A CORPUS-BASED STUDY OF GENDER REPRESENTATION THROUGH INCANTATIONS AND REPORTING VERBS ACCOMPANYING INCANTATIONS IN THE NOVEL *HARRY POTTER AND THE DEATHLY HALLOWS* BY J. K. ROWLING

Su Khine Oo[*]

Abstract

Taylor (2003) advocated that gender is "an all-pervasive and extremely influential construct in the lives of individuals". The way gender is represented in youth literature is worth studying as it can reflect the attitude of society towards gender. It is important to observe how language expressions explicitly or implicitly contribute gender representation through discourse elements like reporting verbs. In analyzing such elements from which gender representation can be inferred, corpus-based approach should be used as it offers, in Hunt (2015)'s words, "a degree of objectivity and efficiency not possible in manual ideological analysis, as well as a set of tools particularly useful for the lexical analysis of considerable quantities of text". This paper attempts to explore gender representation through types of incantation and reporting verbs which accompany dialogues of incantation. Types of incantation were categorized using definitions by Rowling (2012) and Levy (2013). To reinforce reliability of data analysis and interpretation, WordSmith 8.0, Kendall's tau-b (τb) correlation coefficient and Stepwise Multiple Regression were used in this paper. It is hoped that this paper will be useful for demographic researchers, teachers and students who are approaching gender representation through dialogues in the novel.

Keywords: Corpus, Gender Representation, Incantation, Reporting Verbs

Introduction

Gender representation in Harry Potter series has been considered significant as the writer J. K. Rowling has endeavored to depict characters by conforming their personalities in accordance with gender stereotypes most of the time through the series. Although Harry Potter series are fantasy, Rowling has attempted to illustrate the nature of their characters as close as possible to the reality. As Butler (1999) pointed out, an individual gender identity "can be the same, different or a variation of both their biological sex and their gender expression". Language expressions used by characters in Harry Potter series and their actions do not always conform to the set criteria for masculinities and femininities. Depending on their mood and situation, characters tend to use various language expressions. This paper deals with gender representation in *Harry Potter and the Deathly Hallows* which is contemporary novel as it can provide its reader with how contemporary people are viewing gender roles. This paper attempts to investigate gender representation by observing different types of incantation used and reporting verbs the writer used to reinforce the emotions and behaviours of characters.

In analyzing the use of incantations, types of incantations defined by Rowling (2012) and Levy (2013) were used. Reporting verbs were focused in conducting Concordance analysis of incantations and were categorized using types of reporting verbs proposed by Caldas-Coulthard (1987). The correlation between the use of types of incantation and the gender of user was justified using WordList, Kendall's tau-b (τb) correlation coefficient and Stepwise Multiple Regression to strengthen the reliability of data analysis and interpretation. Kendall's tau-b (τb) correlation coefficient was used rather than Pearson's correlation as two assumptions of the test – (i) Female characters do not use cruelest incantations, and (ii) Reporting verbs accompanying male characters' incantation are unemotional – had failed in exceptional cases. Overall, it was found that the use of types of spells and their level of seriousness were directly related to the gender of user in most

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[*] Dr, Lecturer, Department of English, Yangon University of Foreign Languages

cases, and that more prosodic reporting verbs accompanied female characters when they cast incantations to reflect their weak control over emotion whereas incantations by men were mostly depicted without reporting verbs and with paralinguistic and neutral reporting verbs due to their inner strength and indifference.

Aim and Objectives

The aim of this paper is to investigate how gender is represented through the use of different types of incantation and the reporting verbs that come along with these incantations in the novel *Harry Potter and the Deathly Hallows* by J. K. Rowling.

Objectives of this paper are:

(i)   To explore gender representation through different types of incantation

(ii)   To investigate gender representation through reporting verbs that accompany magic casts

(iii)   To justify the interpretation of gender representation using Concordance and WordList, and

(iv)   To prove the reliability of interpretation using Correlations and Coefficients for Stepwise Multiple Regression.

This paper attempts to answer the following research questions.

(i)   How can gender representation be inferred through different types of incantation and reporting verbs that accompany incantations?

(ii)   How are gender and reporting verbs correlated in Concordance and WordList?

(iii)   To what extent is the interpretation of the results of WordSmith 8.0 in line with that of Correlations and Coefficients for Stepwise Multiple Regression?

Literature Review

WordSmith 8.0

Mike Scott developed WordSmith Tool© first in 1996. It is a computer-specific software for linguists, researchers, teachers and students who study three core areas of corpus namely: Concord or comparison of different patterns of a word, WordList or word forms, and Keyword or keyness between the corpus and the reference corpus.

Concordance

Concordance is a computer-specific tool which identifies a large body of texts, lists surrounding words of every word entered and engages lexical analysis of patterns found in phrases and idioms.

WordList

WordList is one of the tools in WordSmith which studies the type of vocabulary used and the comparison of the frequency of words in different text files. It compares words in two lists and identifies words which appear more significantly in one than the other.

KeyWords

According to Scott (2015), the term KeyWords in WordSmith refers to the words which occur more or less than "would be expected by chance in comparison with reference corpus". Not only content words including proper nouns but also function words usually appear in KeyWords.

Types of Incantation

Curse

Curse is the worst and cruelest kind of magic which causes the victim to suffer terribly and even causes instant death. Rowling (2012) curse as something "reserved for the worst kind of dark magic". *Avada Kedavra* is the worst killing curse which makes the victim to suffer like scorching knives are stabbed into his body.

Spell

Levy (2013) categorized spell into three: healing spells, transfiguration spells and counter spells. Healing spells are used to cure illness and sufferings whereas transfiguration spells help the caster to transform into another person or animal. Rowling cited in Simpson (1998) explained transfiguration as a spell for "the alteration of the form or appearance of an object, via the alteration of the object's molecular structure". *Anapneo* is an example of healing spell which helps the victim to alleviate from choking. *Avifors* is a kind of transfiguration spell which can transform small objects and statues into birds. *Expelliarmus* is a counter spell which causes the victim to disarm during the fight.

Hex

Rowling (2012) believed that "Hex" has "a connotation of dark magic". It is not made to kill or torture like curse but is not as weak as jinx. Hex can cause harm to certain level and is short-lived. The victim will relieve from certain harm once the caster stops doing it. For example, *Redactum Skullus* is a kind of hex which causes the victim's head to shrink with certain level of pain.

Charm

According to Levy (2013), "Charm alter the spell caster's targets or other capabilities and qualities". Charms are basically used to add certain properties to an object or individual. For instance, *Reparo* in Harry Potter series is used to repair things and even body parts.

Jinx

Levy (2013) stated that jinx is irritating but amusing to the caster and the victim. The intention of casting jinx is to have fun or to make the victim feel embarrassed. *Tarantallegra* is the dancing feet spell which forces the victim to dance wildly.

Gender Language

Stephens (1996) constructed a schema for masculinities and femininities from which gender language can be inferred.

Table 1 Masculinities and femininities proposed by Stephens (1996)

Male characteristics	Female Characteristics
Strong (inner strength)	Beautiful (inner beauty)
Violent	Non-violent
Unemotional	Emotional
Aggressive	Submissive
Transgressive	Obedient
Competitive	Sharing
Rapacious	Caring
Protective	Vulnerable
Powerful	Powerless
Player	Prize
Independent	Dependent
Active	Passive
Rational	Intuitive

Yule (2010) defined women's speech as speech with the use of rising intonation to end sentences, hedges and tag questions whereas men's speech as assertive and strong language. Feminine language is considered to be reciprocal with exchanging roles while masculine language is regarded as dominant.

Reporting Verbs

Caldas-Coulthard (1987) categorized reporting verbs into 7 types:

(i)   Neutral Verbs – simply report or signal "the illocutionary act—the saying; the intended meaning (illocutionary force) has to be derived from the dialogue itself" (Caldas-Coulthard, 1987) (e.g. say, tell)

(ii)   Structuring Verbs – build and develop a dialogue in the way "in which a given speech act fits into a sequence of speech acts" (Caldas-Coulthard 1987, 155). (e.g. prospection (ask, question) and retrospection (reply, return))

(iii)   Metapropositional Verbs – show "what kind of illocutionary act we are confronted with" ((Caldas-Coulthard 1987). (e.g. assertive (agree, assent), expressive (complain, lament), directive (urge, order) or commissive (offer, promise))

(iv)   Metalinguistic Verbs – signal a linguistic act (quote, narrate) or relate the act of telling

(v)   Prosodic Verbs – include "vocal effects constituted by variation of pitch, loudness and duration (e.g. scream)

(vi)   Paralinguistic Verbs – are grouped into voice qualifier verbs (whisper, murmur, sob, mutter) which show manner and voice qualification verbs (growl, thunder) which reveal "the attitude of speaker in relation to what is being said"

(vii)   Signalling Verbs – "project character traits, since hesitation, pauses, silences or interruptions can all encode attitudinal stances, as will be demonstrated in section" (e.g. repeat, pause, break off)

Previous Researches

Riddle (2016) in her thesis titled "Gender in Young Adult Literature: Harry Potter and The Hunger Games", she explores how adolescents related to those novels "through the lens of gender dynamics" and how the authors attempted to conform female protagonists to traditional gender roles. She adopted descriptive qualitative method and used gender theories proposed by Oakley (1972) and Delphy (1993). Firstly, she studied how strenuous for a young teenage girl to be responsible for her family's survival in The Hunger Games. Secondly, how Hermione in Harry Potter endeavoured to fight for injustice and inequality in wizardry world. Riddle's main focus was on observing how gender identities affected the lives of female protagonists, relationships and inner mind. The results of her research showed that both Hermione in Harry Pooter and Katniss in The Hunger Games were portrayed as innovative female protagonists in male-led adventure stories.

In her thesis titled "Gender Roles in the Harry Potter Series", Müllerová (2019) attempted to clarify the distribution of gender roles in wizardry world of Harry Potter. Gender theories used in her thesis were those by Oakley (2000), Connell (2002) and Brannon (2017) in justifying gender roles. She highlighted the distribution of traditional gender roles in patriarchal society based on three levels of negative perception of a certain group – "Stereotyping, Prejudice and Discrimination". Her results of data analysis showed that the wizardry world of Harry Potter did not reflect gender inequality and most characters were not confined into stereotyped gender roles. She concluded that "J. K. Rowling managed to create a universe, that is balanced in terms of gender roles and does not show a gender inequality".

Similar to previous researches mentioned earlier, this paper attempted to explore gender representation in selected young adult literature – *Harry Potter and the Deathly Hallows* by J. K. Rowling. In contrast with these researches, the focus of this paper was on the use of types of incantations and their level of seriousness, and on the use of reporting verbs accompanying these incantations. Method used in this paper is different from previous researches in that not only descriptive qualitative but also quantitative methods were used. Besides, this paper uses computer-specific tool called WordSmith 8.0 for the reliability of data entry and SPSS to justify the interpretation of data. In addition, although both of these previous researches conformed to gender theory by Oakley (1972), and other scholars like Delphy (1993), Connell (2002) and Brannon (2017), this present research was based on characteristics of gender by Stephens (1996) and gender language by Yule (2010).

Research Methodology

This paper attempts to investigate gender representation through incantations and the reporting verbs that accompanied with incantation in the novel *Harry Potter and the Deathly Hallows*. This novel was particularly chosen to analyze as it includes the highest number of frequency of magic casts among all Harry Potter Series. In addition, it explicitly displays characteristics of masculinities such as Potter's bravery to sacrifice his life for the good of wizardry world, Professor Snape's protective nature although he seemed aggressive, Ron and Neville's courageousness to destroy the last horcrux and Voldemort's competitiveness for power. What was more, feminine characteristics like Hermione's intuitive awareness of danger, her emotional reaction towards the death of Dobby, her submissive nature, Mrs Weasley's vulnerability even though she tried to get into a fight with Voldemort Team and Professor McGonagall's caring nature towards her students.

Mixed method – descriptive qualitative as well as quantitative method – was used in analyzing and interpreting the collected data. WordSmith Tools (Version 8.0) by Scott (2020) was used in collecting the data from the novel *Harry Potter and the Deathly Hallows* written by J. K.

Rowling in 2007. The reason why this novel was particularly chosen to analyze was that out of all 8 Harry Potter series, this series included the highest number of incantations and characters. Although the number of females in wizardry world of Harry Potter series was smaller than that of males, most supporting but important female characters like Professor McGonagall, Mrs. Weasley, Luna Lovegood, Bellatrix, and Tonks were mostly found in this series.

In the process of analysis, first, incantations used in the novel were analyzed by constructing concordance with WordSmith Tools 8.0. Second, those incantations were categorized using types of incantation categorized by Rowling (2018) in *Fantastic Beasts: The Crimes of Grindelwald*. Third, the use of reporting verbs that accompanied incantations was listed in WordSmith Tools 8.0. Reporting verbs were categorized using Coulthard (1987)'s taxonomy. Next, Stephen's schema for masculinities and femininities was used in analyzing gender representation through incantations and reporting verbs used beside them. To cross-check the reliability of research results, Correlations and Coefficients for Stepwise Multiple Regression (SPSS) were used in analyzing the relation between the use of types of incantation and gender.

Analysis of the Use of Incantation

In analyzing the data, concordance related to incantations used by male and female characters in the novel *Harry Potter and the Deathly Hallows* was focused. Then reporting verbs which accompanied dialogues in which incantations were uttered were listed in accordance with types of reporting verbs by Caldas-Coulthard (1987).

The followings are the tables in which the results of concordance analysis by WordSmith 8.0 can be found.

Table 2 Concordance of the Use of Curses

No	Concordance
1.	as she turned slowly away from him again. 'Avada Kedavra.' The flash of green light illuminated eve
2.	.. He laughed before casting the curse ... 'Avada Kedavra!' The green light filled the cramped hallw
3.	the small ones' whining in the orphanage – 'Avada Kedavra!' And then he broke: he was nothing,
4.	Malfoy pulled him out of the way. 'It's that Mudblood! Avada Kedavra!' Harry saw Hermione dive aside and his fu
5.	missed. Crabbe wheeled round and screamed, 'Avada Kedavra!' again. Ron leapt out of 1791/2144 sight
6.	best hope to the heavens, pointing Draco's wand: 'Avada Kedavra!' 'Expelliarmus!' The bang was like a cann
7.	his wand at the falling sidecar, and yelled, 'Confringo!' He knew a dreadful, gut-wrenching pang for
8.	him; as it struck, Hermione screamed, 'Confringo!' and her spell flew around the room, explod
9.	'What else did you take, what else? ANSWER ME! CRUCIO!' Hermione's screams echoed off the walls upst
10.	done that.' As Amycus spun round, Harry shouted, 'Crucio!' 1681/2144 The Death Eater was lifted off his
11.	' mimicked Crabbe. 'What's going – no, Potter! Crucio!' Harry had lunged for the tiara; Crabbe's cur

No	Concordance
12.	, and no man alive can threaten me now! Watch! Crucio!' Harry had been expecting it: knew his body
13.	waitress, who collapsed in front of the door. 'Expulso!' bellowed the Death Eater, and the table
14.	and whispered, for the first time in his life, 'Imperio!' A curious sensation shot down Harry's arm,
15.	pointing his wand at Travers, he muttered, 'Imperio!' once more. 1512/2144 'Oh, yes, I see,' said
16.	Harry pointed his wand at Travers. 'Imperio!' The wizard turned and set off along the dark
17.	Gringotts goblin. And we need the Clankers!' 'Imperio!' Harry said again; his voice echoed through
18.	her wand at the groggy Death Eater and said, 'Imperio.' Amycus got up, walked over to his sister,
19.	say –' 'He lost his hood during the chase. Sectumsempra was always a speciality of Snape's. I wish
20.	pointing it directly at Lupin's back – 'Sectumsempra!' shouted Snape. But the spell, intended fo
21.	car to avoid them. Wriggling round, he cried, 'Stupefy!' and a red bolt of light shot from his own w
22.	just been, as Harry, still invisible, yelled, 'Stupefy!' The great, blond Death Eater was hit in the
23.	led beneath the Invisibility Cloak, and said, 'Stupefy!' There was a flash of red light; Umbridge cr
24.	He tried to draw his own wand, but too late. 'Stupefy!' Yaxley slid to the ground to lie curled on
25.	'What d'you think you're playing at, woman?' 'Stupefy,' she screamed, 'stupefy!' 1313/2144 They wer
26.	playing at, woman?' 'Stupefy,' she screamed, 'stupefy!' 1313/2144 They were no match for her, even
27.	aco and Greyback wheeled about; Harry yelled, 'Stupefy!' and Lucius Malfoy collapsed on to the heart
28.	, pointed all of them at Greyback and yelled: 'Stupefy!' The werewolf was lifted off his feet by the
29.	t and knew that the only way out was through. 'Stupefy!' he bellowed, and Ron and Hermione joined in

Table 3 Concordance of the Use of Spells

No	Concordance
1.	holding on to the bike for dear life, 'Hagrid – accio Hagrid!' The motorbike sped up, sucked towards
2.	desk where he had left his glasses and said, 'Accio glasses!' Although they were only around a foo
3.	on his jeans. She raised her wand and said, 'Accio locket!' Nothing happened. Ron, who had been s
4.	the room again, raised his wand and murmured, 'Accio locket.' Nothing happened, but he had not expe

No	Concordance
5.	pointed it into the depths of the magical bag. 'Accio dittany!' A small brown bottle zoomed out of t
6.	, or d'you reckon it's too early in the season? Accio salmon!' There were several distinct splashes
7.	voice. 'Yesss ... hold you ... hold you ...' 'Accio ... Accio wand ...' But nothing happened and h
8.	Yesss ... hold you ... hold you ...' 'Accio ... Accio wand ...' But nothing happened and he needed h
9.	the wand at the silvery shape and murmured, 'Accio sword.' It did not stir. He had not expected i
10.	there without touching anything?' asked Ron. 'Accio cup!' cried Hermione, who had evidently forgot
11.	still echoing around the distant mountains. 'Accio Cloak!' roared one of the Death Eaters. Harry
12.	he could not remember where to go next ... 'Accio diadem,' cried Hermione in desperation, but no
13.	how do I stop it raining?' 697/2144 'Try Finite Incantatem,' said Hermione at once, 'that should st
14.	ir wands raised, and heard both of them shout 'Protego!', a cry that was echoed on all sides – 'Ron!
15.	at haze upon their clearing. 'Salvio hexia ... Protego totalum ... Repello Muggletum ... Muffliato .
16.	pocket, Hermione had raised her own. 883/2144 'Protego!' she cried, and an invisible shield expanded
17.	f Harry's hands and he reacted instinctively. 'Protego!' The invisible shield erupted between Ron an
18.	in a circle around them, waving her wand. 'Protego totalum ... Salvio hexia ...' 'That treachero
19.	Bellatrix's wand at the waterfall and cried, 'Protego!' They saw the Shield Charm break the flow of
20.	idea where the diadem of Ravenclaw is?' '... Protego horribilis – the diadem of Ravenclaw?' squeak
21.	his wand and directed it at Molly Weasley. 'Protego!' roared Harry, and the Shield Charm expanded
22.	his wand at the sidecar and shouted, 'Wingardium Leviosa!' The sidecar rose like a cork, unsteera
23.	wand at a twig on the ground and said, 'Wingardium Leviosa!' The twig flew up from the ground, spun

Table 4 Concordance of the Use of Hexes

No	Concordance
1.	had cast a heat haze upon their clearing. 'Salvio hexia … Protego totalum … Repello Muggletum .
2.	them, waving her wand. 'Protego totalum ... Salvio hexia ...' 'That treacherous old bleeder!' Ron pa

Table 5 Concordance of the Use of Charms

No	Concordance
1.	s into his eyebrows, which ignited. 634/2144 'Aguamenti!' screamed Hermione, and a jet of water stre
2.	which were crumbling to soot at their touch. 'Aguamenti!' Harry bawled, but the jet of water that so
3.	one pointed her wand at the handle and said, 'Alohomora.' There was a click, and the door swung open
4.	at each of the guards in turn and murmured, 'Confundo,' twice. Unnoticed by Travers, who was lookin
5.	off at any moment; then he heard Hermione yelling, 'Defodio!' She was helping the dragon enlarge the pass
6.	out of her hair and trembling all over. 'D – Diffindo,' she said, pointing her wand at Ron, who roa
7.	t. 'Oh, I'm so sorry, Ron, my hand's shaking! Diffindo!' 478/2144 The severed ropes fell away. Ron g
8.	her arms. 'Well, I've had a change of heart. Diffindo!' Nothing happened. 'Hermione, how do I get r
9.	then he pointed Hermione's wand at the ice. 'Diffindo.' It cracked with a sound like a bullet in th
10.	spun on to the floor, hitting the opposite wall. 'Duro!' cried Hermione, pointing her wand at the tape
11.	examine, and had decided was made of blackthorn. 'Engorgio.' The spider gave a little shiver, bouncing
12.	with her wand, 'so Ron's dad said I could borrow it. Erecto!' she added, pointing her wand at the misshape
13.	chin and forced her face back. 'EXPECTO PATRONUM!' The silver stag soared from the tip of
14.	can muster; do yours, Hermione.' 'Expec – expecto patronum,' said Hermione. Nothing happened. 'It's
15.	really ... come on, Hermione ...' 752/2144 'Expecto patronum!' A silver otter burst from the end of He
16.	Hermione that he thought as he whispered, 'Expecto patronum!' The silver stag burst from his wand and
17.	he pulled out a wand. 'Stag! You idiot – expecto patronum!' Something huge and horned erupted from
18.	for the boy, after all?' 'For him?' shouted Snape. 'Expecto patronum!' From the tip of his wand burst the silv
19.	their wands were fully raised, Hermione shouted, 'Glisseo!' The stairs beneath their feet flattened int
20.	Hermione, and she raised her wand and said, 'Homenum revelio.' Nothing happened. 494/2144 'Well, you'v
21.	swear ... I swear ... Potter's upstairs!' 'Homenum revelio,' said the voice at the foot of the stair
22.	be more diifficult to fix, so as an interim measure try Impervius to protect his belongings –' 'Say it again,
23.	of Hufflepuff's cup, hooking it on to the blade. 'Impervius!' screeched Hermione, in an attempt to protect

No	Concordance
24.	raised her wand, pointed it at Harry and whispered, 'Levicorpus.' Hoisted into the air by his ankle, Harry h
25.	crept out of the room. On the landing he whispered, 'Lumos,' and started to climb the stairs by wandlight. On
26.	e door and even that was swallowed by the darkness. 'Lumos,' said Harry, and his wand ignited. He gave a start
27.	half of the wand resealed itself. Harry held it up. 'Lumos!' The wand sparked feebly, then went out. Harry poi
28.	him. Now fear came: her presence had meant safety. 'Lumos!' he whispered, and the wand-tip ignited. The impri
29.	you? And hurry, we have very little time!' 1528/2144 'Lumos!' Harry shone his lit wand around the vault: its be
30.	raised Draco's wand beneath the Cloak and murmured, 'Lumos.' The black stone with its jagged crack running dow
31.	, Hermione tapped on the door and tiptoed inside. 'Muffliato,' she whispered, waving her wand in the direction
32.	exia ... Protego totalum ... Repello Muggletum ... Muffliato ... You could get out the tent, Harry ...' 'Tent?
33.	It was not moving. 'You cast the Muffliato charm over us, right?' he whispered to Hermione.
34.	Hermione. 'I did everything,' she whispered back, 'Muffliato, Muggle-Repelling and Disillusionment Charms, all
35.	With difficulty he dragged it over himself, murmured, 'Nox,' extinguishing his wandlight, and continued on his
36.	pointed her wand at Dolohov's forehead and said, 'Obliviate.' At once, Dolohov's eyes became unfocused and dr
37.	appeared over the top of the sideboard. 1206/2144 'Obliviate!' cried Hermione, pointing her wand first into hi
38.	leave his hand as the Cloak slipped off him. 'Petrificus Totalus!' screamed Hermione from out of sight, and the
39.	muttering under his breath. 'And now – piertotum locomotor!' cried Professor McGonagall. And all along
40.	wery pink umbrella. 173/2144 'Hagrid! No! Let me!' 'REPARO!' There was a deafening bang and the sidecar broke
41.	broken like this –' 'Please, Hermione, try!' 'R – Reparo.' The dangling half of the wand resealed itself. Ha
42.	it with the very tip of the Elder Wand and said, 'Reparo.' As his wand resealed, red sparks flew out of its
43.	out his wand, he pointed it at the rag and said, 'Tergeo.' The wand siphoned off most of the grease. Looking
44.	fumbled with logs for the fire, he muttered, 'Tergeo.' The dust vanished from the photographs,

Table 6 Concordance of the Use of Jinxes

No	Concordance
1.	Hermione came running downstairs. 'Let's see ... Relashio!' The chains clinked and withdrew into the arms of
2.	but it was no use. Pettigrew was turning blue. 'Relashio!' said Ron, pointing the wand at the silver hand,
3.	cuffs chaining the beast to the floor he yelled, 'Relashio!' The cuffs broke open with loud bangs. 'This way!

Reporting verbs are of importance in inferring gender representation as they imply how characters behave and how they sound. Analysis of the use of reporting verbs along with different types of incantations can best be summarized as follows.

Table 7 Categorization of Reporting Verbs Used along with Dialogues for Casting Incantations

No	Reporting Verb	Gender		Type of Incantation					Taxonomy
		Male	Female	Curse	Spell	Hex	Charm	Jinx	
1	*NIL*	27	11	15	8	2	12	1	*NIL*
2	whispered	3	3	0	0	0	6	0	Paralinguistic
3	murmured	4	0	0	1	0	3	0	Paralinguistic
4	muttered	3	0	1	1	0	1	0	Paralinguistic
5	said	10	8	2	4	0	11	1	Neutral
6	added	0	1	0	0	0	1	0	Signalling
7	shouted	5	3	2	4	0	2	0	Prosodic
8	cried	1	7	1	4	0	3	0	Prosodic
9	yelled	3	1	2	0	0	1	1	Prosodic
10	bawled	1	0	0	0	0	1	0	Prosodic
11	screamed	2	4	4	0	0	2	0	Prosodic
12	screeched	0	1	0	0	0	1	0	Prosodic
13	bellowed	2	0	2	0	0	0	0	Prosodic
14	roared	1	0	0	1	0	0	0	Prosodic
	Total	**62**	**39**	**29**	**23**	**2**	**44**	**3**	

Findings and Discussion

With regarded to the tables in analysis section, it can be said that both male and female characters in the novel *Harry Potter and the Deathly Hallows* used all types of incantation. As there were 11 male characters and 5 female characters who cast incantations in the novel, it can be said that the number of male is 55% larger than that of female in this male-led adventure story. The house of barman who cast Expecto Patronum was unknown. In order to compensate the reliability of data analysis with one missing house of barman, Kendall's tau-b (τb) correlation coefficient was used in this section.

The following is the table which shows the summary of types of incantations used by both male and female characters.

Table 8 Findings on the Use of Incantations

No	Type of Incantation	Incantation	Frequency	User Gender		House				Job									Role	
				Male	Female	Griffindor	Slytherin	Ravenclaw	Hufflepuff	Student	Professor	Dark Lord	Death Eater	Game Keener	Wife of Ministry of Magic Employee	Auror	Editor of the Quibbler	Barman	Main	Supporting
1.	Curse	Avada Kedavra	6	6	0	1	5	0	0	3	0	3	0	0	0	0	0	0	3	3
2.		Confringo	2	1	1	2	0	0	0	2	0	0	0	0	0	0	0	0	2	0
3.		Crucio	4	4	0	1	3	0	0	2	0	2	0	0	0	0	0	0	3	1
4.		Expulso	1	1	0	0	1	0	0	0	0	0	1	0	0	0	0	0	0	1
5.		Imperio	5	4	1	5	0	0	0	4	1	0	0	0	0	0	0	0	4	1
6.		Sectumsempra	2	2	0	0	2	0	0	0	2	0	0	0	0	0	0	0	0	2
7.		Stupefy	9	6	3	6	2	1	0	5	0	0	2	1	1	0	0	0	0	9
8.	Spell	Accio	12	9	3	1	2	0	0	1	0	0	2	0	0	0	0	0	10	2
9.		Finite Incantatem	1	0	1	1	0	0	0	1	0	0	0	0	0	0	0	0	1	0
10.		Protego	8	3	5	6	0	1	1	5	2	0	0	0	0	1	0	0	5	3
11.		Wingardium Leviosa	2	2	0	2	0	0	0	2	0	0	0	0	0	0	0	0	2	0
12.	Hex	Salvio Hexia	2	0	2	2	0	0	0	2	0	0	0	0	0	0	0	0	2	0
13.	Charm	Aguamenti	2	1	1	2	0	0	0	2	0	0	0	0	0	0	0	0	2	0
14.		Alohomora	1	1	0	1	0	0	0	1	0	0	0	0	0	0	0	0	1	0
15.		Confundo	1	1	0	1	0	0	0	1	0	0	0	0	0	0	0	0	1	0
16.		Defodio	1	0	1	1	0	0	0	1	0	0	0	0	0	0	0	0	1	0
17.		Diffindo	4	2	2	4	0	0	0	4	0	0	0	0	0	0	0	0	4	0
18.		Duro	1	0	1	1	0	0	0	1	0	0	0	0	0	0	0	0	1	0
19.		Engorgio	1	1	0	1	0	0	0	1	0	0	0	0	0	0	0	0	1	0
20.		Erecto	1	0	1	1	0	0	0	1	0	0	0	0	0	0	0	0	1	0
21.		Expecto Patronum	6	3	3	5	0	0	0	5	0	0	0	0	0	0	0	1	5	1
22.		Glisseo	1	0	1	1	0	0	0	1	0	0	0	0	0	0	0	0	1	0
23.		Homenum Revelio	2	1	1	1	0	1	0	1	0	0	0	0	0	0	1	0	1	1
24.		Impervius	2	2	0	2	0	0	0	2	0	0	0	0	0	0	0	0	2	0
25.		Levicorpus	1	0	1	1	0	0	0	1	0	0	0	0	0	0	0	0	1	0
26.		Lumos	6	6	0	6	0	0	0	6	0	0	0	0	0	0	0	0	6	0
27.		Muffliato	4	1	3	4	0	0	0	4	0	0	0	0	0	0	0	0	4	0
28.		Nox	1	1	0	1	0	0	0	1	0	0	0	0	0	0	0	0	1	0
29.		Obliviate	2	0	2	2	0	0	0	2	0	0	0	0	0	0	0	0	2	0
30.		Petrificus Totalus	1	0	1	1	0	0	0	1	0	0	0	0	0	0	0	0	1	0
31.		Piertotum Locomotor	1	0	1	1	0	0	0	0	1	0	0	0	0	0	0	0	0	1
32.		Reparo	3	3	0	3	0	0	0	2	0	0	0	1	0	0	0	0	2	1
33.		Tergeo	2	1	1	2	0	0	0	2	0	0	0	0	0	0	0	0	2	0
34.	Jinx	Relashio	3	3	0	3	0	0	0	3	0	0	0	0	0	0	0	0	3	0
	Total		101	65	36	81	15	3	1	79	6	5	5	2	1	1	1	1	75	26

The data were arranged based on the seriousness of incantations. Curse is regarded as the worst and cruelest kind of dark magic and is followed by spell, though not as cruel as curse, which can create long-term negative impact on the victim. The third strongest incantation is known as hex which can harm the victim for a short time. The fourth one is charm which is normally used to

add certain kind of properties to human and objects. The weakest and mild one is jinx which is often use for humorous effect on the victim.

According to the data in Table 8, it can be observed that 2 out of 11 males were fond of using the worst kind of incantation whereas 1 out of 5 females were likely to use curse. However, the cruelest curse – Avada Kedavra – was used only by wizards. This led to the conclusion that male characters are, in Stephen (1996)'s words, violent, unemotional, aggressive and rapacious for power. The curse witches mostly used was Stupefy which caused the victim to freeze and remain unconscious. Different from wizards, their intention was obviously to protect themselves in non-violent way rather than to hurt others seriously.

The use of spell by wizards and witches in Table 8 proved that males liked to summon objects or levitate victims in air to frighten them, using Accio whereas females preferred to use counter-spell – Protego – to protect themselves because women are vulnerable and powerless by nature. This fact was reinforced with the use of hex as protective enchantment by witches only.

The use of charms was significant due to the fact that more female characters liked to use charms than male characters. To be exact, 2 out of 11 wizards would use charms while 4 out of 5 witches used charms very often. Being gentle kind of magic, charms were not preferred by wizards whose nature was violent and aggressive. The highest number of the use of charm by wizards was found in Lumos which only Harry Potter used to get light in the dark. Charms mostly used by witches were Expecto Patronum which was used to ask for help from a guardian and Muffliato which caused the people around caster to hear nothing but an unidentifiable buzzing sound. Due to playful nature of men, only wizards used jinx – Relashio – which caused the victim to lose his hold on whatever he had in his hands like butterfingers.

In addition to gender representation through types of incantation, reporting verbs accompanying dialogues in which incantations were cast can be used to infer masculinities and femininities. The following table shows reporting verbs that are generated by WordSmith 8.0 with focus on WordList of Harry Potter Corpus and that of *Harry Potter and the Deathly Hallows*, and Concordance between gender of characters and reporting verbs.

Table 9 Harry Potter Corpus WordList and Concordance of Reporting Verbs

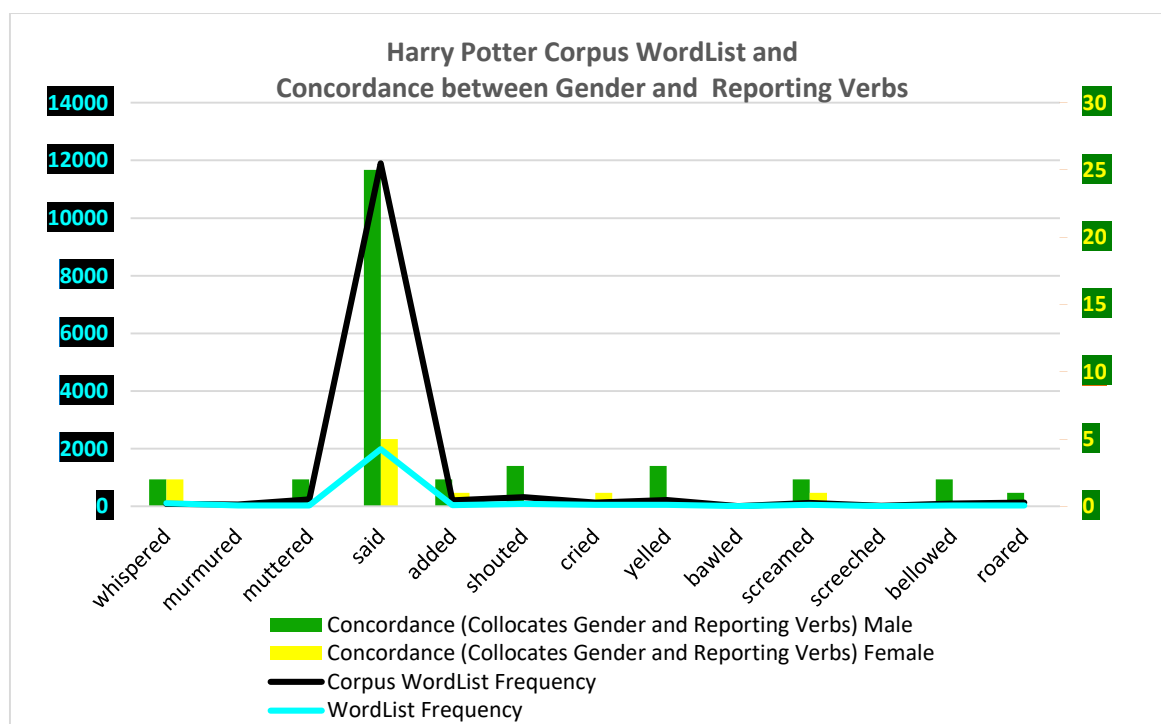| No	Reporting Verb	*WordList Frequency (in Harry Potter Series)*	WordList Frequency (in *Harry Potter and the Deathly Hallows*)	Concordance (Collocates Gender and Reporting Verbs)	
				Male	Female
1	whispered	*83*	104	2	2
2	murmured	*60*	26	0	0
3	muttered	*242*	35	2	0
4	said	*11897*	1979	25	5
5	added	*211*	41	2	1
6	shouted	*320*	87	3	0
7	cried	*134*	52	0	1
8	yelled	*214*	50	3	0
9	bawled	*3*	2	0	0
10	screamed	*121*	47	2	1
11	screeched	*19*	8	0	0
12	bellowed	*97*	29	2	0
13	roared	*130*	31	1	0

Figure 1 Harry Potter Corpus WordList and Concordance between Gender and Reporting Verbs

With regard to Table 7, it seemed vivid that in casting most charms and curses, the writer did not use reporting speech as they were uttered all of a sudden or in response to previous cast by characters. There were some charms like Levicorpus, Lumos, Muffliato and Expecto Patronum which were whisphered by both wizards and witches. Their act of uttering charms were accompanied by paralinguistic reporting verbs like whispered, murmured and muttered, and neutral verb – said. Only one signalling verb was used when Hermione said the charm – Erecto. Her bossy characteristics was found when she was not satisfied with the charm Ron used. Prosodic verbs were used more in dialogues of female characters. 3 out of 5 witches were inclined to using variation of pitch and loudness in casting incantations as the nature of a typical female is emotional whilst only 1 out of 11 wizards would use such prosodic features during their cast.

Concordance between gender and reporting verbs in Table 9 proves collocation between reporting verbs and gender of user throughout *Harry Potter and the Deathly Hallows*. It can be seen that "said" accompanied the dialogues of male characters for 42 times (which is 81%) whereas for female characters, it was only 10 times (which is 19%). Again, the reason behind this is that Rowling indirectly conveyed that male characters were less emotional than female ones. Regardless of the frequent use of prosodic reporting verbs in dialogues of witches when they cast incantations, in concordance analysis based on collocation between gender and reporting verbs, those verbs were collocated more with wizards especially in the dialogues said out of anger and violence.

Kendall's tau-b (τb) correlation coefficient shown below proved the strength of correlation which existed between gender and type of incantation. Sig. (2-tailed) is .034 (p<0.05) and this led to the fact that there is significant correlation between gender and their choice of incantations.

Table 10 Kendall's tau-b (τb) correlation between gender and type of incantation

			Gender	Type_of_Incantation
Correlations				
Kendall's tau_b	Gender	Correlation Coefficient	1.000	-.198[*]
		Sig. (2-tailed)	.	.034
		N	101	101
	Type_of_Incantation	Correlation Coefficient	-.198[*]	1.000
		Sig. (2-tailed)	.034	.
		N	101	101
*. Correlation is significant at the 0.05 level (2-tailed).				

In order to justify the findings of this research, the following Stepwise Multiple Regression was used in testing the reliability of the results. Sig. for Purpose (of the use of incantation) is .035 which is less than ($p<0.05$) and thus it can be said that dependent variable – Gender – is very much related to the purpose in using certain incantations.

Table 11 Stepwise Multiple Regression for gender and purpose of using incantations

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
Coefficients[a]						
		B	Std. Error	Beta		
1	(Constant)	1.635	.126		12.960	.000
	Purpose	-.075	.035	-.210	-2.133	.035

a. Dependent Variable: Gender

With regard to data analysis and findings of this research, it can be concluded that in *Harry Potter and the Deathly Hallows*, gender was correlated with the use of reporting verbs, type of incantations and purpose of using particular incantation. Even though the focus of Riddle (2016) was on life, relationship and inner feelings of female protagonists only, there were similarities between her results and those of this research. Both results proved that not only wizards but also witches like Hermione used curses in order to win the fight and to protect themselves. Although the frequency of curse used by witches was obviously lower than that by wizards, it was found that even minor character like Mrs Cattlemore used Stupefy curse to get rid of death eaters.

According to the results of "Gender Roles in the Harry Potter Series" by Müllerová (2019), it was observed that both wizards and witches were given almost equal share in using incantations regardless of the level of incantations in the wizardry world of Harry Potter. There were situations in which curse were used by witches though it was assumed that wizards' inborn nature of violence and certain level of cruelty led them to use more curses than witches. Regardless of the fact that witches' feminine nature of caring caused them to use more charms than wizards, even main male character Harry used the charm – Lumos – for 6 times in this novel. Likewise, prosodic reporting verbs which revealed the loudness, pitch and emotion mostly found in the dialogues by witches when they cast incantations. Yet, with regard to the results of collocation between gender and reporting verbs in Concordance analysis, such prosodic verbs were collocated more with witches. With due respect to those findings, it can be concluded that in Müllerová (2019)'s words, "J. K.

Rowling managed to create a universe, that is balanced in terms of gender roles and does not show a gender inequality".

Conclusion

This paper attempts to investigates how gender, incantations they used and reporting verbs accompanying their dialogue on incantations were correlated using gender theory by Stephens (1996) and Yule (2010), definitions of incantations by Rowling (2012) and Levy (2013) and categorization of reporting verbs by Caldas-Coulthard (1987). In order to analyze the data objectively, computer-specific tool called WordList 8.0 by Scott (2020) was used. Interpretation of data was strengthened and justified with results generated by Kendall's tau-b (τb) correlation coefficient and Stepwise Multiple Regression. The cross-checked results proved that the use of incantations, purpose and reporting verbs accompanying dialogues in which incantations were cast mostly depended on the gender of user. Yet, Rowling's distribution of gender equality was reflected in some parts of the novel and that helped the description of characters not to be stereotyped. Further corpus-based researches can be done on other series of Harry Potter with focus on gender role illustrated by Rowling as a whole. It is anticipated that this paper will come in handy for researchers, teachers and students who are observing gender through novels and adopting corpus-based approach to novels.

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