

Applying Norman Fairclough's Model on J. K. Rowling's Harry Potter and the Sorcerer's Stone: Feminism and Critical Discourse Analysis (CDA) in Children's World Literature

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### المخلص

التحليل النقدي للنصوص (سي دي اي) هو نموذج بحثي يخاطب المشاكل الاجتماعية المتفشاة من خلال معارضة المواقف الايدلوجية المسيطرة في المجتمع. ان الصفة النقدية (في) السي دي اي (تتضمن توضيح العلاقات الغامضة بين النص والتركييب الاجتماعي، بعبارة أخرى، تلك العلاقات المختبئة والمتشربة في النص عن طريق عرض كيفية استخدام اللغة للمركز الاجتماعي للشخصيات التي تتناولهم النصوص من خلال أخضاعهم، أو أقصائهم، أو حتى التواطؤ ضدهم مع القارئ المفترض لتلك النصوص وحيث تعتبر مكانة المرأة في المجتمع هامشية لكون النساء عموماً غير قادرات على توحيد انفسهم سوية ضد التهميش كونهم دُربوا منذ الصغر على التفكير والعيش على الهامش. و هذا التدريب على البقاء على الهامش في العالم الذكوري له جذور عميقة تمتد الى الأدب العالمي للأطفال.

تهدف الدراسة الى تطبيق تحليل فيركلوف (- 1941) الاجتماعي (سي دي اي) و مبدأ النسوية على رواية هاري بوتر و حجر الساحر (2001) للكاتبة جي كي رولينغ (- 1965).

## Abstract

Critical Discourse Analysis (CDA) is a research model which linguistically addresses the predominant social problems by opposing prevalent ideological status. The critical attribute in CDA implies showing the opaque relationship between discourse and societal structure; that is, those hidden relations that are imbued within the text so as to expose the workings of how language use positions of those characters it addresses by subordinating, excluding or even colluding them with the assumed readers of such texts. Women's status in society is anchored in fragmentation in that women are unable to pull themselves together to protest against their fragmentation because they have been trained to think and live in fragments. This fragmentation training in the patriarchal world has roots deep enough to creep to the Children World Literature.

This study aims at analysing Harry Potter and the Sorcerer's Stone (2001) by the British novelist J. K. Rowling (1965) by applying the model (critical social analysis) of Norman Fairclough (1941- ), a British sociolinguist, which deals with CDA and Feminism.

## Introduction

Littered with references to giggling girls, although there is not a single reference to giggling boys. . . . The females are emotional and cry readily throughout all four books. . . . This demonstrates both the portrayal of girls as gossipy . . . and emotional and vulnerable. . . . The inferior position of females is further reinforced through characterizations that highlight their insecurities and self-hatred, especially as it relates to their looks and bodies" (Heilman, 2003, 226-228).

Critical Discourse Analysis (CDA, henceforth) is a form of discourse analysis addressing a social problem with the aim of resisting it. It is not concerned with language use, but with the linguistic character of social and cultural processes and structures. That is, the role of strategies, structures, and other properties of texts and talk in establishing and maintaining power relations between different groups in society (van Dijk, 1993:250). Language, according to CDA, is never neutral and it always has some implications of the world that surrounds us or at least it is not neutral on a personal level. It is, according to Fairclough:

A form of social practice that seeks to examine both the manner in which discourse is shaped by relations of power and ideology, and the manner in which discourse actively plays a role in shaping these relations. (Fairclough and Wodak, 1997: 258)

Hence discourse is both a mode of action where a person acts upon the world and upon others as well as a mode of representation where it is a reflex of the world in general and the situational variables in particular (Fairclough,1992:63).Therefore, discourse is a practice that does not just represent the world as it is, the world is also signified, constructed and constituted in meaning through discursive practices (ibid: 64). These practices contribute both to reproducing society (social identities, social relationships,

systems of knowledge and belief) as it is, as well as to transforming it (ibid:65)

Cherland & Edelsky (1993) states, "Reading fiction is one site in which children can confront culture and construct its meanings for their individual lives. Reading fiction is a social practice through which children seek to understand their own places in the world" (42).

Since Harry Potter and the Sorcerer's Stone, the first book in the Harry Potter series was published in Great Britain in 1997, "Pottermania" has taken the world by storm. Indeed, there may be no other twentieth-century book read by more children worldwide. Many have analysed the "Harry Potter Phenomenon," addressing questions such as "Why is Harry Potter so beloved by children?" "What made this the bestselling children's book of all time?" and "What are the occult messages embedded in this text?" Although the Harry Potter series has been critiqued and analysed by journalists and academics alike, their analysis lacks attention to how J.K. Rowling has constructed gender, and the agency of the female characters, within these texts.

Fairclough (1995) states that Critical concepts, in fact, show relations and causes which are unseen; it also implies intrusion, for instance providing resources for those people who may be disadvantaged through change. Atkins (2002) believes that the exposure of things hidden is essential, as they are not comprehensible to the people occupied.

### **Definitions of CDA**

CDA discipline has attracted many scholars since the 1980s significantly with the works of Norman Fairclough. In 1995, Fairclough provided the following definition for CDA:

CDA means discourse analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations, and processes; to

investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony. (132-3)

Wodak and Meyer (2001) depict the concept in the following manner:

CDA is fundamentally concerned with analysing opaque as well as transparent structural relationships of dominance, discrimination, power and control as manifested in language. In other words, CDA aims to investigate critically social inequality as it is expressed, signalled, constituted, and legitimised, and so on by language use (or in discourse). (2)

Furthermore, Scollon (2001) defines CDA as "a program of social analysis that critically analyses discourse - that is to say language in use - as a means of addressing social change". (140)

### **CDA Framework by Fairclough**

Fairclough is considered to have contributed to the field of CDA most significantly. His model may be the core section of the entire field of CDA because he was the first to create a theoretical framework, which provided guidelines for future CDA research.

His belief that the language is a fundamental part of social life is the central part of his structure. The dialectic relation between language and social reality is realised through social events (texts), social practices (orders of discourse) and social structures (Fairclough, 2003). Fairclough attempts to uncover ideological and power patterns in books in his research method of analysis. He is the only CDA scholar who defines the relationship between power and language in his study (Fairclough, 1989). Fairclough provides a three-dimensional framework for the analysis of text and discourse:

1) the linguistic description of the formal properties of the text; 2) the interpretation of the relationship between the discursive processes/interaction and the text, where text is the end product of a process of text production and as a resource in the process of text interpretation and lastly, 3) the explanation of the relationship between discourse and social and cultural reality. Fairclough's (1989) analysis has gone beyond the "whatness" of the text description towards the "how" and "whyness" of the text interpretation and explanation. There are certain underlying assumptions behind certain selections of discourse. These assumptions are never value-free and innocent; rather they are ideologically driven and motivated. By studying the forms of the language, we can discover the social processes and also the particular ideology embedded in them. This leads to the exploration of power relations that exist in society or community. He believes in a "hidden agenda".

According to Fairclough model, his analytical framework can be classified into the following:

1. Textual Analysis.
  - a. Vocabulary analysis.
    - Adjectives
    - Noun/Verb
    - Taboos
    - Overlexicalization
  - b. Grammar analysis.
    - Transitivity
    - Modality
  - c. Text Structure.
    - Sentence length and complexity
    - Turn-Taking Strategies
2. Discursive Analysis.
  - a. Manifest Intertextuality.
  - b. Constitutive Intertextuality.
3. Social Analysis.
  - a. Feminism

- Representation of Women
- Beauty Myth
- Sexuality
- b. Patriarchy
  - Physical Oppression
  - Social Oppression
- c. Identity
  - Self-Identity
  - Public-identity

The third dimension, **Social Analysis**, in Fairclough's three-dimensional framework looks at discourse as social practice. That is, discourse in relation to ideology and power placing it within a view of power as hegemony, and a view of the evolution of power relations as hegemonic struggle (Fairclough,1992:86). According to Fairclough (ibid), social practices are the things people have accepted and learned from the environment, culture and society they live in. Discourse is therefore not only what is said, but also how something is said within a particular structure. And since social actions become realities through discourses, one cannot ignore the role of discourse in trying to exhibit the ideologies hidden within societies (Souto-Manning,2012:160). Fairclough (2003:25) defines social practice as "articulations of different types of social element which are associated with particular areas of social life," and the function of social practice is to "articulate discourse (hence language) together with other non-discoursal social elements." Consequently, an understanding of the context will give an extra perspective to the analysis of the discursive practice, and help to identify the discourses used. Furthermore, an analysis of the social practice will emphasise the different social non-linguistic conventions within the context that have an influence on how the text is consumed and produced (ibid).Therefore, it is an important part of analysing discourse as it helps expose the ideological import of certain representational choices, and show how through them a socially determined behaviour can be maintained or overthrown. The current study is about investigating the feminist language in Harry Potter and the Sorcerer's Stone to

show how feminism is exhibited throughout the novel and what linguistic elements are used to address feminist issues.

### **Feminism in Children's Literature.**

In children's world literature, analysis and studies are mostly oriented towards characters' stereotypical sex roles. The primary concern is to see whether the characters acted by these roles. In such dominant norms, girls are supposed to be nice and well-behaved, like the March sisters in Louisa May Alcott's *Little Women* (1868-1869), while boys are meant to be adventurous and mischievous, like Mark Twain's *The Adventures of Tom Sawyer* (1876), *Adventures of Huckleberry Finn* (1884), *Tom Sawyer Abroad* (1894), and *Tom Sawyer, Detective* (1896). (Nikolajeva, 129).

In his essay "Gender, Genre and Children's Literature," John Stephens constructed a chart for masculinity and one for femininity. (18)

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

**Figure 1. Stephens' chart for masculinities and feminities**

To authorise his chart, Stephens says that the "socially desirable male" conforms to the male stereotype and in the same way "the 'good' woman" conforms to the female stereotype. If she did not, she would be "undesirable" (19). Stephens also writes that the characteristics of males are considered superior to the female

ones. If a female character shows male characteristics, this will subvert the norms, and she is forced back into the female stereotype. In her book *Archetypal Patterns in Women's Fiction*, Annis Pratt states that "in literature girls grow down while boys grow up." (30) Thus, stereotypes hold girls back, while boys are permitted to evolve as the characters in *Harry Potter*.

### **Harry Potter as Children World Literature**

The term children's literature, mostly, is defined in *Britannica Concise Encyclopedia* as:

The body of written works produced to entertain or instruct young people. The genre encompasses a broad range of works, including acknowledged classics of world literature, picture books and easy-to-read stories, and fairy tales, lullabies, fables, folk songs, and other, primarily orally transmitted materials. It emerged as a distinct and independent form only in the second half of the 18th century and blossomed in the 19th century. In the 20th century, with the attainment of near-universal literacy in most developed nations, the diversity in children's books came almost to rival that of adult modern literature. (<https://www.britannica.com/art/childrens-literature>)

*Harry Potter and the Sorcerer's Stone*, published in Great Britain in 1997, achieves an instant success, and Rowling quickly rises to fame. Nicholas Tucker (1999) notes how rapidly the *Harry Potter* books became a familiar name:

The phenomenal commercial and critical success of the first three *Harry Potter* stories is without precedent in twentieth-century British children's literature. ... [B]estselling writers have made a lot of money quickly, but none had managed in a first novel to prove so instantly

acceptable both to critics and to a vast international child and adult readership (the Potter series has already been translated into more than two dozen languages). In just two years, after being refused by at least two major publishers, J.K. Rowling is now the hottest property in children's literature and serial prize-winner. (quoted in Mayes-Elma, 104)

The novel has been translated into forty-seven languages in late 2001 (Puig, p. 1E). Since the first book, Harry Potter and the Sorcerer's Stone came out in the United States in 1997; it and the three subsequent volumes have been on the New York Times bestsellers list continuously. What is notable is that this is the first time since *The Wizard of Oz* (1900) that a children's book has resided on the New York Times bestsellers list. When the first children's literature list came out in December 2000, the Harry Potter novels topped it off. (Mayes-Elma, 105)

One of the complaints the publishers had about the first manuscript Rowling submitted was that it was too long for a "children's book" at 309 pages. Moreover, since the first book Rowling has increased the length of each successive book to reach to 870 pages, and the books are "becoming more like epics" (Alton, 2002). However, Beach & Willner (2002) find that children like the length of the Harry Potter books. A young boy stated, "I was glad to get to read that big book. It made me feel important" (Mayes-Elma, p. 105). It also makes children who do not like to read want to read. This new attitude toward reading has not gone unnoticed by adults. In a 2002 issue of *The Toledo Blade* an editorial cartoon by Kirk Walters appears with a father is standing over his son who is reading a Harry Potter book, while, in the background, the television set is black. The father asks his son, "If Harry Potter is such a cool wizard, what's his greatest achievement?" to which his son replies "Getting me to turn off the TV and open a book". (quoted in Mayes-Elma, 105)

Not only have adults taken notice of the Harry Potter phenomena, but teachers have also incorporated the books into their lessons. Reading Harry Potter and the Sorcerer's Stone becomes a standard practice at elementary schools for fifth graders. Also, at a Cincinnati high school, first-year students are required to read Harry Potter and the Sorcerer's Stone. Scholastic publishing company has even created a teacher's guide for each Harry Potter novel. Moreover, adults also design courses around the books at the collegiate level. The University of Cincinnati in Ohio and Boise State University in Idaho began classes centred on the Harry Potter books in 2001. (Ibid., 1). Vera J. Camden, Professor of English at Kent State University, decides to use the Harry Potter books because she believed that people could relate to Harry:

These novels are so artistically rich in their nature. This is literature that survives on a chord it strikes within readers. It feeds their fantasies. Potter books appeal to children's fantasies and dreams of grown-up children as well. The idea of being a skinny little kid with glasses and messy hair is not that foreign to anyone. .... What Rowling says in these books with the stories and in the characters, she resonates with so many people. (quoted in Mayes-Elma, 106).

### **Applying Fairclough's Social Analysis on *Harry Potter and the Sorcerer's Stone***

*Harry Potter and the Sorcerer's Stone* tells the story of Harry Potter, an eleven-year-old kid who has lived with the Dursley family since the death of his parents in a car crash. For reasons unknown, he has been mistreated by the Dursley family. On his eleventh birthday celebration, a huge man named Rubeus Hagrid gives him a letter revealing to him that he has been admitted to study at the Hogwarts School of Witchcraft and Wizardry. Harry discovers that his parents were wizards and were slaughtered by a malicious wizard Voldemort, a truth that has been hidden for many years. He leaves for his new life as a student, getting acquainted

with Ron Weasley and Hermione Granger as his companions. They soon discover that something exceptionally profitable is concealed someplace inside the school and Voldemort is extremely restless to lay his hands on it.

## The Title

In an online article, "Harry Potter's Girl Trouble," writer Christine Schoefer reports that the series is sexist because "Harry, of course, plays the lead. Harry is supported by...a colorful cast of male characters." Schoefer, along with many other critics, when they say they believe Harry Potter is a sexist novel; they use their reason as the fact that the main character is a male. However, a male character being the main is may not be an enough reason to consider the novels sexist. Depending on Fairclough's social analytical framework, we can prove how Harry Potter is a social gender biased book.

## Social Analysis

### Feminism

#### Representation of Women

Heilman (2003), who critiques Harry Potter regarding gender, deconstructs Harry Potter books through a feminist theory lens noting: "Males are represented more often, but they are also depicted as wiser, braver, more powerful, and more fun than females. It is not merely who is present, but, also, how characters are portrayed and what they do that matters. Most of the girls are depicted as anti-intellectual and most keenly interested in the low-status magic of Divination Class. At the height of action, females are not typically very involved, and they are fearful and emotional. . . . Sometimes females begin an action scene as a token presence, but something always happens to them. Hermione is primarily an enabler of Harry's and Ron's adventures, rather than an adventurer in her own right" (2003: 223-224). This can also be seen in the Harry Potter novels.

Hermione Granger was almost as nervous about flying as Neville was. This was something

you couldn't learn by heart out of a book — not that she hadn't tried. At breakfast, on Thursday she bored them all stupid with flying tips she'd gotten out of a library book called *Quidditch Through the Ages*. Neville was hanging on to her every word, desperate for anything that might help him hang onto his broomstick later, but everybody else was very pleased when Hermione's lecture was interrupted by the arrival of the mail. (Rowling, 143-144)

### Beauty Myth

Traditionally, inner strength is seen as a masculine characteristic while outer beauty is seen as something feminine. In the Harry Potter J.K. Rowling has both followed and subverted this stereotype. It can easily be applied when analysing Hermione's behaviour and anxiety when it comes to her looks. When we first get to meet Hermione, she is described as a girl with "lots of bushy brown hair and rather large front teeth" (Rowling, p. 79). Hermione, as we learned when we first met her, has quite large front teeth and decides to do something about it using magic.

'Hermione,' said Ron, looking sideways at her, suddenly frowning, 'your teeth ...'

'What about them?' she said.

'Well, they're different ... I've just noticed ...'

[...]

'No, I mean, they're different to how they were before he put that hex on you ... they're all ... straight and – and normal sized.'

Hermione suddenly smiled very mischievously, and Harry noticed it too: it was a very different smile to the one he remembered. (Rowling, 352)

Harry, Ron and Hermione use a potion to transform into other students. While things go well for Harry and Ron, "Hermione

is transformed into a cat and is so ashamed about the way she looks she hides in the bathroom" (Rowling 1998:168). She cannot stand the fact that two boys are going to see her looking like that. Harry's and Ron's transformations go well, but they still look ridiculous since they have transformed into two of the ugliest boys at Hogwarts. However, they do not feel ashamed at all and merely see it as something funny. Here, the girl feels ashamed of her looks because she knows she will always be the object, and therefore always be the one getting her appearance judged by the boys (the subject). The boys, on the other hand, are not in this particular situation exposed to this disciplinal gaze and therefore do not take their looking ridiculous as seriously as she does.

### Sexuality

Sexuality is the main issue within feminism. It is "just one of those things you are born with, you do not choose it, it's just part of who you are, whether you be physically, emotionally & sexually attracted to males, females, or even both" (Urban Dictionary,2014). Moreover, in an article entitled "Sexual Orientation, Gender Identity, and Employment Law," sexual orientation is defined as a pattern of emotional, romantic, or sexual attraction to men, women, both genders, neither gender, or another gender. (2013) In Harry Potter's community, an individual's sexual orientation along with one's gender, and denomination can often be a target of discrimination in the Muggle world as wizards tend to place discrimination on blood purity. Hermione always has two things working against her; she is both a girl and a 'mudblood' (a muggle born witch). Mudblood is a highly derogatory term for a Muggle-born wizard or witch; that is, individuals with no wizarding parents or grandparents. There does not appear to be any difference in the magical power of Muggle-borns compared to those who are pure-blood or half-blood, but those prejudiced against Muggle-borns consider them to be of "lower breeding" or worth. The term implies that the individual has "dirty blood" and is considered extremely offensive. There are similar other, less commonly used, words such as "creature of dirt", an offending term for people who cannot help

being Muggle-born. A mudblood person is abysmal according to some wizards and witches. Hence, Hermione feels the need to recompense for being muggle-born and non-attractive by becoming intellectual and well-read instead.

### **Patriarchy**

In The Concise Encyclopaedia of Sociology, patriarchy is described as "originally used to describe autocratic rule by a male head of a family, patriarchy has been extended to describe a more general system in which power is secured in the hands of men" (441).

### **Physical Oppression**

In this novel, there is a kind of mental abuse. At the beginning of Harry Potter and the Sorcerer's Stone, Hermione is always teased by her classmates for being too smart. At first, Harry and Ron have trouble getting along with Hermione, and they think she is an irritating know-it-all. The question is if this has to do with the fact that Hermione is a girl, or would the boys react the same way towards a boy know-it-all? Could it be the fact that Hermione lacks (or at least does not show) much of the feminine traits that make the boys resent her? A closer look at the text shows that it is not Hermione's cleverness that Harry and Ron dislike, but her way of showing strength and a confidence mostly seen in men. Hermione's gender display is not natural, according to the gender stereotypes, and by acting in ways not correlating to being feminine Ron and Harry feel endangered by her. Ron has no luck with a spell, and when Hermione tries to help him, he gets frustrated, probably because he does not want to be dependent on the skills of a girl. Traditionally, it is the man who is supposed to help the woman and not the other way around. After class he has to discuss this with Harry:

‘It's no wonder no one can stand her,’ he said to Harry as they pushed their way into the crowded corridor, ‘She's a nightmare, honestly.’ Someone knocked into Harry as they

hurried past him. It was Hermione. Harry caught a glimpse of her face – and was startled to see that she was in tears.' 'I think she heard you.' (Rowling, 127)

When Hermione realises that the boys do not like her she can no longer maintain her, dominant façade gets upset and hides in the girls' bathroom. When Ron and Harry later realise that there is a troll in the dungeon and that Hermione is in danger they rush to her rescue. They find her just as the troll is about to kill her but manage to save her by showing off their manly protective characteristics, while Hermione is portrayed as a vulnerable woman (Rowling, 128). Then, Harry and Ron accept Hermione as one of the gang. She had to be put in a vulnerable situation for them to like her. This is the starting point in Hermione's process of girling; she has to conform to the norms to remain a viable subject. This process is, according to Butler, used to discipline, regulate and oppress women physically. If a woman does not conform to stereotypical and suitable behaviour, men do not want her and would punish her (1993:232). If Hermione had not been vulnerable, the boys would not have liked her and would have still felt threatened by her masculine and confident way of being.

### **Social Oppression**

Heilman (2003) discovers that the female characters in the book are depicted as the enablers to the male characters. Girls on the Quidditch team would often score points for their team, but scoring points would rarely win the game. Instead, the game would be won by the seeker capturing the golden snitch, and the seeker would also be a boy.

Heilman (2003) finds the older female characters are treated as "less than equal". Professor McGonagall, an older female professor at Harry's school, is book smart, and just like Hermione, she is a stickler for the rules. Unlike Headmaster Dumbledore, an older male character who is in charge of the school, Professor McGonagall can be easily tricked by the boys. Heilman maintains that the male students would lie to Professor McGonagall and get

away with it because she would believe them. Dumbledore, on the other hand, does not believe the boys when they lie to him, he sees truth through their lies. To the contrary, when the female students in the books lie to their elders, whether male or female, they are caught in their lie. Hermione could not even convince Professor McGonagall to believe in her lies. (Heilman, 2003)

## Identity

### Self-Identity

Self-identity usually refers to the result of an identification of self, by self, or in other words the self-identification on the part of the individual. It is something that is unique to a person and makes that person an individual within the social. "From Teenage Witch to Social Activist," William Thompson writes that Hermione resists the overreaching limitations of heroic fantasy. To prove her self-identity, she spends hours in the library searching for the identity of Nicholas Flamel identity (as the maker of the sorcerer's stone). However, no credit is given to her discovery, as it is Harry who discovers the Flamel's name on the back of a chocolate frog card.

Hermione took out a list of subjects and titles she had decided to search while Ron strode off down a row of books and started pulling them off the shelves at random. Harry wandered over to the Restricted Section. He had been wondering for a while if Flamel wasn't somewhere in there. (198)

.....

Harry felt in the pocket of his robes and pulled out a Chocolate Frog, the very last one from the box Hermione had given him for Christmas. (218)

.....

"I've found him!" he whispered. "I've found Flamel! I told you I'd read the name somewhere before, I read it on the train coming here — listen to this: 'Dumbledore is particularly famous for his defeat of the dark wizard Grindelwald in 1945, for

the discovery of the twelve uses of dragon's blood, and his work on alchemy with his partner, Nicolas Flamel!" (219)

A second example is of Hermione's agency is her effort to break what she believes to be Professor Snape's curse to knock Harry off his broom during the first Quidditch match. What Hermione does not know is that the former is attempting to save Harry and she unwittingly breaks the spells:

Hermione had fought her way across to the stand where Snape stood, and was now racing along the row behind him; she didn't even stop to say sorry as she knocked Professor Quirrell headfirst into the row in front. Reaching Snape, she crouched down, pulled out her wand, and whispered a few, well-chosen words. Bright blue flames shot from her wand onto the hem of Snape's robes. (145)

.....

"Yes..." said Dumbledore. "Funny, the way people's minds work, isn't it? Professor Snape couldn't bear being in your father's debt... I do believe he worked so hard to protect you this year because he felt that would make him and your father even. (200)

Thus, Hermione tries to assert her self-identity by acting alone to the extent to interfere with a teacher. Yet, within the limitations of patriarchal society, all her agency and effort to self-assertion is not credited. Moreover, Heilman claims that girls are represented as anti-intellectual, interested mostly in magic of the lower order as taught in Divination classes (Heilman 2003: 223). Hence, Hermione's knowledge is important, but only contributes to Harry's advantage and not hers: "Harry now had Hermione as a friend. He didn't know how he'd have gotten through all his homework without her." ( Rowling, f119)

## Public-identity

Elizabeth E. Heilman expresses her disappointment with the main female character, Hermione Granger, and lists many examples of negative ways female identity is portrayed in the novel (Heilman 2003: 222). Contrary to male characters, Hermione often shows fear, for instance, she cowers with fear when she sees a troll so that the boys (Harry and Ron) had to rescue her:

"Come on, run, run!" Harry yelled at Hermione, trying to pull her toward the door, but she couldn't move, she was still flat against the wall, her mouth open with terror.

Hermione had sunk to the floor in fright; Ron pulled out his own wand — not knowing what he was going to do he heard himself cry the first spell that came into his head: "Wingardium Leviosa!" (Rowling: 116).

Hermione is essentially a very independent character. She solves problems on her own, and she mostly depends on her knowledge and skills to do so, but as she is formed into a woman she realises that independence is not a very feminine trait and that she will be more successful if she shows some dependence once in a while (which she does to get Harry and Ron to like her in the beginning of the series). This could be seen as a critical comment, by Rowling, to the fact that women have to be dependent ladies in distress and that the norm is so strong that not even Hermione could defy. On the other hand, it can also be seen as a female character once again conforming to the stereotype, maybe because the (female) author did not have the strength to let her character break the norms and by doing so become a role model to all young girls. At the end of the novel when awards are distributed, Hermione keeps her fragile feminine character:

"Second — to Miss Hermione Granger... for the use of cool logic in the face of fire, I award Gryffindor house fifty points."

Hermione buried her face in her arms; Harry strongly suspected she had burst into tears. Gryffindors up and down the table were beside themselves — they were a hundred points up. (204)

### Conclusion

Through applying Fairclough's social analysis, Female characters in Harry Potter and the Sorcerer's Stone proved to be dominated by the dominant male society. Such messages of sexism and the representations of gender must be critically examined in children's literature. It is of dire importance that we investigate what is being taught to children. Children hear such sexist stories over and over again becoming desensitised to the sexist content and believe it to be normal, a matter that would create a patriarchal society.

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