



Character's Identity Construction through Speech Attributes  
of Hermione Granger in Harry Potter Novels: A Corpus-Based Analysis  
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เสียงพูดในนวนิยายชุดแฮร์รี่ พอตเตอร์: การศึกษาตามแนวภาษาศาสตร์คลังข้อมูล

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### Abstract

This study aims to analyze the character's identity construction through speech and attributes of *Hermione Jean Granger*, one of the leading characters in *Harry Potter* novels through aspects of corpus-based linguistics. This study is discussed after quantitative findings by investigating the character's speech and effects after the Direct Characterization method (Ribó, 2019). Unit of analysis composed of the concordances of speech verbs and speech attributes or adverbial phrases, in a specialized corpus of seven serial books. This study found 43 different speech verbs used by the character throughout the heptalogy, the speech attributes of adverbial phrases were categorized into eight domains, including 1) being sophisticated, 2) being positive and generous, 3) being angry, 4) being rushed, 5) being sensitive, 6) persistent and sarcastic, 7) qualified by girlish voice, and 8) other manners. The corpus-based methodology is consistently related and supportive to previous critical literary studies on character identity construction with feminism ideology as its qualities. In addition, this study shows textual evidence of Miss Granger's characterizations in more focused details from other characters' reactions with variations of genders and species as well as their speech attribute domains by the narrator, under the fictional patriarchal-structured world of J.K. Rowling.

**Keywords:** Corpus-based, Characterization, Identity, Harry Potter Heptalogy, Hermione Granger

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## บทคัดย่อ

บทความวิจัยฉบับนี้มีวัตถุประสงค์เพื่อศึกษาการประกอบสร้างอัตลักษณ์ตัวละคร “เฮอร์ไมโอนี่ จินเกรนเจอร์” ผ่านคุณลักษณะปรากฏเสียงพูด ในนวนิยายชุดแฮร์รี่ พอตเตอร์ โดยใช้แนวคิดภาษาศาสตร์คลังข้อมูล และกรอบทฤษฎี Direct Characterization Method ของ Ribó (2019) เพื่อศึกษาหน่วยภาษาที่ปรากฏเป็นเสียงพูดในตัวบทเชิงปริมาณ โดยการวิเคราะห์กิริยาการพูดและส่วนขยายความการพูดของตัวละครจากนวนิยายความยาว 7 เล่ม การศึกษาพบว่ามีการใช้กิริยาการพูดการที่แตกต่างกัน 43 ชนิดคำ และมีส่วนขยายความการพูด 8 แฉกของความหมาย ซึ่งประกอบด้วย 1) พูดแสดงความฉลาด 2) พูดแสดงความหมายเชิงบวก 3) พูดแสดงอารมณ์โกรธ 4) พูดแสดงความเร่งรีบ 5) พูดแสดงอารมณ์อ่อนไหว 6) พูดแสดงความตึงตันและการประชิดประชัน 7) พูดแสดงด้วยน้ำเสียงสูง และ 8) พูดแสดงด้วยลักษณะอื่น ซึ่งการใช้แนวคิดภาษาศาสตร์คลังข้อมูลกับตัวบทวรรณกรรมให้ผลที่มีความสอดคล้องกับบทวิเคราะห์วิจารณ์วรรณกรรม ซึ่งชี้ให้เห็นการประกอบสร้างอัตลักษณ์ตัวละครสตรีนิยมผ่านการพูดและส่วนขยายความการพูด นอกจากนี้การศึกษาตัวบทยังชี้ให้เห็นการสร้างตัวละครผ่านภาษาที่ตัวละครใช้และผ่านปฏิกริยาระหว่างตัวละครอื่น ๆ ที่แตกต่างทั้งทางด้านเพศและสปีชีส์ ผ่านภาษาของ เจ.เค. โรว์ลิง ในโลกจินตนาการที่ถูกสร้างขึ้นบนรากฐานของสังคมชายเป็นใหญ่

**คำสำคัญ:** คลังข้อมูลภาษา การสร้างตัวละคร อัตลักษณ์ วรรณกรรมชุด Harry Potter, Hermione Granger

## Introduction

The identity of human beings is constructed while they are verbally and non-verbally communicating and interacting. Also, this applies to characters in a fictional world of literature. For instance, in George Orwell's '1984' (1949), O'Brien is a totalitarian character who highly demands turns of questioning in a prolonged and tortured interrogation of the rebellious protagonist Winston Smith, to brainwash him. The merciless character O'Brien gradually constructs a Marxist-Stalinist identity. Additionally, in Alex Garland novel's 'The Beach' (1996), local Thai characters uttered unreleased-final sounds in their English dialogues talking to other foreign characters from English-speaking countries. Garland linguistically allows Thai identity and orientalist construction to represent a perspective of Westerners toward Easterners who acquired and delivered false pronunciations. Consequently, "the way people speak is framed in relation to identity formation as well as their language ideology" (Vasilyeva, 2019).

Speech is verbal communication; besides, fictional characters can be as realistic as mundane people in contemporary literature. Mills (2006) defines writing as art composed of the four fundamental features: voice, image, world, and story. Characters' *voices* in dialogues and narrators' *voices* in narratives cooperate to create meaningful *images* of abstractions, concrete, living, and non-living things for readers or audiences to comprehend and envision. Then, images like pieces of puzzles are formed into (fictional) *worlds*. Ultimately, worlds acted as a stage of *stories*. According to Ribó (2019), the world-building and any fictional settings of narrative discourse are dwelled by characters as agents who own particular identities, their individual desires and thoughts, and, as well as relationships around them both personally and socially. His semiotic model of narrative also suggests its complexity in bubble-shape of how '*speech*' constructs fictional worlds, and voices audiences hear while reading have their own layers as follows:



**Figure 1** Semiotic model of narrative shown in speech bubbles (Ribó, 2019, p.11)

To create a narrative with characters, the Direct Characterization method (Ribó, 2019) is applied in any prose fiction. Eventually, characters are made after '*Speech*' verbal communication within dialogues of a story between characters or of a narrator, '*Thought*' the way characters and a narrator think, '*Effects*' how reactions between characters construct a narrative and even characters themselves, '*Actions*' literally all characters' non-verbal communication and behaviors which cause a plot to pace on, and '*Looks*' descriptions of characters' appearance: all in all, the method is called after the acronym,



‘STEAL.’ This study examines the *Speech* and *Effects* (interaction) characterizations of *Hermione Jean Granger* created by the British novelist, J.K. Rowling.

Joanne Kathleen Rowling’s *Harry Potter* heptalogy is a seven-year story in a wizarding world-building and its vivid setting of the contemporary parallel Great-Britain world and *Hogwarts School of Witchcraft and Wizardry* across the threshold of magical adventure. The main plot is about the heroic journey of a wizard boy named *Harry Potter* to conquer a dark wizard, Lord Voldemort. These novels are the phenomenon of one of the most famous pop cultures of the 21<sup>st</sup> century. The writer, the novel, and its characters are well-known worldwide. Interestingly, *Hermione Jean Granger*, one of the leading characters has a significant concept of character construction to consider: *feminism* qualities. Throughout periods of novel published since late 1997, trends of feminist interest in Miss Granger, as a character, and the writer, Rowling herself, have been raised among researchers in the field of literature studies, communications or cultural studies and pointed out feminism ideology through qualitative findings and discussions (Dresang, 2002; Fife, 2006; Mikulan, 2009; Kellner, 2010; Tsatsa, 2013; Sörensen, 2014; Greif, 2015, & Riddell, 2016).

This study aims to use specialized corpus linguistics methods to investigate and indicate quantitative evidence of the character’s identity construction and representation of Miss Granger’s characteristics towards her overall *speech verbs’ attributes or adverbial phrases* in the seven books. Thus, it is to examine language uses in narratives and dialogues, commented by the narrator, or the implied author, in order to support previous ideas of Hermione Granger’s feminist characteristics by J.K. Rowling’s creation and description.

The study of Dresang (2002) was concerned with analyzing and describing literally about gender heritage that these young-adult novels’ Hermione’s persona represents to society. As indicated by Tong (2014), feminist literary criticism coordinates through times with general feminist frameworks and theories. To begin with, *feminism* in Dresang (2002) and Tong (2014) mentioned that their analysis is based on a theory that *feminism* takes place where there are women living in a threatening society of *patriarchy*. This specific value in contexts signifies that there is a considerable difference between genders. When women’s position of political, economic, and social equality comes to the stage of controversy and



disadvantages, or being perceived as inferior, due to any gender barriers and patriarchal structures; eventually, there will be a struggle for the rights of women as individuals. To prevent these from creating difficulties, feminism activates because of negative gender differentiation and discrimination. Studies from 2002 to 2016 that have reviewed all pointed out that society's structure in *Harry Potter* established *patriarchy* as its skeleton that plot-leading, causes, rising actions, or decision-making mostly made by male characters; though those characters' rights between genders are basically and superficially equal. Besides, from an author-oriented perspective and materialist feminist criticism, Rowling's biography of her first edition of *Harry Potter and the Philosopher's Stone* (1997) published by Bloomsbury House shows her real name rather than a pseudonym, a feminine proper name 'Joanne.' However, when the book became popular worldwide in 1999, the publishing house created the author's anonymity by managing to change her initial 'J.' to become gender-neutral plus her grandmother's initial 'K.' from Katherine. It is a myth that young male children together with their parents in the United Kingdom, the United States of America, or others might not prefer to purchase and read a heroic book written by a female author. Controversies and nuances of gender bias in female textual productions are still debatable from Modernism to Post-modernism of English literature, and appealingly, how the author's ideology is reflected textually via characters. Dresang (2002) stated that the construction of the character Hermione Granger is developed by her actions in the story and the language used by the writer to describe and comment on her behavior or reactions. A study by Greif (2015) shows the analysis of two female character constructions: Hermione Granger and Professor Minerva McGonagall which are believed to be the only two most plot-leading female characters. Miss Granger's values of construction gained power by virtue of intellect and being a problem solver, and McGonagall's was her leadership abilities. This study concerns a concrete framework 'within texts'; therefore, it is believed to be significantly empirical if there are some textual and statistically evidential findings to confirm those mentioned qualitative observations of Miss Granger's characterizations of *Speech* and *Effects* (interactions).

In terms of texts and language in the novels, Mikulan (2009) also stated the way to criticize the character's traits; it is basically and generally done in discourse and fictional



texts investigation. However, Dresang (2002) also discussed in her study in depth that she had her interest in some *verbs, adverbs, and adverbial phrases* uttered by the character *only*; those could be significant to present how *gender-stereotyping exists* in novels in patriarchal social structure through a viewpoint of the writer's description. Still, there is no clarification on how strong this claim is. As it was a critical study, this corpus linguistics study also tried to investigate more in detail in *word and phrase levels* and their concordances to get critical and quantitative concrete examples of the claim in narratives which characters' traits and the interaction between the characters is fueled by contrast, motivations, and conflicts.

### Objective

To analyze fictional characterizations through speech verbs and the attributes of Hermione Granger in Harry Potter Novels

### Conceptual Framework

This study fundamentally investigates speech (S) and its attributes (E) in the corpus respectively in the characterization of prose fiction after the framework of the Direct Characterization method of Speech, Thought, Effects, Actions, and Looks: STEAL by Ribó (2019).

### Research Methodology

Concerning texts, this study explores the potential use of specialized corpus as a methodology. Generally, there are 5,383 clauses as results by searching concordances hits of an input '*Hermione.*' as the 30<sup>th</sup> ranked word frequency throughout the corpus. The picture below shows black bars that are the appearance of the word '*Hermione,*' including the character's appearance, being narrated and reported throughout the seven books. From the specialized corpus created, there is an overall 6,369,309 chars database (corpus unit).

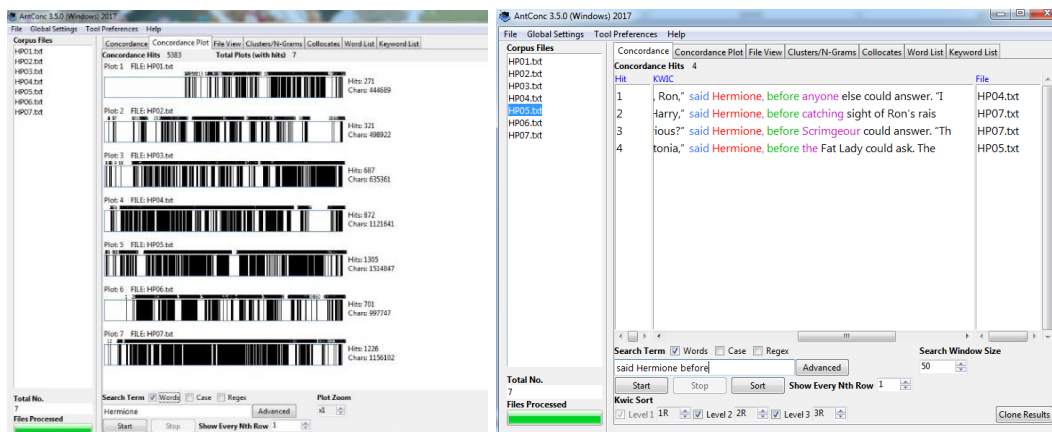


Figure 2-3 The use of AntConc 3.5.0 in research design processes

The steps of the research design were as follows:

2.1 Selecting only key concordances; **'Hermione' + Speech verb** or **Speech verb + 'Hermione'**

2.2 Selecting only concordances with a word or phrase function as **'adverb'** telling state(s) or manner(s) of emotions of being 'friendly' and 'unfriendly' to partner(s) in a conversation; this study has more focus on adverbs of speech verb **'said'** that the most majority one.

2.3 Reactions and domains of adverbs in conversation distinguishingly are examined by social variation (i.e., status quo, genders, ages, and species; noted that there are no domains of young ages, all juniors were considered by the character as friends). Moreover, domains of being friends or rivals are not included because most of the characters are rounded characters with dynamic and changeable traits throughout the plot. Being friendly or unfriendly is judged by her intention while uttering her speech.

2.4 Using the program AntConc 3.5.0 with digitized note files (.txt) of the seven Harry Potter novels assisted by Google Drive's Optical Character Recognition (OCR) and quoting a particular speech from novels will be cited as examples by the key concordance from episodes 1 to 7 (HP1, 1977-HP7, 2007), including *Philosopher's Stone*, *Chamber of Secrets*, *Prisoner of Azkaban*, *Goblet of Fire*, *Order of the Phoenix*, *Half-Blood Prince*, and *Deathly Hallows*.



### Research Results and Findings of Overall Speech Verbs

From the corpus-based analysis, the character has been a concordance with 43 speech verbs illustrated in the following table. Besides, each significant finding will be discussed in the following parts as well as its concordances.

**Table 1** Overall speech verbs

Rank no.	Speech verbs	Concordance hits of <i>speech V. + 'Hermione'</i> and <i>'Hermione' + Speech V.</i>	Each word's concordance hits (Total = 1,974)	Percent of Hermione's speech verbs (Total = 100%)
1	said	1277, 165	1442	73.05
2	asked	78, 36	114	5.78
3	whispered	40, 59	99	5.02
4	gasped	14, 17	31	1.57
5	cried	20, 10	30	1.52
6	screamed	6, 22	28	1.42
7	snapped	14, 10	24	1.22
8	began	2, 18	20	1.01

Other frequent items less than 1.00% of the corpus include *'shouted,' 'shrieked,' 'squealed,' 'sighed,' 'breathed,' 'moaned,' 'muttered,' 'called,' 'repeated,' 'squeaked,' 'demanded,' 'hissed,' 'panted,' 'suggested,' 'groaned,' 'explained,' 'wailed,' 'interjected,' 'retorted,' 'snarled,' 'stammered,' 'yelled,' 'admitted,' 'concluded,' 'sniffed,' 'sobbed,' 'answered,' 'crooned,' 'gulped,' 'lied,' 'replied,' 'scoffed,' 'stormed,' 'wheedled,'* and *'wheezed.'* The following table is a comparison of the speech verb to the corpus's reference ranking by a function wordlist.





**Table 2** A comparison of the speech verbs to the corpus's reference ranking by a function wordlist

Overall Hermione's Speech Verbs				Word's rank throughout <i>Harry Potter</i> Novels			
Rank	Speech Verb	Concordance Hits	Freq.	Rank	Speech Verb	Concordance Hits	Hermione's proportion
1	said	1,442	73.05	12	said	14,491	9.95%
2	asked	114	5.78	144	asked	1,095	13.15%
3	whispered	99	5.02	317	whispered	448	22.10%
4	gasped	31	1.57	893	gasped	141	21.10%
5	cried	30	1.52	845	cried	151	19.90%

These findings from Table 2 were elicited from dialogues of approximately two hundred characters from the seven books. There will be discussions of a notable point about concordant verbs such as 'said,' 'asked,' 'cried,' and other 40 of them. The next section of this paper will portray an analysis of adverbs of her 43 speech verbs (1,914 concordance hits) with its adverbs as attributes which show a high quantity of representing the character as well as significant points in further discussions.

### Categorizations of Narration of Speech Attributes

From the overall speech verbs presented, the characterizations of speech and interactions of Miss Granger have been qualitatively examined and categorized into eight reactions of character encountering including; (1) *Friendly encounter with male friends* (FEMF), (2) *Unfriendly encounter with male friends* (UEMF), (3) *Friendly encounter with female friends* (FEFF), (4) *Unfriendly encounter with female friends* (UEFF), (5) *Friendly encounter with male-adult* (FEMA), (6) *Unfriendly encounter with male-adult* (UEMA), (7) *Unfriendly encounter to female-adult* (UEFA), and (8) *Unfriendly encounter with other species* (UEOS). Adverbs and adverbial phrases as speech attributes point out how Miss Granger's speech signifies reactions by a domain in events or situations surrounding different



characters. At the same time, her intention can be observed as reflecting back on a speech within a context including a particular event with a particular partner(s) in dialogues.

After finishing categorizing all adverb phrases to be concordant; eight domains were found, including 1) *being positive and generous*, 2) *being angry*, 3) *being sophisticated*, 4) *being rushed*, 5) *being sensitive*, 6) *persistent and sarcastic*, 7) *girlish voice*, and 8) *other manners*. Being persistent and sarcastic are categorized as one domain due to example passages that tell her action or behavior that she uses her individual judgment with self-centered and ego. The next subsections will be divided into eight with analyzed tables to demonstrate each finding in each encounter as follows:

**(1) Reactions of 'Friendly Encounter with Male Friends (FEMF)' through adverbs:**

Being positive/ generous	Girlish voice	Being sophisticated	Being rushed	Being sensitive	Being persistent/ sarcastic	Other manner
brightly=7, calmly=2, encouragingly=2, gently=2, quietly=24, happily=6, airily=2, consoling=2, composedly=3, wonderingly=2, delightedly=1, approvingly=1, soothingly=2, excitedly=6, gently=1, heartily=1, hopefully=1, sympathetically=1, kindly=1, softly=1, simply=1	squeakily=1 shrilly=1 in alarm=1	anxiously=2, warningly=1, thoughtfully=1 coldly=4, coolly=3, wisely=1, cautiously=1, eagerly=5, firmly=7, earnestly=6 knowledgeably =1, keenly=1, pointedly=1, seriously=3, sharply=6, shrewdly=1, skeptically=3, sternly=1, reasonably=1, thoughtfully=5 severely=2, interestedly=1,	urgently=2, briskly=6, breathlessly =6, hurriedly=1, in a rush=1, shortly=1, suddenly=1, rather breathlessly=1	absently=1, vaguely=6, awkwardly=2, darkly=4, miserably=3, despairingly=1 desperately=4, dispassionately =1, faintly=2, flatly=1, hesitantly=1, ominously=1, hopelessly=1, pensively=1, nervously= 10, shakily=1, sadly=1, tentatively=3, uncomfortably =1	bitterly=2	again=2 slowly=6 crossly=1
21 adv.	3 adv.	22 adv.	8 adv.	19 adv.	1 adv.	3 adv.
69 conc.	3 conc.	57 conc.	19 conc.	45 conc.	2 conc.	9 conc.
Total of the domain = 204 concordances						
33.82%	1.47%	27.94%	9.31%	22.06	0.99%	4.41%
						100%



Being a trio, FEMF tends to be friendly in domains of *being positive and generous* for 33.82%, *being sophisticated* for 27.94%, and *being sensitive* for 22.06%. These findings may indicate her character construction that she is kind and at the same time as being 'bossy' at a high rate of *being sophisticated*. Besides, there is 1.47% of showing *stereotyping girlish voice*, this could be assumed that, together with a high rate of *being sensitive*. Her character intimacy and expression as construction have been built a lot surrounding by male friend characters. Also, 0.99% of 'bitterly' shows her sarcastic question to her friend emotionally. The majority of FEMF is found at 33.82%, for instance, with the adverb 'brightly' as in the attached excerpt as follows:

*Hermione returned to the table where Harry and Ron were sitting, staring at their schoolbags as though hoping their homework might spring out of it and start doing itself.*

"Oh, why don't we have a night off?" said Hermione brightly. (Rowling, 2003, p. 634)

## (2) Reactions of 'Unfriendly Encounter with Male Friends (UEMF)' through adverbs

Being angry	Being sophisticated	Being rushed	Being persistent/ sarcastic	Being sensitive	Other manner
acidly=1, bristling=3, unusually high=1, patiently=1, impatiently=9 a little impatiently=1, hotly=4, angrily=7, very angrily=1, irritably=6, wearily=3, grimly=7, in a voice of forced calm=1, grumpily=3, hastily=6, patiently=2, indignantly=3, nastily=1, snappishly=1, tensely=3, breathing hard through her nose=1, fervently=3, fiercely=1, furiously=5, heatedly=1, in a superior tone=1, more forcefully=1, in a hushed voice=3, in a strangely high-pitched voice=1, in a low fierce voice=1, indignantly=2, rather snappishly=1, waspishly=2, testily=2	anxiously=10, evidently=1, defensively=2, accusingly=2, coolly=1, cautiously=1, firmly=2, in a very serious voice=1, severely=1, sharply=7, sternly=1	hastily=2, shortly=1, briskly=1, breathlessly=1, shortly=1, succinctly =1	loftily=3, in the lofty voice=1, scathingly=2, a little hysterically=1, tartly=4, haughtily=2, decisively=1, eagerly=1, triumphantly=1, reproachfully=1, sarcastically=1, scornfully=1, stubbornly=2, defiantly=2, thickly=1, bossily=1, disparagingly=1, dismissively=1	miserably=1, shakily=1, vaguely=1, absentmindedly=1, absently=1, desperately=3	crossly=2, loudly=1, curtly=1, distantly=1, more loudly=1, rather crossly=1



(2) Reactions of 'Unfriendly Encounter with Male Friends (UEMF)' through adverbs  
(Continued)

Being angry	Being sophisticated	Being rushed	Being persistent/sarcastic	Being sensitive	Other manner
34 adv.	11 adv.	6 adv.	18 adv.	6 adv.	6 adv.
89 conc.	29 conc.	7 conc.	27 conc.	8 conc.	7 conc.
Total of the domain = 167 concordances					
53.29%	17.36%	4.19%	16.66%	4.79%	4.19%

This domain is quite obvious that the high rate of concordance goes to *being angry* 53.29% and *being persistent and sarcastic* 16.66% Besides, her speech with behavior is interesting in *being sophisticated* 17.36% that she gives supporting reasons even in an event of unfriendly encountering as in the attached excerpt, noted that the term 'Mudblood' or dirty blood is a radical insulting word in the wizard community, which means impure magical users who were born from non-magical people or 'Muggles';

"Shut up, Malfoy," said Hermione sharply. "At least no one on the Gryffindor team had to buy their way in," said Hermione sharply. "They got in on pure talent."

The smug look on Malfoy's face flickered. "No one asked your opinion, you filthy little Mudblood," he spat. (Rowling, 1998, p.112)

(3) Reactions of 'Friendly Encounter with Female Friends (FEFF)' through adverbs

Being positive/generous	Being sophisticated
fairly=1, sweetly=1	coolly=1
2 adv.	1 adv.
2 conc.	1 conc.
Total of the domain = 3 concordances	
66.66%	33.33%
100%	



The domain of EFFF is one of the lesser frequencies of the data; to talk about the influence, it would be direct to surrounding people around the character, or in other words, Miss Granger has *none* of female close friends. Though there are some female characters in the novels, it could possibly be a conversation that does not need more adverbs to extend its importance of characterization. Additionally, she usually appeared in the corpus as a group of *the trio batch*, including Harry Potter, Ron Weasley, and herself.

#### (4) Reactions of ‘Unfriendly Encounter with Female Friends (UEFF)’ through adverbs

Being angry	Being sophisticated	Being persistent/sarcastic
impatiently=1, in a loud whisper=1	anxiously=1, indifferently=1, sharply=1, bossily=1	sarcastically=1
2 adv.	4 adv.	1 adv.
2 conc.	4 conc.	1 conc.
<b>Total of the domain = 7 concordances</b>		
28.57%	57.14%	14.29%
100%		

UEFF is also found in a small number. There are rare chances to talk with girls, the following excerpts also contain ideas of traits of Slytherin and Gryffindor girls that are contrasted as being a villain character and a heroic character respectively as in the attached excerpt;

“Oh very funny,” Hermione said sarcastically to Pansy Parkinson and her gang of Slytherin girls, who were laughing harder than anyone, “really witty.” (Rowling, 2000, p. 298)



## (5) Reactions of 'Friendly Encounter with Male Adults (FEMA)' through adverbs

Being positive/ generous	Being sophisticated	Being persistent/s arcastic	Being rushed	Being sensitive	Other manner
brightly=1, in an innocently casual sort of voice=1, quietly=5, hopefully=1, kindly=1	anxiously=4, earnestly=2, eagerly=1, firmly=1	determinedly =1	breathlessly =3, promptly=1, tersely=1, urgently=1,	a note of real desperation in her voice=1, desperately=1, apologetically=1 faintly=1, hesitantly=1, in a hushed voice=1, pleadingly=1, tentatively=1, timidly=3, rather timidly=1, tremulously=1, uncertainly=1,	again=1 slowly=1
5 adv.	4 adv.	1 adv.	4 adv.	12 adv.	2 adv.
9 conc.	8 conc.	1 conc.	6 conc.	14 conc.	2 conc.
Total of the domain = 40 concordances					
22.50%	20.00%	2.50%	15.00%	35.00%	5.00%
100%					

This domain interestingly shows a number of how Miss Granger encounters male characters. This finding indicates a part of *being sensitive 35% and being kind and generous*. In this case, the character is positively manner and humble as in the attached excerpt;

"But tha's not very interestin', Hermione," said Hagrid. "The stuff I've got's much more impressive, I've bin bringin' 'em on fer years, I reckon I've got the on'y domestic herd in Britain —"

"Hagrid . . . please . . ." said Hermione, a note of real desperation in her voice. (Rowling, 2005, p. 439)



## (6) Reactions of 'Unfriendly Encounter with Male Adults (UEMA)' through adverbs

Being angry	Being sophisticated	Being rushed	Being persistent/sarcastic	Being sensitive	Girlish voice
forcefully=1, angrily=2, hotly=1, aggressively=1, wildly=1, furiously=1, grimly=1, in a heated voice=1	defensively=1, anxiously=1, coldly=1, coolly=1, earnestly=1	curtly=1, promptly=1	pleasantly=1, stubbornly=1, reprovingly=1	helplessly=1	shrilly=1
8 adv.	5 adv.	2 adv.	3 adv.	1 adv.	1 adv.
9 conc.	5 conc.	2 conc.	3 conc.	1 conc.	1 conc.
Total of the domain = 21 concordances					
42.82%	23.81%	9.52	11.28%	4.77%	4.77%
100%					

The findings in UEMA point out that *being angry and being persistent and sarcastic* both distribute with 33.34%, while she has only 3.70% of *being sensitive* compared with FEMA when Miss Granger approaches to have a conversation, for instance, between her and her former Professor Remus Lupin, as in the attached excerpt as follows:

"I'm sorry, .....", Lupin said.

"So Death Eaters have taken over the Daily Prophet too?" asked Hermione furiously.

Lupin nodded. (Rowling, 2007, p. 207)

## (7) Reactions of 'Unfriendly Encounter with Female Adults (UEFA)' through adverbs

Being angry	Being persistent/sarcastic	Being sophisticated
furiously=1, angrily=3, irritably=2, in a loud whisper =1	defiantly=1, bitterly=1, bluntly=1, indifferently=1, scathingly=1, sweetly=1	coldly=1, calmly=1, serenely=1
4 adv.	6 adv.	3 adv.
7 conc.	6 conc.	3 conc.
Total of the domain = 16 concordances		



(7) Reactions of ‘Unfriendly Encounter with Female Adults (UEFA)’ through adverbs  
(Continued)

Being angry	Being persistent/sarcastic	Being sophisticated
43.75%	37.50%	18.75%
100%		

The UEFA table indicates rare 16 concordances of speech attributes of 43.75% of *being angry*, 37.50% of *being persistent/sarcastic*, and 18.75% of *being sophisticated*. It is found to convey negative or offensive connotations in these limited and occasional reactions. However, this finding is convincing that possessing a feminist quality is not straightforwardly about standing for or protecting women from the corrupted power of men, nonetheless, to protect an individual from unfairness even if it is against females (Dresang, 2002). In other domains, the adverb ‘sweet’ could be classified as ‘*being positive and generous*,’ but in this context, it all was about being sarcastic to fight back against other female adults. In this perspective of UEFA, it is about female characters that are under other male influence and patriarchal social structure, for example ‘*Rita Skeeter*,’ an insincere journalist, and ‘*Dolores Umbridge*,’ a cruel government officer, who both served for the Minister of Magic that the minister himself at that time politically use power to prevent the ministry’s image and stability in every possible way, even it is to conceal illegal practices from people in the wizarding world. The attached excerpt of a dialogue between Miss Granger (called after the epithet ‘*Little Miss Perfect*’ by an interlocuter) and Rita Skeeter (the interlocuter) with a context of her attempt to protect Harry Potter’s reputation from Rita Skeeter's threatening to write news for the magical-world official post: to report that Mr. Potter spreads fake news about a return of the dictatorial villain, Voldemort (*He-Who-Must-Not-Be-Named*). In fact, this news is true, and it is terribly unfair for the protagonist, Harry Potter, to be widely perceived as a deceiver.

“But of course,” she [Rita Skeeter] said, lowering the quill and looking daggers at Hermione, “*Little Miss Perfect* wouldn’t want that story out there, would she?”

“As a matter of fact,” said Hermione sweetly, “that’s exactly what *Little Miss Perfect* does want.” Rita stared at her. [...]





"You want me to report what he says about He-Who-Must-Not-Be-Named?" Rita asked Hermione in a hushed voice.

"Yes, I do," said Hermione. "The true story. All the facts. Exactly as Harry reports them. He'll give you all the details, he'll tell you the names of the undiscovered Death Eaters he saw there, he'll tell you what Voldemort looks like now — oh, get a grip on yourself..." (Rowling, 2003, pp. 566-567)

#### (8) Reactions of 'Unfriendly Encounter with Other Species (UEOS)' through adverbs

Being positive/ generous	Being sensitive	Being rushed	Being sophisticated
brightly=1, severely=1, kindly=2,	blankly=1, faintly=1, tentatively=1, sadly=1	breathlessly=1	firmly=1
3 adv.	4 adv.	1 adv.	1 adv.
4 conc.	4 conc.	1 conc.	1 conc.
<b>Total of the domain = 10 concordances</b>			
40.00%	40.00%	10.00%	10.00%
100%			

Analyzing the table and graph of UEOS may indicate that Miss Granger literally possesses rare chances to converse with *other creatures*. Since the world built by Rowling is run by patriarchy and the power of male characters (Greif, 2015), there is the existence of utterable non-human characters with qualities of otherness and marginalization in the wizarding world. They are called *house elves*, magical small-and-pointy-ear creatures who dwell in the fictional world as tormented servants and domestic slaves of their masters, mostly pure-blood and villain-wizard families. This finding convincingly and relatively emphasizes 'ecofeminism' in Tong (2014) due to the belief in equality against men's corrupted power and abolishing their oppression of women, the natural environment, and other surrounding species both fauna and flora. Even when she finds herself in UEOS, Miss Granger's traits in this context still maintain her will to promote and be friendly to house elves. In *Harry Potter and the Goblet of Fire* (2000), Miss Granger's life-career pursuit was influenced by her campaign as an activist at school called 'S.P.E.W. (The Society for the Promotion of Elfish Welfare)' as her priority to promote house elves' rights. Accordingly,



there are some interactions between her and the house elves shown as two majority domains of her speech attributes are *being positive and generous* and *being sensitive* distributing 40% each. For the following example, after context from a scene where an elf house ‘Kreacher’ rudely treats and verbally bullies her, calling her after an outcast and belittling term, *Mudblood*, as in the attached excerpt;

*“Kreacher’s done well too,” said Hermione kindly; but far from looking grateful, Kreacher averted his huge, bloodshot eyes and croaked at the ceiling,*

*“The Mudblood is speaking to Kreacher, Kreacher will pretend he cannot hear —”* (Rowling, 2005, p. 453)

These findings of UEOS reactions support the idea of Kellner (2010) that J.K. Rowling, the writer, has deep ambivalence about feminism. Kellner claimed that the historical motif of the ‘house elf’ in the novel and ‘women’ in the real world is in the same line, being under a patriarchal structure since the past, doing house cleaning and cooking while wearing dirty clothes, being uneducated, and having no freedom. As house elves can be free if their owners give them a piece of cloth, it all is about allowance and what women in real life have to be entitled to after their husband’s surname. The way Miss Granger is called ‘Mudblood’ even strongly marks her feminist quality and shows that those who are tyrannized by the same social structure for a long period of time may be unaware of their situation as Kreacher does. The feminist ambivalence of the writer is raised by the question of whether she wrote about house elves as a duplicate of a repressed female Mudblood character like Miss Granger or not. Their characterizations could be coincidentally or subconsciously related to the writer’s creation and her ideology according to Kellner’s perspective.

### Discussion of the Eight Reactions and Domains of Adverbs

Within each reaction and its use of adverbs, there are various attributes of domains. Out of 1,914 concordance hits of Miss Granger’s speech verbs in the corpus, the writer commented on her through the use of adverbs as attributes narrating speech manners and characteristics found in 474 concordances in total. In summary, according to Ribó’s the Direct Characterization method (2019), *Speech (S)* and *Effects (E)* from STEAL: 43 speech



verbs were found in the dialogues of Hermione Granger, and followed by their effects that the most reactions to the least in order of *FEMF* (204; 42.94%), *UEMF* (167; 36.15%), *FEMA* (40; 8.42%), *UEMA* (27; 5.68), *UEFA* (16; 3.36), *UEOS* (10; 2.10), *UEFF* (7; 1.47%), and *FEFF* (3; 0.63%) respectively. This shows that 1<sup>st</sup> to 4<sup>th</sup> ranks (*FEMF*, *UEMF*, *FEMA*, and *UEMA*) are all the reactions of ‘*male encounter*,’ for 93.19%. This is in line with Dresang (2002) that this studied character has none of a ‘*sisterhood*’ trait, hanging around with female characters, even since the character’s origin of being a single daughter. Besides, in the wizarding society, Miss Granger lived her life for seven years by solely befriending male intimate friends, Harry Potter and Ron Weasley. The most important reason for the presence of ‘*none of the sisterhood*’ is that she could definitely carry on her tasks and conflicts as one of the main characters by being described as, a ‘*goody-two-shoes*’ (Rowling, 1997), brave, wise, and mostly, being a problem-solving person to her complications or crisis within the plots (Dresang, 2002, & Greif, 2015).

From the findings, the most frequent domain is ‘*being sophisticated*.’ Its distributions take the parts of all eight interactions and their domains and show how she deals with a society of patriarchy wisely. These findings support the idea in most previous studies that Miss Granger gained the power to have a chance of plot-leading and to mold her character construction and development while debating or discussing reasons. This is because of intellect and skills in problem-solving (Dresang, 2002; Fife, 2006, and Greif, 2015). In addition, in her role, she is the protagonist’s sidekick and even an archetypal heroine who saves her friends’ lives several times (Sörensen, 2014, & Riddell, 2016). Moreover, the findings of this study also suggest that Miss Granger is characterized in the domains of ‘*being sensitive*’ and ‘*stereotyping girlish voice*’ which are in line with the observation of Dresang (2002) in terms of speech characterization.

## Conclusion

This study indicates how the corpus linguistics methodology of quantitative research can support and clarify the ideology of feminism as a qualitative discussion of the Direct Characterization method (STEAL). Hermione Granger’s identity was expressed in the heptalogy (1997-2007) through different 43 speech verbs and their attributes described as 1)



being sophisticated, 2) being positive and generous, 3) being angry, 4) being rushed, 5) being sensitive, 6) persistent and sarcastic, 7) qualified by girlish voice, and 8) other manners. Over 93.19% of the character encounters male characters and she is mostly '*being sophisticated*' and '*being angry*' while in fewer interactions, including '*being positive and generous*' and '*being sensitive*.' Signified by her voice and of the narrator, Hermione Granger strongly plays a leading and prominent role smartly among other major male characters or against corrupted characters in any form and is compassionate towards those inferior or marginalized characters; once and for all, her feminist identity expresses via both rational and emotional shades of meaning and their nuances of interactions. Additionally, the corpus-based approach as a tool, works effectively to reduce time-consuming disadvantage in a grand textual analysis. It helps to manage J.K. Rowling's Harry Potter serial novels since its digitized size is over six million tokens of words. Ultimately, empirical findings answers and support the feminist ideology and its construction of Hermione Granger's persona as a realistic character with a vivid identity represented throughout her characterization.

### Suggestion

The utilization of the results of this research concerns the understanding of literary works and their characterizations through narrations of speech attributes and domains of interactions by suggesting English literature students and those who are in the field of fictional and novel creative writing, say, in order to study and craft literary works with strong persona and their gender ideology through speech in characters by observing from the corpus linguistic standpoint that the heptalogy of *Harry Potter* explains.

Further research on texts with the applicable format of language to be digitalized and analyzed by using corpus as a tool, can examine both fiction and non-fiction texts according to speech attributes as a focus of a study. Thus, identity and behavioral analysis of agents or characters are recommended. Furthermore, in terms of author-oriented approach analysis, it is appealing that the novelist, J. K. Rowling is involved in the transphobia controversy, investigating her feminist ideology and its ambivalence on other literary pieces of hers and her characters' voices, i.e., *The Casual Vacancy* (2012), *Very Good Lives: The Fringe Benefits of Failure and the Importance of Imagination* (2015), *Fantastic Beasts and*



*Where to Find Them: The Original Screenplay* (2016), or throughout the serial novels of *Harry Potter*, are suggested, to unlock more insight about her famous voice in a contemporary period of English literature.

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