something” or can be paraphrased to “The sword was stolen. Yeah, I'm still here. But you two continue doing something. Don't let me spoil the fun”.

4. IPV1.2

This IPV is uttered in sentential context “All right. We'll have time for a cozy *catch up* later”. The combination of verb “Catch” refers to “fastener” and a particle “up” refers to “in a higher position” also has various meaning based on OALD8 such as;

- (1) To spend extra time doing something because you have not done it earlier.
- (2) To find out about things that have happened.
- (3) To reach somebody who is ahead by going faster.
- (4) See more (OALD8, 2010:221).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.4 Contextual Analysis of IPV1.2

Elements	Descriptions of the Context of Situation
Field	Days later, several members of the Order of the Phoenix arrive at the Dursleys' to move Harry to the Burrow. Alastor Moody informs Harry that since they cannot Apparate or use the Floo network without alerting the Ministry of Magic, they must fly to the Burrow. The Order, including Ron, Hermione, and Fred and George Weasley volunteer to take Polyjuice Potion in order to disguise themselves as Harry so as to confuse the Death Eaters during the flight. Prior to leaving with Hagrid aboard Sirius Black's motorbike, Harry releases Hedwig to meet them at the Burrow. The Seven Potters are ambushed by Death Eaters during the flight to Devon, with the deaths of Mad-Eye Moody and Hedwig taking place. Voldemort duels with Harry, but Harry succeeds in overpowering him and Malfoy's wand (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. In this case, the speaker is Mad Eyes and the hearer is Bill Weasley, Fleur, Remus Lupin, Tonks, Harry Potter and others.

Mode	The messages of this movie are delivered from Mad Eyes as speaker and the other as the hearer. It tells the audiences about some information to prepare their selves in a hurry.
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The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*prepare their selves in a hurry*”. Therefore, the possible meaning of this IPV1.2 in the sentential context “All right. We’ll have time for a cozy catch up later” should be No. (1) “To spend extra time doing something because you have not done it earlier” or can be paraphrased as “we will have spending extra time later”.

5. IPV1.3

This IPV is uttered in sentential context “Babbitty Rabbitty and the Cackling Stump. *Come on*, Babbitty Rabbitty”. The combination of verb “come” refers to “arise” and particle “on” refers to “taking place” also has various meaning based on OALD8 such as;

- (1) (Informal) to improve or develop in the way you want.
- (2) Used in orders to tell somebody to hurry or to try harder.
- (3) Used to show that you know what somebody has said is not correct.
- (4) See more (OALD8, 2010:284).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.5 Contextual Analysis of IPV1.3

Elements	Descriptions of the Context of Situation
Field	The next morning, Rufus Scrimgeour arrives and meets with Harry, Ron, and Hermione, revealing that Albus Dumbledore has left them several possessions in his will. To Ron, he has left his Deluminator, a device used to remove and collect light. Dumbledore has left Hermione his copy of <i>The Tales of Beedle the Bard</i> , a children's story book. To Harry, he has left the Golden Snitch that Harry had caught in his first Quidditch match. It was also intended for the Sword of Gryffindor to be left in Harry's possession, but it is missing and not eligible to give away anyway (harrypotter.wikia.com).
Tenor	There are four participants in this discussion. Rufus, Ron, Harry and Hermione.
Mode	The messages of this movie are delivered from Ron asks for joking.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*Ron asks for joking*”. Therefore, the possible meaning of this IPV in the sentential context “Babbitty Rabbitty and the Cackling Stump. *Come on*, Babbitty Rabbitty.” should be No. (3) “Used to show that you know what somebody has said is not correct” or can be paraphrased to “Babbitty Rabbitty and the Cackling Stump. *It is not correct*, Babbitty Rabbitty”.

6. IPV2.3

This IPV is uttered in sentential context “Oh, *come on!* Don't be sad on it, she's passed”. The combination of verb “come” refers to “arise” and particle “on” refers to “taking place” also has various meanings based on OALD8 (see IPV1.3). To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.6 Contextual Analysis of IPV2.3

Elements	Descriptions of the Context of Situation
Field	After destroying the diadem, Harry has a vision of Nagini and Voldemort in the Boathouse, with Voldemort ordering Lucius to bring him Snape. The trio run through the devastated castle, avoiding the Dark monsters and attacking the Death Eaters as they make their way. Fenrir Greyback is spotted feasting on Lavender Brown's flesh but Hermione blasts him away from her out of a window over a cliff, although they are shocked at what they have just seen as Lavender lies dead on the ground. Hundreds of Dementors descend on the castle but Aberforth, Kingsley, Katie Bell, Ginny, Romilda Vane, Padma, Leanne, and Seamus step in, with Aberforth casting a massive shield-like Patronus Charm to repel them. The trio go down to the Boathouse, where they hide behind the building and listen to Snape and Voldemort discussing the Elder Wand. Snape tries to convince Voldemort that the Elder Wand is the latter's to command, but Voldemort has had a different theory. He believes that since Snape has killed Dumbledore, the Elder Wand serves him, and not himself. After he bids farewell to Snape as a valued member of the Death Eaters, Voldemort slits Snape's throat with Sectumsempra and orders Nagini to finish him off so that he can gain control of the Elder Wand. Nagini strikes Snape several times as the trio watch in horror, leaving Snape terribly wounded but not yet dead. Voldemort then departs the Boathouse with Nagini and amplifies his voice again, ordering his forces to temporarily retreat to the Forbidden Forest and calling for all combatants to dispose of their dead with dignity. He then taunts Harry of how his friends had died trying to protect him and then warns Harry that if he will not give up his life, Voldemort will destroy the castle as well as anyone who stands in his way to find him. Harry quietly walks into the Boathouse and bends down beside Snape to check his wounds as Ron and Hermione stand nearby watching. Harry sights a tear falling from Snape's eyes, but upon the latter's insistence to "take them", Harry realises they are memories and gets Hermione to hand him a glass phial to contain them (harrypotter.wikia.com).
Tenor	There are three participants in this discussion. Harry potter, Someone and the Girl...
Mode	The messages of this movie are delivered from the speaker about asking someone to be patient and everything is going to be all right.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*everything is going to be all right*”. Therefore, the possible meaning of this IPV in the sentential context “Oh, *come on!* Don't be sad on it, she's passed” should be No. (1) “To improve or develop in the way you want” or can be paraphrased to “Oh, *improve the way you want!* Don't be sad on it, she's passed”.

7. IPV1.4

This IPV is uttered in sentential context “Well, just keep talking about that little ball of light touching your heart...and she'll *come round*”. The combination of verb “come” refers to “arise” and particle “round” refers to “overweight” also has various meaning based on OALD8 such as;

- (1) (Also come to) to become conscious again.
- (2) (Of a date or a regular event) to happen again.
- (3) To come to a place, especially somebody's house, to visit for a short time.
- (4) See more (OALD8, 2010:284).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.7 Contextual Analysis of IPV1.4

Elements	Descriptions of the Context of Situation
Field	They return to the tent, where Hermione grows increasingly angry at Ron for having the audacity to return. Ron reveals that Dumbledore's Deluminator not only collects and removes light sources, but it also guided him back to Harry and Hermione, conveniently when Harry was being strangled by the locket (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. The hearer is Ronald Weasley and the speaker is Harry Potter.
Mode	The messages of this movie are delivered from Harry Potter to make sure that Hermione Granger will apologize Ron.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*Hermione Granger will apologize Ron*”. Therefore, the possible meaning of this IPV in the sentential context “well, just keep talking about that little ball of light touching your heart...and she'll *come round*” should be No. (3) “To come to a place, especially somebody's house, to visit for a short time“ or can be paraphrased to “Well, just keep talking about that little ball of light touching your heart...and she'll *visit for a short time*”.

8. IPV2.4

This IPV is uttered in sentential context “We've got a couple more *coming through*”. The combination of verb “come” refers to “arise” and particle “through” refers to “finished” also has various meaning based on OALD8 such as;

- (1) Come through (of news or a message) to arrive by telephone, radio.
- (2) Come through (something) to get better after a serious illness or to avoid serious injury [SYN SURVIVE].
- (3) Come through (with something) to successfully do or complete something that you have promised to do.
- (4) See more (OALD8, 2010:284).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.8 Contextual Analysis of IPV2.4

Elements	Descriptions of the Context of Situation
Field	In the Hall, Snape orders anyone who may hold information regarding Harry's location to tell him immediately or face punishment. Harry then reveals himself after hiding within the crowd as a student and rebukes Snape for standing where Dumbledore once stood as Headmaster, ordering him to tell the students the truth of how he betrayed and killed Dumbledore as Order of the Phoenix members enter the Great Hall. Snape draws his wand in anger, but Minerva McGonagall steps in to defend Harry. Snape and McGonagall face each other off for a moment, with McGonagall relentlessly firing curses that Snape noticeably deflects at the Carrow siblings, effectively knocking them out. Snape is then forced to Apparate, leaving McGonagall behind declaring him to be a coward. Voldemort then amplifies his voice so everyone inside the castle can hear him and tells them to give Harry up in exchange for their lives. Pansy Parkinson suddenly yells for them to grab him, but Ginny and other members of Dumbledore's Army surround Harry to reassure him that they are on his side (harrypotter.wikia.com).
Tenor	There are two participants in this discussion Harry Potter and Neville Longbottom.
Mode	The messages of this movie are delivered from Neville Longbottom to explain the situation about all students in the castle waiting for them.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*The situation about all students in the castle waiting for them*”. Therefore, the possible meaning of this IPV in the sentential context “We've got a couple more *coming through*.” should be No. (3) “To successfully do or complete something that you have promised to do” or can be paraphrased to “We've got a couple more *successful*”.

9. IPV1.5

This IPV is uttered in sentential context “Imagine if something went wrong, and we *ended up* a scrawny, specky git forever”. The combination of verb “end”

refers to “finale” and particle “up” refers to “a higher place” also has various meaning based on OALD8 such as;

- (1) To find yourself in a place or situation that you did not intend or expect to be in.
- (2) Doing something.
- (3) See more (OALD8, 2010:483).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.9 Contextual Analysis of IPV1.5

Elements	Descriptions of the Context of Situation
Field	One night, Hermione comes to realize why Dumbledore has left Harry Godric Gryffindor's Sword. She tells him that the sword is Goblin-made, meaning that it does not retain rust or scratches, but it does imbibe any and all things that will make it stronger. As Harry has killed Salazar Slytherin's basilisk in his second year with the sword, the sword is now impregnated with basilisk venom, one of the few rare substances that can destroy a Horcrux. This revelation causes Ron, who is wearing the locket, to snap. As the locket has increased Ron's increasing worry for his family and the fact that they have still not found another Horcrux yet, he lashes out at Harry and abandons the two in the wilderness after Hermione is forced to pick Harry over Ron (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. Harry Potter, Ron Weasley, Fred Weasley, Mad Eyes, and the speaker is George Weasley.
Mode	The messages of this movie are delivered from George about trying to become Harry Potter.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*trying to become Harry Potter*”. Therefore, the possible meaning of this IPV in the sentential context “Imagine if something went wrong, and we *ended up* a scrawny, specky git forever” should be No. (1) “Expect to be in” or can be paraphrased to “Imagine if something went wrong, and we *expect to be in* a scrawny, specky git forever”.

10. IPV2.5

This IPV is uttered in sentential context “Look inside him, Harry. *Find out* where he is, if you find him, we can find the snake. And we can end this!” The combination of verb “find” refers to “discover” and particle “out” refers to “away from the inside” also has various meaning based on OALD8 such as;

- (1) To get some information about something/somebody by asking, reading, etc.
- (2) To discover that somebody has done something wrong.
- (3) See more (OALD8, 2010:555).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.10 Contextual Analysis of IPV2.5

Elements	Descriptions of the Context of Situation
Field	<p>In the Room of Requirement, Harry finds the diadem in a wooden case that he is able to sense through his connection to Voldemort, but is then confronted by Draco Malfoy, Gregory Goyle, and Blaise Zabini. During the confrontation, Draco asks for his wand back remarking that his mother's wand is "powerful but not the same". Harry senses Draco's reluctance to aid Voldemort since he hesitated to identify Harry to Bellatrix earlier at Malfoy Manor, but before Draco can speak, Ron and Hermione intervene by casting Stunning jinxes at Malfoy, although Goyle casts several Killing Curses at the trio and narrowly misses Hermione, before running off with Ron in immediate pursuit for almost cursing his girlfriend. Goyle casts Fiendfyre on the Room, and it quickly goes out of control, forcing Ron to run back to Harry and Hermione, warning them about the impending danger. However Goyle, due to his inexperience, is unable to stop his wand from conjuring even more flames hence he resorts to tossing his wand away and climbs up a large pile of furniture with Malfoy and Blaise. During the climb, Goyle loses his footing by accidentally grabbing a loose chair and falls into the flames, which engulf and kill him instantly. His death upsets Malfoy greatly, but the loss doesn't stop him from reaching the peak of the furniture pile. Meanwhile, the trio desperately try to run from the spreading flames, which take the form of a various creatures including a Dragon, Chimera and Serpent, but wind up trapped between the piles of lost items with the Fiendfyre emerging from all sides. Ron is able to spot a small stack of broomsticks, which they use to travel above the flames and back to the door. However, as they were escaping; Harry, seeing Malfoy and Blaise desperately trying to avoid falling into the flames and almost slipping to their deaths, decides to fly back to them and save them. Ron begrudgingly accepts to do the same, before threatening Harry if they die trying to save them. The trio are able to save their rivals just in time and quickly fly out of the entrance to the Room of Requirement with the diadem, which Harry immediately destroys with a basilisk fang that Hermione had in her bag. Ron then kicks the destroyed diadem back into the burning Room of Requirement just as its doors close and the Fiendfyre forms into three visages of Voldemort charging at the entrance. Voldemort senses the diadem's destruction, before Pius Thicknesse interrupts his concentration which causes Voldemort to mercilessly kill him in frustration (harrypotter.wikia.com).</p>

Tenor	There are two participants in this discussion. Harry Potter as the Hearer and the speaker is Ron Weasley.
Mode	The messages of this movie are delivered from Ron about asking Harry searching where the snake is.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*Ron about asking Harry searching where the snake is*”. Therefore, the possible meaning of this IPV in the sentential context “Look inside him, Harry. *Find out* where he is, if you find him, we can find the snake. And we can end this!” should be No. (1) “Get some information” or can be paraphrased to “Look inside him, Harry. *Get some information* where he is, if you find him, we can find the snake. And we can end this!”

11. IPV1.6

This IPV is uttered in sentential context “We have to keep it safe until we *find out* how to destroy it”. The combination of verb “find” refers to “discover” and particle “out” refers to “away from the inside” also has various meaning in OALD8 (see IPV2.5). To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.11 Contextual Analysis of IPV1.6

Elements	Descriptions of the Context of Situation
Field	The trio use Polyjuice Potion to take on the appearance of three Ministry officials and infiltrate the Ministry to retrieve the locket. The trio are separated as Ron must take care of Mary Cattermole, Reginald Cattermole's wife as well as an angry Yaxley; Harry goes to Umbridge's office to search for the locket; and Hermione follows Umbridge to the courtroom where she is holding unfair trials for Muggle-borns. In his search, Harry only finds the files in Umbridge's desk detailing the surveillance of his friends and their relatives. He later joins Ron and they go down to the courtroom, where a large group of Dementors are being used to scare the Muggle-borns on trial into submission and Umbridge is interrogating Mary. Harry, in a fit of rage, stuns Umbridge. He quickly retrieves the locket, and the trio successfully escape the Ministry after several wizards notice Harry, who has been deemed an Undesirable (harrypotter.wikia.com).
Tenor	There are three participants in this discussion. The speaker is Harry Potter and Hermione Granger and Ron Weasley as the hearer.
Mode	The messages of this movie are delivered from Harry about finding the way how to destroy the locket.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*find the way how to destroy the locket*”. Therefore, the possible meaning of this IPV in the sentential context “We have to keep it safe until we *find out* how to destroy it” should be No. (2) “Discover” or can be paraphrased to “We have to keep it safe until we *discover* how to destroy it”.

12. IPV2.6

This IPV is uttered in sentential context “Well, we can't do that! We've got to plan, we've got to *figure it out!*” The combination of verb “figure” refers to “character” and particle “out” refers to “away from the inside” also has various meaning based on OALD8 such as;

- (1) To think about somebody/something until you understand them/it SYN work out.
- (2) To calculate an amount or the cost of something SYN work out.
- (3) How, what, etc.
- (4) See more (OALD8, 2010:551).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.12 Contextual Analysis of IPV2.6

Elements	Descriptions of the Context of Situation
Field	Having sensed Voldemort thinking of his Horcrux and Hogwarts through their connection, Harry tells Ron and Hermione that they have to go there and destroy it before Voldemort can get to it, adding that Voldemort seems to be getting more fragile and afraid with each Horcrux destroyed. They Apparate to Hogsmeade, but immediately trigger Caterwauling alarms set up by Death Eaters, who were waiting for Harry. The trio are almost captured, but Aberforth Dumbledore gets them safely into his home and berates them for coming to the village. Harry discovers that it was Aberforth who has been watching them through the mirror shard and the one who sent Dobby to rescue them after seeing the two-way mirror hung up on the wall. Aberforth provides them with food and advises them to give up on their mission, go into hiding and save themselves. Harry said that he trusts Albus Dumbledore's judgement that the task has to be seen through no matter what, but Aberforth insists that Albus had left them a suicide mission and it was hopeless. After Harry insists on finishing what he has started, Aberforth summons Neville Longbottom through a secret passage behind Ariana's portrait to bring them into Hogwarts. Bruised and beaten by the Death Eaters of the staff, Neville and most of the students have been hiding in the Room of Requirement all year. They welcome Harry in with tremendous applause and jump at the idea of helping Harry finish Voldemort, but Harry still doesn't know what the remaining Horcruxes look like or where they are. After saying that one of them may be connected to Ravenclaw, Luna Lovegood suggests that Rowena Ravenclaw's Diadem might be the one, despite no one alive today has seen it. Ginny comes forward and after gazing at Harry for a moment, she tells everyone that Snape is now aware of Harry's break in and wanted everyone in the Great Hall (harrypotter.wikia.com).

Tenor	There are three participants in this discussion. The hearer is Harry Potter, Ron Weasley and Hermione Granger as the speaker.
Mode	The messages of this movie are delivered from Hermione about making the plan before searching the other Horcrux.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*making the plan before searching the other Horcrux*”. Therefore, the possible meaning of this IPV in the sentential context “Well, we can't do that! We've got to plan, we've got to *figure it out!*” should be No. (1) “Think about somebody/something until you understand” or can be paraphrased to “Well, we can't do that! We've got to plan, we've got to *think about it until we understand!*”

13. IPV2.7

This IPV is uttered in sentential context “I said I'll get you in, I didn't say anything about *getting you out*”. The combination of verb “get” refers to “become” and particle “out” refers to “away from the inside” also has various meaning based on OALD8 such as;

- (1) To become known.
- (2) To produce or publish something.
- (3) To say something with difficulty.
- (4) To leave or go out of a place.
- (5) To avoid a responsibility or duty.
- (6) See more (OALD8, 2010:629).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.13 Contextual Analysis of IPV2.7

Elements	Descriptions of the Context of Situation
Field	With Harry and Griphook under the Invisibility Cloak, Hermione disguised as Bellatrix and Ron as a foreign wizard with bushy facial hair, the trio and Griphook Apparate to Gringotts. During the first phase of the mission, Harry and Ron are forced to use the Imperius Curse on Bogrod to cover up Hermione's unsuccessful impersonation of Bellatrix. They manage to get into the vault despite their disguises being removed by The Thief's Downfall and find Helga Hufflepuff's Cup, the Horcrux, but set off the Geminiocurse, causing everything they touch to multiply exponentially. Griphook takes the sword from them after they get the cup, saying that he never said he would help them get out, but only in. He flees the vault and calls security; the trio are almost crushed by the gold and captured, but Hermione gets them to jump on the back of a dragon kept as a security measure. Setting the dragon free, it wreaks havoc as it kills several goblins, including Bogrod, who is still under the control of Ron's Imperius Curse. The dragon crashes through the roof and flies off with the trio on its back.

	After jumping off the dragon into a lake, Harry has a vision of Voldemort furiously killing Griphook and many other Gringotts employees and personnel at Malfoy Manor for allowing his Horcrux to get stolen. Choosing to keep Nagini by his side, he summons his followers and orders them to invade Hogwarts to ensure the Horcrux he has hidden there is still safe (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. Goblin as the speaker and Harry as the hearer.
Mode	The messages of this movie are delivered from Goblin about not saying the way how to escape from the building.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*not saying the way how to escape from the building*”. Therefore, the possible meaning of IPV *get out* based on OALD8 in the sentential context “I said I’ll get you in, I didn’t say anything about *getting you out*” should be No. (5) “To avoid a responsibility or duty” or can be paraphrased to “Exit from the building”.

14. IPV2.8

This IPV is uttered in sentential context “*Get* the word *out* to Remus and the others that Harry is back”. The combination of verb “get” refers to “become” and particle “out” refers to “away from the inside” also has various meaning in different context (see IPV2.7). To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.14 Contextual Analysis of IPV2.8

Elements	Descriptions of the Context of Situation
Field	They return to the tent, where Hermione grows increasingly angry at Ron for having the audacity to return. Ron reveals that Dumbledore’s Deluminator not only collects and removes light sources, but it also guided him back to Harry and Hermione, conveniently when Harry was being strangled by the locket (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. Neville as The speaker and Students as hearer.
Mode	The messages of this movie are delivered from Neville about giving information to the Remus that Harry is back.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*giving information to the Remus that Harry is back*”. Therefore, the possible meaning of this IPV in the sentential context “*Get* the word *out* to Remus and the others, that Harry is back” should be No. (1) “Become known” or can be paraphrased to “the word must *become known* to Remus and the others that Harry is back”.

15. IPV2.9

This IPV is uttered in sentential context “I said I'll *get* you *in*, I didn't say anything about getting you out”. The combination of verb “get” refers to “become” and particle “in” refers to “inside” also has various meaning based on OALD8:

- (1) To arrive at a place.
- (2) To win an election.
- (3) To be admitted to a school, university, etc.
- (4) To call somebody to your house to do a job.
- (5) See more (OALD8, 2010:628).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.15 Contextual Analysis of IPV2.9

Elements	Descriptions of the Context of Situation
Field	With Harry and Griphook under the Invisibility Cloak, Hermione disguised as Bellatrix and Ron as a foreign wizard with bushy facial hair, the trio and Griphook Apparate to Gringotts. During the first phase of the mission, Harry and Ron are forced to use the Imperius Curse on Bogrod to cover up Hermione's unsuccessful impersonation of Bellatrix. They manage to get into the vault despite their disguises being removed by The Thief's Downfall and find Helga Hufflepuff's Cup, the Horcrux, but set off the Geminiocurse, causing everything they touch to multiply exponentially. Griphook takes the sword from them after they get the cup, saying that he never said he would help them get out, but only in. He flees the vault and calls security; the trio are almost crushed by the gold and captured, but Hermione gets them to jump on the back of a dragon kept as a security measure. Setting the dragon free, it wreaks havoc as it kills several goblins, including Bogrod, who is still under the control of Ron's Imperius Curse. The dragon crashes through the roof and flies off with the trio on its back. After jumping off the dragon into a lake, Harry has a vision of Voldemort furiously killing Griphook and many other Gringotts employees and personnel at Malfoy Manor for allowing his Horcrux to get stolen. Choosing to keep Nagini by his side, he summons his followers and orders them to invade Hogwarts to ensure the Horcrux he has hidden there is still safe (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. Goblin as the speaker and Harry as the hearer
Mode	The messages of this movie are delivered from Goblin about only saying the way how to arrive to the building.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*only saying the way how to arrive to the building*”. Therefore,

the possible meaning of this IPV in the sentential context “I said I’ll *get* you *in*, I didn’t say anything about getting you out.” should be No. (1) “arrive at a place” or can be paraphrased to “I said I’ll *arrive* you *at a place*, I didn’t say anything about getting you out.”

16. IPV1.7

This IPV is uttered in sentential context “*Get off* me”. The combination of verb “get” refers to “become” and particle “off” refers to “away from a place” also has various meaning based on OALD8 such as;

- (1) Used especially to tell somebody to stop touching you or another person.
- (2) To leave a place or start a journey; to help somebody do this.
- (3) (BrE) to fall asleep; to make somebody do this.
- (4) See more (OALD8, 2010:628).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.16 Contextual Analysis of IPV1.7

Elements	Descriptions of the Context of Situation
Field	After changing, they go to a small coffee shop to discuss their plans, when they are ambushed by Death Eaters again, disguised as city workers. The trio subdue Antonin Dolohov and Thorfin Rowle in a brief but violent skirmish and proceed to wipe their memories after Ron suggests killing them for what they did to Moody. The trio go into hiding at 12 Grimmauld Place. There, they discover the identity of R.A.B, the mysterious person who has allegedly stolen the real locket of Slytherin that Voldemort has turned into a Horcrux. As it turns out, R.A.B. is actually Sirius Black's little brother, Regulus Arcturus Black. Kreacher, the Black's house-elf, tells Harry, Hermione, and Ron that the real locket has been in the house, but that it has been stolen by Mundungus Fletcher. Harry orders Kreacher to find Mundungus and bring him back. Next, Kreacher and Dobby return with Mundungus, who reveals that he has given the locket to Dolores Umbridge (harrypotter.wikia.com).
Tenor	There are five participants in this discussion. Mundungus Fletcher as the speaker and the hearer are Harry Potter, Hermione Granger, Ron Weasley, Kreacher and Dobby.
Mode	The messages of this movie are delivered from Mundungus Fletcher about removing Kreacher’s hand from his eyes.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*removing Kreacher’s hand from his eyes*”. Therefore, the possible meaning of this IPV in the sentential context “*Get off me*” should be No. (1) “*Stop touching me*” or can be paraphrased to “*Remove your hand from me*”.

17. IPV1.8

This IPV is uttered in sentential context “*Get off me*”. The combination of verb “get” refers to “become” and particle “off” refers to “away from a place” also has various meaning in OALD8 (see IPV1.7). To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.17 Contextual Analysis of IPV1.8

Elements	Descriptions of the Context of Situation
Field	At Malfoy Manor, Draco Malfoy is asked to identify the real Harry Potter, but he hesitates in doing so. Bellatrix spots the Sword of Gryffindor. She orders Harry and Ron imprisoned in the cellar, where Luna Lovegood, the wand maker Garrick Ollivander, and Griphook the Goblin are also being held captive. Bellatrix tortures Hermione on how they got the sword, which she believed to be in her vault at Gringotts (harrypotter.wikia.com).
Tenor	There are more than five participants in this discussion. Hermione as the speaker and other as hearer.
Mode	The messages of this movie are delivered from Hermione about not touching her hand and she wanted to be free

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*Not touching her hand and she wanted to be free*”. Therefore, the possible meaning of this IPV in the sentential context “*Get off me*” should be No. (1) “*Stop touching me*” or can be paraphrased to “*Remove your hand from me*”.

18. IPV2.10

This IPV is uttered in sentential context “He did save our lives twice! Kept an eye on us on that mirror. That doesn't seem like someone who's *given up*! She's coming back”. The combination of verb “give” refers to “contribute” and particle “up” refers to “in a higher position” also has various meaning based on OALD8 such as;

- (1) To stop trying to do something.
- (2) (Also give up on somebody especially in NAME) to believe that somebody is never going to arrive, get better, be found, etc.
- (3) To stop having a relationship with somebody.
- (4) [No passive] to stop doing or having something.
- (5) To hand something over to somebody else.
- (6) See more (OALD8, 2010:633).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.18 Contextual Analysis of IPV2.10

Elements	Descriptions of the Context of Situation
Field	Having sensed Voldemort thinking of his Horcrux and Hogwarts through their connection, Harry tells Ron and Hermione that they have to go there and destroy it before Voldemort can get to it, adding that Voldemort seems to be getting more fragile and afraid with each Horcrux destroyed. They Apparate to Hogsmeade, but immediately trigger Caterwauling alarms set up by Death Eaters, who were waiting for Harry. The trio are almost captured, but Aberforth Dumbledore gets them safely into his home and berates them for coming to the village. Harry discovers that it was Aberforth who has been watching them through the mirror shard and the one who sent Dobby to rescue them after seeing the two-way mirror hung up on the wall. Aberforth provides them with food and advises them to give up on their mission, go into hiding and save themselves. Harry said that he trusts Albus Dumbledore's judgement that the task has to be seen through no matter what, but Aberforth insists that Albus had left them a suicide mission and it was hopeless. After Harry insists on finishing what he has started, Aberforth summons Neville Longbottom through a secret passage behind Ariana's portrait to bring them into Hogwarts. Bruised and beaten by the Death Eaters of the staff, Neville and most of the students have been hiding in the Room of Requirement all year. They welcome Harry in with tremendous applause and jump at the idea of helping Harry finish Voldemort, but Harry still doesn't know what the remaining Horcruxes look like or where they are. After saying that one of them may be connected to Ravenclaw, Luna Lovegood suggests that Rowena Ravenclaw's Diadem might be the one, despite no one alive today has seen it. Ginny comes forward and after gazing at Harry for a moment, she tells everyone that Snape is now aware of Harry's break in and wanted everyone in the Great Hall (harrypotter.wikia.com).
Tenor	There are three participants in this discussion. Hermione Granger as the speaker and Harry Potter, Ron Weasley as the hearer.
Mode	The messages of this movie are delivered from Hermione about continue the plan.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*continue the plan*”. Therefore, the possible meaning of this IPV in the sentential context “He did save our lives twice! Kept an eye on us on that mirror. That doesn't seem like someone who's *given up*! She's coming back.” should be No. (1) “Stop trying to do” or can be paraphrased to “He did save our lives twice! Kept an eye on us on that mirror. That doesn't seem like someone who's *stopped trying to do*! She's coming back.”

19. IPV2.11

This IPV is uttered in sentential context “I’m not interested in what happened between you and your brother. I don’t care that you’ve *given up*. I trusted the man I knew. We need to get into the castle tonight”. The combination of verb “give” refers to “contribute” and particle “up” refers to “in a higher position” also has various meaning in OALD8 (see IPV2.10). To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.19 Contextual Analysis of IPV2.11

Elements	Descriptions of the Context of Situation
Field	Having sensed Voldemort thinking of his Horcrux and Hogwarts through their connection, Harry tells Ron and Hermione that they have to go there and destroy it before Voldemort can get to it, adding that Voldemort seems to be getting more fragile and afraid with each Horcrux destroyed. They Apparate to Hogsmeade, but immediately trigger Caterwauling alarms set up by Death Eaters, who were waiting for Harry. The trio are almost captured, but Aberforth Dumbledore gets them safely into his home and berates them for coming to the village. Harry discovers that it was Aberforth who has been watching them through the mirror shard and the one who sent Dobby to rescue them after seeing the two-way mirror hung up on the wall. Aberforth provides them with food and advises them to give up on their mission, go into hiding and save themselves. Harry said that he trusts Albus Dumbledore's judgement that the task has to be seen through no matter what, but Aberforth insists that Albus had left them a suicide mission and it was hopeless. After Harry insists on finishing what he has started, Aberforth summons Neville Longbottom through a secret passage behind Ariana's portrait to bring them into Hogwarts. Bruised and beaten by the Death Eaters of the staff, Neville and most of the students have been hiding in the Room of Requirement all year. They welcome Harry in with tremendous applause and jump at the idea of helping Harry finish Voldemort, but Harry still doesn't know what the remaining Horcruxes look like or where they are. After saying that one of them may be connected to Ravenclaw, Luna Lovegood suggests that Rowena Ravenclaw's Diadem might be the one, despite no one alive today has seen it. Ginny comes forward and after gazing at Harry for a moment, she tells everyone that Snape is now aware of Harry's break in and wanted everyone in the Great Hall (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. Aberforth Dumbledore as the hearer and Harry Potter as the speaker.
Mode	The messages of this movie are delivered from Harry Potter about why Aberforth stops trying to do something.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*why Aberforth stops trying to do something*”. Therefore, the

possible meaning of this IPV in the sentential context “I'm not interested in what happened between you and your brother. I don't care that you've *given up*. I trusted the man I knew. We need to get into the castle tonight” should be No. (4) “Stop doing” or can be paraphrased to “I'm not interested in what happened between you and your brother. I don't care that you've *stopped hoping*. I trusted the man I knew. We need to get into the castle tonight”.

20. IPV2.12

This IPV is uttered in sentential context “If she *gives us away*, we must swear to use that sword to slit our own throats. Understand?” The combination of verb “give” refers to “contribute” and particle “away” refers to “a great distance” also has various meaning based on OALD8 such as;

- (1) To lead the bride to the bridegroom and formally allow her to marry him.
- (2) To give something as a gift.
- (3) To present something.
- (4) To carelessly allow somebody to have an advantage.
- (5) To make known something that somebody wants to keep secret SYN betray.
- (6) See more (OALD8, 2010:633).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.20 Contextual Analysis of IPV2.21

Elements	Descriptions of the Context of Situation
Field	With Harry and Griphook under the Invisibility Cloak, Hermione disguised as Bellatrix and Ron as a foreign wizard with bushy facial hair, the trio and Griphook Apparate to Gringotts. During the first phase of the mission, Harry and Ron are forced to use the Imperius Curse on Bogrod to cover up Hermione's unsuccessful impersonation of Bellatrix. They manage to get into the vault despite their disguises being removed by The Thief's Downfall and find Helga Hufflepuff's Cup, the Horcrux, but set off the Geminiocurse, causing everything they touch to multiply exponentially. Griphook takes the sword from them after they get the cup, saying that he never said he would help them get out, but only in. He flees the vault and calls security; the trio are almost crushed by the gold and captured, but Hermione gets them to jump on the back of a dragon kept as a security measure. Setting the dragon free, it wreaks havoc as it kills several goblins, including Bogrod, who is still under the control of Ron's Imperius Curse. The dragon crashes through the roof and flies off with the trio on its back. After jumping off the dragon into a lake, Harry has a vision of Voldemort furiously killing Griphook and many other Gringotts employees and personnel at Malfoy Manor for allowing his Horcrux to get stolen. Choosing to keep Nagini by his side, he summons his

	followers and orders them to invade Hogwarts to ensure the Horcrux he has hidden there is still safe (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. Harry Potter, Hermione Granger, and Ron Weasley as the hearer and Goblin as the speaker.
Mode	The messages of this movie are delivered from Goblin about if Bellatrix Lestrange knows who they are, they must be ready to fight.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*Bellatrix Lestrange knows who they are, they must be ready to fight*”. Therefore, the possible meaning of this IPV in the sentential context “If she gives us away, we must swear to use that sword to slit our own throats. Understand?” should be No. (5) “To make known something that somebody wants to keep secret” or can be paraphrased to “If she *knows*, we must swear to use that sword to slit our own throats. Understand?”

21. IPV1.9

This IPV is uttered in sentential context “Zip me up, will you? It seems silly, doesn't it, a wedding? Given everything that's *going on*”. The combination of verb “go” refers to “move” and particle “on” refers to “in or into a position covering” also has various meaning based on OALD8 such as;

- (1) (In sport) to join a team as a substitute during a game.
- (2) (Of time) to pass.
- (3) (Usually be going on) to happen.
- (4) If a situation goes on, it continues without changing.
- (5) See more (OALD8, 2010:640).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.21 Contextual Analysis of IPV1.9

Elements	Descriptions of the Context of Situation
Field	The next morning, Rufus Scrimgeour arrives and meets with Harry, Ron, and Hermione, revealing that Albus Dumbledore has left them several possessions in his will. To Ron, he has left his Deluminator, a device used to remove and collect light. Dumbledore has left Hermione his copy of <i>The Tales of Beedle the Bard</i> , a children's story book. To Harry, he has left the Golden Snitch that Harry had caught in his first Quidditch match. It was also intended for the Sword of Gryffindor to be left in Harry's possession, but it is missing and not eligible to give away anyway (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. Ginny Weasley as the speaker and Harry Potter as the hearer
Mode	The messages of this movie are delivered from Ginny tells Harry about the reason what is happening.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “Ginny tells Harry about the reason what is happening”. Therefore, the possible meaning of this IPV in the sentential context “Zip me up, will you? It seems silly, doesn't it, a wedding? Given everything that's *going on*.” should be No. (3) “To happen” or can be paraphrased to “Zip me up, will you? It seems silly, doesn't it, a wedding? Given everything that's *happening*”.

22. IPV1.10

This IPV is uttered in sentential context “What's *going on* in there?” The combination of verb “go” refers to “move” and particle “on” refers to “in or into a position covering” also has various meaning in different context (see IPV1.10). To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.22 Contextual Analysis of IPV1.10

Elements	Descriptions of the Context of Situation
Field	They return to the tent, where Hermione grows increasingly angry at Ron for having the audacity to return. Ron reveals that Dumbledore's Deluminator not only collects and removes light sources, but it also guided him back to Harry and Hermione, conveniently when Harry was being strangled by the locket (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. Hermione as the speaker and Harry, Ron as hearer.
Mode	The messages of this movie are delivered from Hermione about asking what was happened.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*asking what was happened*”. Therefore, the possible meaning of this IPV in the sentential context “What's *going on* in there?” should be No. (3) “To happen” or can be paraphrased to “What's *happening* in there?”

23. IPV2.13

This IPV is uttered in sentential context “Albus told me. He also told me you'd likely be *hacked off*, if you ever found that I had it. But, ask yourself; Where would you be if I didn't?” The combination of verb “hack” refers to “To cut somebody/something with rough, heavy blows” and particle “off” refers to “away from a place” also has one meaning based on OALD8, i.e. Extremely annoyed SYN fed up (OALD8, 2010:716). To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.23 Contextual Analysis of IPV2.13

Elements	Descriptions of the Context of Situation
Field	Having sensed Voldemort thinking of his Horcrux and Hogwarts through their connection, Harry tells Ron and Hermione that they have to go there and destroy it before Voldemort can get to it, adding that Voldemort seems to be getting more fragile and afraid with each

Horcrux destroyed. They Apparate to Hogsmeade, but immediately trigger Caterwauling alarms set up by Death Eaters, who were waiting for Harry. The trio are almost captured, but Aberforth Dumbledore gets them safely into his home and berates them for coming to the village. Harry discovers that it was Aberforth who has been watching them through the mirror shard and the one who sent Dobby to rescue them after seeing the two-way mirror hung up on the wall. Aberforth provides them with food and advises them to give up on their mission, go into hiding and save themselves. Harry said that he trusts Albus Dumbledore's judgement that the task has to be seen through no matter what, but Aberforth insists that Albus had left them a suicide mission and it was hopeless. After Harry insists on finishing what he has started, Aberforth summons Neville Longbottom through a secret passage behind Ariana's portrait to bring them into Hogwarts. Bruised and beaten by the Death Eaters of the staff, Neville and most of the students have been hiding in the Room of Requirement all year. They welcome Harry in with tremendous applause and jump at the idea of helping Harry finish Voldemort, but Harry still doesn't know what the remaining Horcruxes look like or where they are. After saying that one of them may be connected to Ravenclaw, Luna Lovegood suggests that Rowena Ravenclaw's Diadem might be the one, despite no one alive today has seen it. Ginny comes forward and after gazing at Harry for a moment, she tells everyone that Snape is now aware of Harry's break in and wanted everyone in the Great Hall (harrypotter.wikia.com).

Tenor	There are four participants in this discussion. Aberforth Dumbledore as the speaker and Harry, Hermione, Ron as the hearer.
Mode	The messages of this movie are delivered from Aberforth about Harry is in a dangerous situation from Albus.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*Harry is in a dangerous situation from Albus*”. Therefore, the possible meaning of this IPV in the sentential context “Albus told me. He also told me you'd likely be *hacked off*, if you ever found that I had it. But, ask yourself; Where would you be if I didn't?” should be No. (1) “Extremely annoyed” or can be paraphrased to “Albus told me. He also told me you'd likely be *extremely annoyed*, if you ever found that I had it. But, ask yourself; Where would you be if I didn't?”

24. IPV1.11

This IPV is uttered in sentential context “Hello, beautiful. Well, don't *hang about*, snatch them”. The combination of verb “hang” refers to “attach from top” and particle “about” refers to “a little more or less than” also has various meaning based on OALD8 such as;

- (1) To wait or stay near a place, not doing very much.
- (2) To be very slow doing something.

- (3) (Informal) used to tell somebody to stop what they are doing or saying for a short time.
- (4) See more (OALD8, 2010:680).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.24 Contextual Analysis of IPV1.11

Elements	Descriptions of the Context of Situation
Field	At Malfoy Manor, Draco Malfoy is asked to identify the real Harry Potter, but he hesitates in doing so. Bellatrix spots the Sword of Gryffindor. She orders Harry and Ron imprisoned in the cellar, where Luna Lovegood, the wand maker Garrick Ollivander, and Griphook the Goblin are also being held captive. Bellatrix tortures Hermione on how they got the sword, which she believed to be in her vault at Gringotts (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. Someone as the speaker and Harry, Ron, Hermione and other as hearer.
Mode	The messages of this movie are delivered from Someone to his friend about to be quickly catch Hermione and friends.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*be quickly catch Hermione and friends*”. Therefore, the possible meaning of this IPV in the sentential context “Hello, beautiful. Well, don’t *hang about*, snatch them” should be No. (2) “Don’t be very slow” or can be paraphrased to “Hello, beautiful. Well, don’t *be very slow*, snatch them”.

25. IPV1.12

This IPV is uttered in sentential context “I can’t do that, Harry. Mad-Eye’s orders. **Hang on**”. The combination of verb “Hang” refers to “attach from top” and particle “on” refers to “in or into a position covering” also has various meaning based on OALD8 such as;

- (1) To hold something tightly.
- (2) (Informal) used to ask somebody to wait for a short time or to stop what they are doing.
- (3) To wait for something to happen.
- (4) To continue doing something in difficult circumstances.
- (5) See more (OALD8, 2010:680).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.25 Contextual Analysis of IPV1.12

Elements	Descriptions of the Context of Situation
Field	One night, Hermione comes to realize why Dumbledore has left Harry Godric Gryffindor's Sword. She tells him that the sword is Goblin-made, meaning that it does not retain rust or scratches, but it does imbibe any and all things that will make it stronger. As Harry has killed Salazar Slytherin's basilisk in his second year with the sword, the sword is now impregnated with basilisk venom, one of the few rare substances that can destroy a Horcrux. This revelation causes Ron, who is wearing the locket, to snap. As the locket has increased Ron's increasing worry for his family and the fact that they have still not found another Horcrux yet, he lashes out at Harry and abandons the two in the wilderness after Hermione is forced to pick Harry over Ron (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. Hagrid as the speaker and Harry as the hearer.
Mode	The messages of this movie are delivered from Hagrid about asking to hold something tightly.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*asking to hold something tightly*”. Therefore, the possible meaning of this IPV in the sentential context “I can't do that, Harry. Mad-Eye's orders. *Hang on.*” should be No. (1) “Hold tightly” or can be paraphrased to “I can't do that, Harry. Mad-Eye's orders. *Hold tightly*”.

26. IPV2.14

This IPV is uttered in sentential context “***Hold on***”. The combination of verb “hold” refers to “To put your hand on part of your body, usually because it hurts” and particle “on” refers to “in or into a position covering” also has various meaning based on OALD8 such as;

- (1) (Informal) used to tell somebody to wait or stop SYN wait.
- (2) To survive in a difficult or dangerous situation.
- (3) (Informal) used on the telephone to ask somebody to wait until they can talk to the person they want.
- (4) [No passive] to keep holding something/somebody.
- (5) See more (OALD8, 2010:715).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.26 Contextual Analysis of IPV2.14

Elements	Descriptions of the Context of Situation
Field	With Harry and Griphook under the Invisibility Cloak, Hermione disguised as Bellatrix and Ron as a foreign wizard with bushy facial hair, the trio and Griphook Apparate to Gringotts. During the first

phase of the mission, Harry and Ron are forced to use the Imperius Curse on Bogrod to cover up Hermione's unsuccessful impersonation of Bellatrix. They manage to get into the vault despite their disguises being removed by The Thief's Downfall and find Helga Hufflepuff's Cup, the Horcrux, but set off the Geminiocurse, causing everything they touch to multiply exponentially. Griphook takes the sword from them after they get the cup, saying that he never said he would help them get out, but only in. He flees the vault and calls security; the trio are almost crushed by the gold and captured, but Hermione gets them to jump on the back of a dragon kept as a security measure. Setting the dragon free, it wreaks havoc as it kills several goblins, including Bogrod, who is still under the control of Ron's Imperius Curse. The dragon crashes through the roof and flies off with the trio on its back. After jumping off the dragon into a lake, Harry has a vision of Voldemort furiously killing Griphook and many other Gringotts employees and personnel at Malfoy Manor for allowing his Horcrux to get stolen. Choosing to keep Nagini by his side, he summons his followers and orders them to invade Hogwarts to ensure the Horcrux he has hidden there is still safe (harrypotter.wikia.com).

Tenor	There are three participants in this discussion. Harry as the speaker and Hermione, Ron as the hearer.
Mode	The messages of this movie are delivered from Harry about holding the dragon tightly.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*holding the dragon tightly*”. Therefore, the possible meaning of this IPV in the sentential context “*Hold on*” should be No. (4) “[no passive] to keep holding something/somebody” or can be paraphrased to “*keep in position*”.

27. IPV1.13

This IPV is uttered in sentential context “Dobby. Dobby. No, just-- **hold on**. **Hold on**. Look, just **hold on**, okay? Hermione will have something. In your bag. Hermione? Hermione? What is it? Help me”. The combination of verb “Hang” refers to “attach from top” and particle “on” refers to “in or into a position covering” also has various meaning in OALD8 (see IPV2.14). To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.27 Contextual Analysis of IPV1.13

Elements	Descriptions of the Context of Situation
Field	Harry, using the two-way mirror Sirius Black had given him, sees another man's face staring back at him. He begs the man in the mirror for help, and Dobby immediately Apparates to save them. At Harry's request, Dobby Disapparates with Luna and Ollivander to Shell Cottage and arrives back to free Harry and Ron. Several duels ensue between Narcissa, Ron, Harry, and Draco, but Dobby is able to cause a distraction in which Harry disarms Draco and Ron retrieves

	Hermione. However, Bellatrix kills Dobby as the prisoners Apparate to Shell Cottage. The trio tearfully prepare a proper burial for him at Bill and Fleur's home (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. Harry as the speaker and Dobby as the hearer.
Mode	The messages of this movie are delivered from Harry about staying alive and not moving.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*staying alive and not moving*”. Therefore, the possible meaning of this IPV in the sentential context “Dobby. Dobby. No, just-- *Hold on. Hold on.* Look, just *hold on*, okay? Hermione will have something. In your bag. Hermione? Hermione? , What is it? Help me” should be No. (2) “To survive in a difficult or dangerous situation” or can be paraphrased to “Dobby. Dobby. No, just-- *wait. Wait.* Look, just *wait*, okay? Hermione will have something. In your bag. Hermione? Hermione? , What is it? Help me”.

28. IPV2.15

This IPV is uttered in sentential context “You do realize, of course, we can't *keep out* You-Know-Who indefinitely”. The combination of verb “keep” refers to “stay” and particle “out” refers to “away from the inside of a place or thing” also has various meaning based on OALD8 such as;

- (1) To not enter a place; to stay outside.
- (2) To prevent somebody/something from entering a place.
- (3) To avoid something; to prevent somebody from being involved in something or affected by something.
- (4) See more (OALD8, 2010:817).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.28 Contextual Analysis of IPV2.15

Elements	Descriptions of the Context of Situation
Field	McGonagall orders Argus Filch to take Parkinson and the other Slytherin students to the dungeons, to which all the other students applaud. While the others stand and fight, McGonagall brings the knight statues of Hogwarts to life to aid them in battle while Filius Flitwick, Horace Slughorn, and Molly Weasley cast a shield around the castle. Harry recklessly rushes to the Ravenclaw common room, but Luna calls him to wait and listen to her. She says that no person alive had seen it, and that only Helena Ravenclaw will know where the diadem is. She subsequently brings him down to where the ghost resides. Helena is reluctant at first to tell Harry where the diadem is, believing that he will use it to sharpen his own wits as well as declaring that Voldemort has already defiled it with Dark magic.

	After Harry is able to convince her that he will only seek it to destroy it, Helena tells Harry that Voldemort has hidden it in the room "where everything is hidden" (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. McGonagall as the hearer and Flitwick as the speaker.
Mode	The messages of this movie are delivered from Flitwick about cannot stay outside the castle.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to "*cannot stay outside the castle*". Therefore, the possible meaning of this IPV in the sentential context "You do realize, of course, we can't *keep out* You-Know-Who indefinitely." should be No. (3) "To avoid" or can be paraphrased to "You do realize, of course, we can't *avoid* You-Know-Who indefinitely".

29. IPV1.14

This IPV is uttered in sentential context "With this. It doesn't just turn off lights. I don't know how it works, but Christmas morning I was sleeping in this little pub... *keeping away* from some Snatchers...and I heard it". The combination of verb "keep" refers to "start" and particle "away" refers to "at a distance from somebody/something in space or time" also has various meaning based on OALD8 such as;

- (1) To avoid going near somebody/something.
- (2) To prevent somebody/something from going somewhere.
- (3) See more (OALD8, 2010:816).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.29 Contextual Analysis of IPV1.14

Elements	Descriptions of the Context of Situation
Field	They return to the tent, where Hermione grows increasingly angry at Ron for having the audacity to return. Ron reveals that Dumbledore's Deluminator not only collects and removes light sources, but it also guided him back to Harry and Hermione, conveniently when Harry was being strangled by the locket (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. The speaker is Ronald Weasley and the hearer is Harry Potter, Hermione Granger.
Mode	The messages of this movie are delivered from Ron about distancing from some Snatchers.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to "*distancing from some Snatchers*". Therefore, the possible meaning of this IPV in the sentential context "With this. It doesn't just turn off lights. I don't know how it works, but Christmas morning I was sleeping in this little

pub... *keeping away* from some Snatchers...and I heard it” should be No. (1) “To avoid going near somebody/something” or can be paraphrased to “With this. It doesn’t just turn off lights. I don’t know how it works, but Christmas morning I was sleeping in this little pub... *avoiding* from some Snatchers...and I heard it”.

30. IPV2.16

This IPV is uttered in sentential context “Muggles think these things *keep* evil *away*. But they're wrong”. The combination of verb “keep” refers to “start” and particle “away” refers to “at a distance from somebody/something in space or time” also has various meaning in OALD8 (see IPV1.15). To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.30 Contextual Analysis of IPV2.16

Elements	Descriptions of the Context of Situation
Field	The next morning, Rufus Scrimgeour arrives and meets with Harry, Ron, and Hermione, revealing that Albus Dumbledore has left them several possessions in his will. To Ron, he has left his Deluminator, a device used to remove and collect light. Dumbledore has left Hermione his copy of <i>The Tales of Beedle the Bard</i> , a children's story book. To Harry, he has left the Golden Snitch that Harry had caught in his first Quidditch match. It was also intended for the Sword of Gryffindor to be left in Harry's possession, but it is missing and not eligible to give away anyway (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. Luna as the speaker and Bill as the hearer.
Mode	The messages of this movie are delivered from Luna about the things which can be distancing from evil.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*the things which can be distancing from evil*”. Therefore, the possible meaning of this IPV in the sentential context “Muggles think these things *keep* evil *away*. But they're wrong” should be No. (1) “To avoid going near somebody/something” or can be paraphrased to “Muggles think these things *distancing from dangerous*. But they're wrong”.

31. IPV1.15

This IPV is uttered in sentential context “Come on, *keep up*. All together now. One, two, three. How's it looking at your end, boys? Brilliant”. The combination of verb “keep” refers to “start” and particle “up” refers to “Towards or in a higher position” also has various meaning based on OALD8 such as;

- (1) Continues without stopping.
- (2) To move, make progress or increase at the same rate as somebody/something.
- (3) To continue to be in contact with somebody.
- (4) To learn about or be aware of the news, current events, etc.
- (5) To continue to pay or do something regularly.

(6) See more (OALD8, 2010:817).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.31 Contextual Analysis of IPV1.15

Elements	Descriptions of the Context of Situation
Field	The next morning, Rufus Scrimgeour arrives and meets with Harry, Ron, and Hermione, revealing that Albus Dumbledore has left them several possessions in his will. To Ron, he has left his Deluminator, a device used to remove and collect light. Dumbledore has left Hermione his copy of <i>The Tales of Beedle the Bard</i> , a children's story book. To Harry, he has left the Golden Snitch that Harry had caught in his first Quidditch match. It was also intended for the Sword of Gryffindor to be left in Harry's possession, but it is missing and not eligible to give away anyway (harrypotter.wikia.com).
Tenor	There are many participants in this discussion. Man as the speaker and other as the hearer.
Mode	The messages of this movie are delivered from Man about continuing their job together.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*continuing their job together*”. Therefore, the possible meaning of this IPV in the sentential context “Come on, *keep up*. All together now. One, two, three. How's it looking at your end, boys? Brilliant” should be No. (1) “Continues without stopping” or can be paraphrased to “Come on, *continue without stopping*. All together now. One, two, three. How's it looking at your end, boys? Brilliant”.

32. IPV1.16

This IPV is uttered in sentential context “***Keep off*** the dirigible plums”. The combination of verb “keep” refers to “start” and particle “off” refers to “away from a place; at a distance in space or time” also has various meaning based on OALD8 such as;

- (1) To avoid eating, drinking or smoking something.
- (2) To avoid mentioning a particular subject.
- (3) To prevent somebody/something from coming near, touching, etc. somebody/something.
- (4) See more (OALD8, 2010:817).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.32 Contextual Analysis of IPV1.16

Elements	Descriptions of the Context of Situation
Field	Soon, Hermione proposes that they visit Xenophilius Lovegood saying that he could explain the mysterious symbol, which has again cropped up in The Life and Lies of Albus Dumbledore. They visit the Lovegood House, where Mr. Lovegood reveals that it is the symbol of the Deathly Hallows. Xenophilius prods them on to read The Tale of the Three Brothers, and they learn of the three Peverell brothers. He informs them of the Deathly Hallows which are revealed to be three legendary items featured in the story: the Elder Wand, the most powerful wand in existence; the Resurrection Stone, a stone that can bring back the dead; and the Cloak of Invisibility, which conceals the wearer from sight. Whoever wields all three items will become the Master of Death. Xenophilius then intentionally triggers the taboo on Voldemort's name as ransom for his daughter Luna Lovegood, whom the Death Eaters have captured. The trio successfully escape back to the forest, where a group of Snatchers are waiting to capture them. Hermione casts a Stinging Jinx on Harry, after which he envisions Lord Voldemort interrogating Grindelwald at Nurmengard. Grindelwald tells him that the Elder Wand lies with Dumbledore and Voldemort leaves. They are captured and taken to Malfoy Manor (harrypotter.wikia.com).
Tenor	There are three participants in this discussion. Harry Potter, Hermione Granger as the hearer and the speaker is Ron Weasley
Mode	The messages of this movie are delivered from Ron when he reads warning about not eating the dirigible plums.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*not eating the dirigible plums*”. Therefore, the possible meaning of this IPV in the sentential context “*Keep off the dirigible plums.*” should be No. (1) “To avoid eating, drinking or smoking something” or can be paraphrased to “*avoid eating the dirigible plums*”.

33. IPV1.17

This IPV is uttered in sentential context “Bill, **look away**. I'm hideous”. The combination of verb “look” refers to “use eyes” and particle “away” refers to “At a distance from somebody/something in space or time” has one meaning that is “To turn your eyes away from someone or something so that you cannot see them (Longman phrasal verbs 2000:317).” To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.33 Contextual Analysis of IPV1.17

Elements	Descriptions of the Context of Situation
Field	One night, Hermione comes to realize why Dumbledore has left Harry Godric Gryffindor's Sword. She tells him that the sword is Goblin-made, meaning that it does not retain rust or scratches, but it

does imbibe any and all things that will make it stronger. As Harry has killed Salazar Slytherin's basilisk in his second year with the sword, the sword is now impregnated with basilisk venom, one of the few rare substances that can destroy a Horcrux. This revelation causes Ron, who is wearing the locket, to snap. As the locket has increased Ron's increasing worry for his family and the fact that they have still not found another Horcrux yet, he lashes out at Harry and abandons the two in the wilderness after Hermione is forced to pick Harry over Ron (harrypotter.wikia.com).

Tenor	There are two participants in this discussion. Fluer as the speaker and Bill as the hearer.
Mode	The messages of this movie are delivered from Fluer about asking Bill to not seeing her.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*asking Bill to not seeing her*”. Therefore, the possible meaning of this IPV in the sentential context “Bill, *look away*. I'm hideous” should be No. (1) “To turn your eyes away from someone or something so that you cannot see them” or can be paraphrased to “Bill, *turn your eyes away from me*. I'm hideous”.

34. IPV1.18

This IPV is uttered in sentential context “I thought you were *looking after* the Prime Minister”. The combination of verb “look” refers to “use eyes” and particle “after” refers to “later than something; following something in time” also has various meaning in OALD8 such as;

- (1) To be responsible for or to take care of somebody/something.
- (2) To make sure that things happen to somebody's advantage.
- (3) See more (OALD8, 2010:878).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.34 Contextual Analysis of IPV1.18

Elements	Descriptions of the Context of Situation
Field	One night, Hermione comes to realize why Dumbledore has left Harry Godric Gryffindor's Sword. She tells him that the sword is Goblin-made, meaning that it does not retain rust or scratches, but it does imbibe any and all things that will make it stronger. As Harry has killed Salazar Slytherin's basilisk in his second year with the sword, the sword is now impregnated with basilisk venom, one of the few rare substances that can destroy a Horcrux. This revelation causes Ron, who is wearing the locket, to snap. As the locket has increased Ron's increasing worry for his family and the fact that they have still not found another Horcrux yet, he lashes out at Harry and abandons

	the two in the wilderness after Hermione is forced to pick Harry over Ron (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. Harry Potter as the speaker and Kingsley Shacklebolt as the hearer.
Mode	The messages of this movie are delivered from Harry about Kingsley Shacklebolt should take care the Prime Minister.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*Kingsley Shacklebolt should take care the Prime Minister*”. Therefore, the possible meaning of this IPV in the sentential context “I thought you were *looking after* the Prime Minister” should be No. (1) “To be responsible for or to take care of somebody/something” or can be paraphrased to “I thought you were *be responsible for* the Prime Minister”.

35. IPV1.19

This IPV is uttered in sentential context “Well then, I'm sorry, but I don't quite understand. What part of this isn't *living up* to your expectations? Did you think we were gonna be staying in a hotel? Finding a Horcrux every other day? Thought you'd be back by Christmas?” The combination of verb “live” refers to “not dead” and particle “up” refers to “Towards or in a higher position” has one meaning based on OALD8: To do as well as or be as good as other people expect you to (OALD8, 2010:872). To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.35 Contextual Analysis of IPV1.19

Elements	Descriptions of the Context of Situation
Field	One night, Hermione comes to realize why Dumbledore has left Harry Godric Gryffindor's Sword. She tells him that the sword is Goblin-made, meaning that it does not retain rust or scratches, but it does imbibe any and all things that will make it stronger. As Harry has killed Salazar Slytherin's basilisk in his second year with the sword, the sword is now impregnated with basilisk venom, one of the few rare substances that can destroy a Horcrux. This revelation causes Ron, who is wearing the locket, to snap. As the locket has increased Ron's increasing worry for his family and the fact that they have still not found another Horcrux yet, he lashes out at Harry and abandons the two in the wilderness after Hermione is forced to pick Harry over Ron (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. Harry as the speaker and Ron as hearer.
Mode	The messages of this movie are delivered from Harry about asking something that more importance.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*asking something that more importance*”. Therefore, the possible meaning of this IPV in the sentential context “What part of this isn't *living*

up to your expectations? Did you think we were gonna be staying in a hotel?" should be No. (1) "To do as well as or be as good as other people expect you to" or can be paraphrased to "What part of this isn't *doing as well as* your expectations".

36. IPV1.20

This IPV is uttered in sentential context "Snatchers! *Move out* of the way. I told you. Get out". The combination of verb "move" refers to "To change position or make somebody/something change position in a way that can be seen, heard or felt" and particle "out of" refers to "used to show that somebody/something is not or no longer in a particular state or condition" also one meaning based on OALD8: To leave your old home (OALD8, 2010:966). To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.36 Contextual Analysis of IPV1.20

Elements	Descriptions of the Context of Situation
Field	At the Ministry of Magic many things are changing. Pius Thicknesse, under Voldemort's Imperius Curse, has taken the position of Minister for Magic and decreed that all witches and wizards must be screened to determine their Blood status. Harry has also become a most wanted, labelled "Undesirable No. (1)." Meanwhile, Harry has a vision of Voldemort finding Gregorovitch, a foreign wand maker, whom he interrogates, before killing. Kreacher and Dobby return with Mundungus, who reveals that he has given the locket to Dolores Umbridge (harrypotter.wikia.com).
Tenor	There are many participants in this discussion. Civilian as the speaker and other as the hearer.
Mode	The messages of this movie are delivered from Civilian about moving from the street.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to "*moving from the street*". Therefore, the possible meaning of this IPV in the sentential context "Snatchers! *Move out* of the way. I told you. Get out." should be No. (1) "Leaving your old home" or can be paraphrased to "Snatchers! *Leave* the way. I told you. Get out".

37. IPV2.17

This IPV is uttered in sentential context "Harry Potter... is dead! From this day forth... You'll *put* your faith *in* me. Harry Potter is dead! And now it's the time to declare yourself. Come forward and join us... or die!" The combination of verb "put" refers to "To move something into a particular place or position" and particle "in" refers to "at a point within an area or a space" also has various meaning based on OALD8 such as;

- (1) To fix equipment or furniture into position so that it can be used SYN install.
- (2) To spend a lot of time or make a lot of effort doing.
- (3) To interrupt another speaker in order to say something.

- (4) To officially make a claim, request, etc.
 (5) See more (OALD8, 2010:1194).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.37 Contextual Analysis of IPV1.17

Elements	Descriptions of the Context of Situation
Field	Harry, in shock, now knows what he has to do: to give up his life so that Voldemort can finally be killed. He tells Ron and Hermione that he is going to the Forbidden Forest to their dismay. Hermione sobbingly insists that Harry let her go with him, but Harry refuses, reminding them that they have to kill Nagini, the only other Horcrux left. After a tearful goodbye, Harry walks to the Forest. He digs the Golden Snitch out from his pocket, and as he tells the Snitch, "I am ready to die," the inscription on the Snitch "I open at the close" reappears, and the Snitch opens up, allowing Harry to realize what the inscription means. Inside the Snitch is the Resurrection Stone that he uses to call back his parents, Remus, and Sirius. They provide him with emotional support before Harry walks to his demise, knowing from Sirius that dying is "quicker than falling asleep". As he finishes conversing with his parents, his godfather, and Lupin and is ready to go on, he drops the stone onto the forest floor to ensure it becomes lost forever. Harry finds Voldemort and the Death Eaters waiting for him in the middle of the forest, having captured Rubeus Hagrid, who yells for him to run. Harry stands still and closes his eyes as Voldemort slowly raises the Elder Wand and fires the Killing Curse at Harry (harrypotter.wikia.com).
Tenor	There are many participants in this discussion. Voldemort as the speaker and the other as the hearer
Mode	The messages of this movie are delivered from Voldemort about giving their conviction to him.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to "*giving their conviction to him*". Therefore, the possible meaning of IPV *put in* based on OALD8 in the sentential context "Put your faith in me" should be No. (2) "To spend a lot of time or make a lot of effort doing" or can be paraphrased to "Give me your conviction".

38. IPV1.21

This IPV is uttered in sentential context "I don't know what's in there, but it'll *put up* a fight. The bit of Riddle that was in that diary tried to kill me". The combination of verb "put" refers to "To move something into a particular place or position" and particle "up" refers to "Towards or in a higher position" also has various meaning based on OALD8 such as;

- (1) To show a particular level of skill, determination, etc. in a fight or contest.
- (2) To suggest an idea, etc. for other people to discuss.
- (3) To build something or place something somewhere.
- (4) To fix something in a place where it will be seen SYN display.
- (5) To raise or increase something.
- (6) See more (OALD8, 2010:1194).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.38 Contextual Analysis of IPV1.21

Elements	Descriptions of the Context of Situation
Field	Harry awakens in the forest. Hermione tells him that they are in the Forest of Dean, where she has once visited with her parents, musing that they will not recognize her anymore and vainly proposing that she and Harry turn away from their destinies and grow old together in hiding. She also reveals to Harry that his wand had been destroyed in the skirmish and that the man in the picture in Bagshot's home was Gellert Grindelwald, a dark wizard who was defeated in 1945 and a brief friend of Albus Dumbledore. That night, Harry sits outside on guard when a silver doe Patronus lures him. He follows it to a small frozen pond, where it disappears. Investigating further, Harry discovers the Sword of Gryffindor is at the bottom of the pond. He strips down and dives in to retrieve it without removing the Locket. Sensing the Sword, the Locket tries to strangle Harry to prevent its destruction. However, Harry is saved by Ron, who also retrieves the Sword from the pool. Harry proceeds to open the locket and Ron successfully destroys it after the locket forms the illusion of Harry and Hermione in a passionate kiss (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. Ron as the hearer and Harry as the speaker.
Mode	The messages of this movie are delivered from Harry about starting the fight.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to "*Starting the fight*". Therefore, the possible meaning of this IPV1.21 in the sentential context "But it'll *put up* a fight" should be No.1 "To show a particular level of skill, determination, etc. in a fight or contest" or can be paraphrased to "starting the fight".

39. IPV1.22

This IPV is uttered in sentential context "*Shut up!*" The combination of verb "shut" refers to "To make something close; to become closed" and particle "up" refers to "Towards or in a higher position" also has various meaning based on OALD8 such as;

- (1) (Informal) to stop talking (often used as an order as a rude way of telling somebody to stop talking).
- (2) Make somebody stop talking.
- (3) Silence.
- (4) To close a room, house, etc.
- (5) To keep somebody/something in a place and prevent them from going anywhere.
- (6) See more (OALD8, 2010:1375).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.39 Contextual Analysis of IPV1.22

Elements	Descriptions of the Context of Situation
Field	With Harry and Griphook under the Invisibility Cloak, Hermione disguised as Bellatrix and Ron as a foreign wizard with bushy facial hair, the trio and Griphook Apparate to Gringotts. During the first phase of the mission, Harry and Ron are forced to use the Imperius Curse on Bogrod to cover up Hermione's unsuccessful impersonation of Bellatrix. They manage to get into the vault despite their disguises being removed by The Thief's Downfall and find Helga Hufflepuff's Cup, the Horcrux, but set off the Geminiocurse, causing everything they touch to multiply exponentially. Griphook takes the sword from them after they get the cup, saying that he never said he would help them get out, but only in. He flees the vault and calls security; the trio are almost crushed by the gold and captured, but Hermione gets them to jump on the back of a dragon kept as a security measure. Setting the dragon free, it wreaks havoc as it kills several goblins, including Bogrod, who is still under the control of Ron's Imperius Curse. The dragon crashes through the roof and flies off with the trio on its back. After jumping off the dragon into a lake, Harry has a vision of Voldemort furiously killing Griphook and many other Gringotts employees and personnel at Malfoy Manor for allowing his Horcrux to get stolen. Choosing to keep Nagini by his side, he summons his followers and orders them to invade Hogwarts to ensure the Horcrux he has hidden there is still safe (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. Hermione Granger as the hearer and the speaker is Bellatrix Lestrange, and the second scene Someone picked up Goblin.
Mode	The messages of this movie are delivered from Bellatrix Lestrange to Hermione about not voiced.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to *"Not voiced"*. Therefore, the possible meaning of this IPV in the sentential context *"Shut up!"* should be No. (2) "Make somebody stop talking" or can be paraphrased to *"Stop talking"*.

40. IPV2.18

This IPV is uttered in sentential context “*Stand down*, Neville”. The combination of verb “stand” refers to “To be on your feet; to be upright” and particle “down” refers to “To or at a lower place or position” also has various meaning based on OALD8 such as;

- (1) (As something) to leave a job or position.
- (2) (of a witness) to leave the witness box/stand in court after giving evidence
- (3) See more (OALD8, 2010:1453).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.40 Contextual Analysis of IPV2.18

Elements	Descriptions of the Context of Situation
Field	<p>Harry re-awakens in the Forest, but plays dead to fool Voldemort. Narcissa Malfoy bends down to him and checks his pulse to find him alive. She covertly asks if Draco is still alive, to which Harry confirms by nodding slightly. Knowing all that she needs to know, Narcissa lies to the Death Eaters that Harry is dead. Voldemort and the Death Eaters march back to the castle with Hagrid tearfully carrying Harry in his arms. Voldemort triumphantly declares Harry's death to the castle, causing Ginny to start screaming in heartbreak, only to be held back by Arthur Weasley as she attempts to run over to 'Harry's dead body'. She keeps struggling until Voldemort keeps her and everyone else back with a wave of his wand. He announces to them that the time has come for them to either join him or die. Against his better judgement, Draco emerges from the other Hogwarts members to be with his parents and Voldemort gives him a congratulatory hug. Neville steps forward and after enduring some taunting from Voldemort, he declares that they are not finished. He said they may have lost Harry, Fred, Remus, Tonks, and many others, but they died fighting for liberty and justice. He also surmised that they still carried those they love in their hearts which is the reason enough to keep fighting to the end. Proving himself a true Gryffindor, Neville pulls the Sword of Gryffindor out of the Sorting Hat, which he has found in the rubble of the castle. At that moment, Harry jumps out of Hagrid's arms and reveals himself to everyone around him that he is still alive, to the great relief of his friends and allies. Voldemort, totally thunderstruck, is furious that he has failed again to kill Harry and fires more curses at Harry, who runs to join the others back in the castle. Many Death Eaters quickly realize Voldemort's failure will mark a turn in the tide, so they choose to Disparate while Narcissa and Draco retreat on foot across the Viaduct Bridge. Bellatrix angrily urges Lucius to help the Death Eaters but after all that has happened,</p>

	Lucius chooses to abandon the Death Eaters. As the remaining Death Eaters initiate one final stand against the defenders of Hogwarts, Lucius takes one last look at the castle, his old comrades and his former master, and runs to catch up with his family (harrypotter.wikia.com).
Tenor	There are many participants in this discussion. Seamus Finnigan as the speaker and other as the hearer.
Mode	The messages of this movie are delivered from Seamus Finnigan to Neville about leaving his position and come back.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*leaving his position and come back*”. Therefore, the possible meaning of IPV *stand down* based on OALD8 in the sentential context “*Stand down, Neville*” should be No. (1) “To leave a job or position” or can be paraphrased to “leave your position Neville”.

41. IPV1.23

This IPV is uttered in sentential context “Look, if you've got something to say, don't be shy. *Spit it out*”. The combination of verb “spit” refers to “To force liquid, food, etc. out of your mouth.” and particle “out” refers to “away from the inside of a place or thing” also has one meaning based on OALD8, i.e. “Spit it out (informal) usually used in orders to tell somebody to say something when they seem frightened or unwilling to speak (OALD8, 2010:1435).” To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.41 Contextual Analysis of IPV1.23

Elements	Descriptions of the Context of Situation
Field	One night, Hermione comes to realize why Dumbledore has left Harry Godric Gryffindor's Sword. She tells him that the sword is Goblin-made, meaning that it does not retain rust or scratches, but it does imbibe any and all things that will make it stronger. As Harry has killed Salazar Slytherin's basilisk in his second year with the sword, the sword is now impregnated with basilisk venom, one of the few rare substances that can destroy a Horcrux. This revelation causes Ron, who is wearing the locket, to snap. As the locket has increased Ron's increasing worry for his family and the fact that they have still not found another Horcrux yet, he lashes out at Harry and abandons the two in the wilderness after Hermione is forced to pick Harry over Ron (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. Ron and Harry talk each other
Mode	The messages of this movie are delivered from Harry about saying something that Ron wants to say.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*saying something that Ron wants to say*”. Therefore, the

possible meaning of this IPV in the sentential context “Look, if you've got something to say, don't be shy. Spit it out” should be No. (1) “Usually used in orders to tell somebody to say something when they seem frightened or unwilling to speak” or can be paraphrased to “Look, if you've got something to say, don't be shy. *Say it*”.

42. IPV1.24

This IPV is uttered in sentential context “I thought you knew what you *signed up for*”. The combination of verb “sign” refers to “showing something” and particle “up for” refers to “on offer for something” also has various meaning based on OALD8 such as;

- (1) To arrange to do a course of study by adding your name to the list of people doing it.
- (2) (BrE) to commit yourself to a project or course of action, especially one that you have agreed with a group of other people, countries or organizations.
- (3) To do something to agree to take part in something.
- (4) See more (OALD8, 2010:1380).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.42 Contextual Analysis of IPV1.24

Elements	Descriptions of the Context of Situation
Field	One night, Hermione comes to realize why Dumbledore has left Harry Godric Gryffindor's Sword. She tells him that the sword is Goblin-made, meaning that it does not retain rust or scratches, but it does imbibe any and all things that will make it stronger. As Harry has killed Salazar Slytherin's basilisk in his second year with the sword, the sword is now impregnated with basilisk venom, one of the few rare substances that can destroy a Horcrux. This revelation causes Ron, who is wearing the locket, to snap. As the locket has increased Ron's increasing worry for his family and the fact that they have still not found another Horcrux yet, he lashes out at Harry and abandons the two in the wilderness after Hermione is forced to pick Harry over Ron (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. Ron Weasley, Hermione Granger as the hearer and the speaker is Harry Potter.
Mode	The messages of this movie are delivered from Harry talks to Ron about the reason of his statement.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*the reason of his statement*”. Therefore, the possible meaning of this IPV in the sentential context “I thought you knew what you *signed up for*.” should be No. (2) “To commit yourself to a project or course of action, especially

one that you have agreed with a group of other people, countries or organizations” or can be paraphrased to “I thought you knew what you *committed*”

43. IPV1.25

This IPV is uttered in sentential context “When you *turned* this place *over*-Don't deny it. You found a locket, am I right?” The combination of verb “turn” refers to “To move or make something move around a central point” and particle “over” refers to “from one side to another side” also has various meaning based on OALD8 such as;

- (1) To change position so that the other side is facing towards the outside or the top.
- (2) (figurative) The smell made my stomach turn over (= made me feel sick).
- (3) (Of an engine) to start or to continue to run.
- (4) To make something change position so that the other side is facing towards the outside or the top.
- (5) To think about something carefully.
- (6) (Informal) to steal from a place.
- (7) See more (OALD8, 2010:1606).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.43 Contextual Analysis of IPV1.25

Elements	Descriptions of the Context of Situation
Field	The trio use Polyjuice Potion to take on the appearance of three Ministry officials and infiltrate the Ministry to retrieve the locket. The trio are separated as Ron must take care of Mary Cattermole, Reginald Cattermole's wife as well as an angry Yaxley; Harry goes to Umbridge's office to search for the locket; and Hermione follows Umbridge to the courtroom where she is holding unfair trials for Muggle-borns. In his search, Harry only finds the files in Umbridge's desk detailing the surveillance of his friends and their relatives. He later joins Ron and they go down to the courtroom, where a large group of Dementors are being used to scare the Muggle-borns on trial into submission and Umbridge is interrogating Mary. Harry, in a fit of rage, stuns Umbridge. He quickly retrieves the locket, and the trio successfully escape the Ministry after several wizards notice Harry, who has been deemed an Undesirable (harrypotter.wikia.com).
Tenor	There are five participants in this discussion. Dobby, Ron Weasley, Mundungus Fletcher, Hermione Granger as the hearer and Harry Potter as the speaker.
Mode	The messages of this movie are delivered from Harry talks to Mundungus about the position of the locket.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*the position of the locket*”. Therefore, the possible meaning of this IPV in the sentential context “When you turned this place over--Don't deny it. You found a locket, am I right?” should be No. (6) “To steal from a place” or can be paraphrased to “When you *steal from* this place--Don't deny it. You found a locket, am I right?”

44. IPV1.26

This IPV is uttered in sentential context “what we gonna do with you, hey? Kill us if it was *turned round*, wouldn't you?” The combination of verb “turn” refers to “To move or make something move around a central point” and particle “round” refers to “shaped like a circle or a ball” also has various meaning based on OALD8 such as;

- (1) (Informal) used to report what somebody says or does, when this is surprising or annoying.
- (2) To change position or direction so as to face the other way; to make somebody/something do this.
- (3) If a business, economy, etc. turns around or somebody turns it around, it starts being successful after it has been unsuccessful for a time.
- (4) See more (OALD8, 2010:1606).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.44 Contextual Analysis of IPV1.26

Elements	Descriptions of the Context of Situation
Field	The trio use Polyjuice Potion to take on the appearance of three Ministry officials and infiltrate the Ministry to retrieve the locket. The trio are separated as Ron must take care of Mary Cattermole, Reginald Cattermole's wife as well as an angry Yaxley; Harry goes to Umbridge's office to search for the locket; and Hermione follows Umbridge to the courtroom where she is holding unfair trials for Muggle-borns. In his search, Harry only finds the files in Umbridge's desk detailing the surveillance of his friends and their relatives. He later joins Ron and they go down to the courtroom, where a large group of Dementors are being used to scare the Muggle-borns on trial into submission and Umbridge is interrogating Mary. Harry, in a fit of rage, stuns Umbridge. He quickly retrieves the locket, and the trio successfully escape the Ministry after several wizards notice Harry, who has been deemed an Undesirable (harrypotter.wikia.com). The trio use Polyjuice Potion to take on the appearance of three Ministry officials and infiltrate the Ministry to retrieve the locket. The trio are separated as Ron must take care of Mary Cattermole, Reginald Cattermole's wife as well as an angry Yaxley; Harry goes to Umbridge's office to search for the locket; and Hermione follows Umbridge to the courtroom where she is holding unfair trials for

	Muggle-borns. In his search, Harry only finds the files in Umbridge's desk detailing the surveillance of his friends and their relatives. He later joins Ron and they go down to the courtroom, where a large group of Dementors are being used to scare the Muggle-borns on trial into submission and Umbridge is interrogating Mary. Harry, in a fit of rage, stuns Umbridge. He quickly retrieves the locket, and the trio successfully escape the Ministry after several wizards notice Harry, who has been deemed an Undesirable (harrypotter.wikia.com).
Tenor	There are three participants in this discussion. Ron as the speaker and Harry, Hermione as the hearer.
Mode	The messages of this movie are delivered from Ron speaks with Dolohoy about trying to kill Harry and friends is unsuccessfully.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*trying to kill Harry and friends is unsuccessfully*”. Therefore, the possible meaning of this IPV in the sentential context “Kill us if it was *turned round*, wouldn't you?” should be No. (2) “To make somebody/something do this” or can be paraphrased to “Kill us if it *made you do this*, wouldn't you?”

45. IPV1.27

This IPV is uttered in sentential context “Get him! Get him! Stop him! **Watch out.** Look out. This way!” The combination of verb “watch” refers to “To look at somebody/something for a time, paying attention to what happens” and particle “out” refers to “away from the inside of a place or thing” also has various meaning based on OALD8 such as;

- (1) (Informal) used to warn somebody about something dangerous.
- (2) To make an effort to be aware of what is happening, so that you will notice if anything bad or unusual happens.
- (3) To be careful of something.
- (4) See more (OALD8, 2010:1606).

To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.45 Contextual Analysis of IPV2.27

Elements	Descriptions of the Context of Situation
Field	The trio use Polyjuice Potion to take on the appearance of three Ministry officials and infiltrate the Ministry to retrieve the locket. The trio are separated as Ron must take care of Mary Cattermole, Reginald Cattermole's wife as well as an angry Yaxley; Harry goes to Umbridge's office to search for the locket; and Hermione follows Umbridge to the courtroom where she is holding unfair trials for Muggle-borns. In his search, Harry only finds the files in Umbridge's desk detailing the surveillance of his friends and their relatives. He later joins Ron and they go down to the courtroom, where a large

	group of Dementors are being used to scare the Muggle-borns on trial into submission and Umbridge is interrogating Mary. Harry, in a fit of rage, stuns Umbridge. He quickly retrieves the locket, and the trio successfully escape the Ministry after several wizards notice Harry, who has been deemed an Undesirable (harrypotter.wikia.com).
Tenor	There are many participants in this discussion. Security as the speaker and other as the hearer.
Mode	The messages of this movie are delivered from Security about warning that Harry and friends attend there.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*warning that Harry and friends attend there*”. Therefore, the possible meaning of this IPV in the sentential context “Get him! Get him! Stop him! Watch out. Look out. This way!” should be No. (1) “Used to warn somebody about something dangerous” or can be paraphrased to “Get him! Get him! Stop him! Warning. Look out. This way!”

46. IPV1.28

This IPV is uttered in sentential context “**Zip** me *up*, will you? It seems silly, doesn't it, a wedding? Given everything that's going on”. The combination of verb “zip” refers to “To fasten clothes, bags, etc. with a zip/zipper” and particle “up” refers to “Towards or in a higher position” also has one meaning based on OALD8: [only before noun] (especially BrE) (Of clothing, a bag, etc.) Fastened with a zip/zipper (OALD8, 2010:1732). To get possible meaning of this IPV, let us observe the context of situation when this IPV is uttered.

Table C.46 Contextual Analysis of IPV1.28

Elements	Descriptions of the Context of Situation
Field	The next morning, Rufus Scrimgeour arrives and meets with Harry, Ron, and Hermione, revealing that Albus Dumbledore has left them several possessions in his will. To Ron, he has left his Deluminator, a device used to remove and collect light. Dumbledore has left Hermione his copy of <i>The Tales of Beedle the Bard</i> , a children's story book. To Harry, he has left the Golden Snitch that Harry had caught in his first Quidditch match. It was also intended for the Sword of Gryffindor to be left in Harry's possession, but it is missing and not eligible to give away anyway (harrypotter.wikia.com).
Tenor	There are two participants in this discussion. Ginny Weasley as the speaker and Harry Potter as the hearer.
Mode	The messages of this movie are delivered from Ginny about asking Harry to fastening her clothes.

The context of situation based on the environment of a text consisting of field, tenor and mode refers to “*Asking Harry to fastening her clothes*”. Therefore, the possible meaning of this IPV1.28 in the sentential context “*Zip me up, will you?*” should be “*Fasten my clothes, will you?*”