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Investigating the Exploitation of Discoursal Deviation in J.K.
Rowling's Narrative
A Corpus Linguistics Analysis of *Harry Potter and the Chamber
of Secrets* and *Harry Potter and the Goblet of Fire*



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Chamber of Secrets* and *Harry Potter and the Goblet of
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Thesis Approval

After perusal and close cross-examination of Mr. Yasser BEN MOUSSA's doctoral thesis this thesis entitled *Investigating the Exploitation of Discoursal Deviation in J.K. Rowling's Narrative A Corpus Linguistics Analysis of Harry Potter and the Chamber of Secrets and Harry Potter and the Goblet of Fire*. We, the undersigned solemnly declare that it is defensible before a panel of experts in the discipline of Applied Linguistics. Moreover, we hereby certify that it is conform to the required format, content, and methodology of thesis rules and requirements in vigor in the Algerian universities.

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Declaration

I hereby declare that this doctoral thesis entitled *Investigating the Exploitation of Discoursal Deviation in J.K. Rowling's Narrative A Corpus Linguistics Analysis of Harry Potter and the Chamber of Secrets and Harry Potter and the Goblet of Fire*, and supervised by Professor BACHER Ahmed of Mohamed Khieder University of Biskra is my own work and, to the best of my knowledge, all the sources that I have used and/or quoted have duly been indicated and acknowledged by complete reference.

Mr. Yasser BEN MOUSSA

Date

..../...../ 2023

(Signature)

Dedication

To my late father, El Hachemi, who taught me to be an independent and determined person. *Baba* , even in your *barzakh* high up in the Heavens, you are always in my heart and mind.

To my mother – BEN MOUSSA Messouada, the
embodiment of love and sacrifice

To my brothers and their wives

To my Junior brother Kamel

To my nephews and nieces

To Rowena, Rebecca, Ruth Roshier

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Abstract

The current corpus-based linguistic and discourse study aims to examine deviation in J. K. Rowling fantasy literature novels of *Harry Potter and the Chamber of Secrets* and *Harry Potter and the Goblet of Fire*. On account of the theme of wizardry and fantasy, the author attributed to different characters different social and supernatural identities. The sociolinguistic use of English has witnessed a peculiar approach to distinguish different characters and their cultural backgrounds and psychological affinities. The peculiar use of English, which may appear at first as a linguistic, sociolinguistic, stylistic, and discoursal breach, is consciously and deliberately utilised to achieve aesthetic and creative purposes. Deviation is, ultimately, functional and pragmatic as used by the author in the aforementioned corpora. It is not an inadvertent failure from the author's part to conform to the standards and rules of English. Unlike errors, which are occasioned because of the ignorance of the rules, deviation proves to be usage-related. It is assumed that deviation in the characters' speech act is a medium to achieve aesthetic and pragmatic objectives to create close-to-real life characters, with whom readers may identify and appreciate the artistic and stylistic messages and implications. Thanks to the AntConc software program (Reference 4.0), the frequency of the concordances have been collected and duly analysed. Besides, a desktop analysis that targets to verify semantico-pragmatic as well as discoursal deviation has been conscientiously undertaken. The utilisation of two media to extract and verify deviation is meant to add reliability and validity to the outcomes and eventually conclusions. The analysis reveals that deviational instances in the two corpora originate from English dialectical divergences from the Received Pronunciation, ethnic English spoken by non-fluent emigrants, colloquialism such as rhyming slang, and all of which serve aesthetic, stylistic and pragmatic purposes. In the final analysis, deviational instances in the discourse of the corpora in question are deliberate and authentic to different social classes, which adds to the veracity of the diction and verisimilitude to real life. Although the corpora adhere to children fantasy literature, it mirrors real-life use of the language, i.e., English, in a genuine sociolinguistic context.

Keywords: corpus-based study, discourse deviation, children fantasy literature, sociolinguistic context, AntConc analysis

Résumé

Cette étude qui se veut basée sur une analyse et du corpus linguistique et du discours vise à examiner la déviation dans deux romans de la littérature fantastique pour enfants *Harry Potter and the Chamber of Secret* et *Harry Potter and the Goblet of Fire*. A cause des thèmes de la magie ainsi que de la fantaisie, l'auteur a attribué aux différents personnages du récit des identités reflétant la classe sociale et surnaturelle. L'anglais utilisé dans la conversation entre les différents personnages se révèle tout à fait particulière, car c'est l'arrière-plan et les affinités psychologiques qui en découlent qui déterminent le contexte sociolinguistique. La déviation de l'acte d'énonciation, l'étude présume, est un moyen d'accomplir une fin esthétique, linguistique, stylistique, et pragmatique. Ce n'est surtout pas un acte de transgresser les conventions linguistiques mais un acte délibère, conscient, fonctionnel et pragmatique. Ce n'est donc pas par mégarde que l'auteur des deux romans s'est vu submergée par l'inconsistance du discours. L'auteur est bien consciente en incluant la déviation du discours pour des retombées pragmatiques ainsi qu'esthétiques ainsi des personnages tout en étant pur fruits de l'imagination sont autant réels. C'est ce qui rend les personnages d'une telle affinité que les lecteurs en adorent les nuances. Afin d'identifier les différent types de déviations et leurs fréquences dans le discours narratologique, le logiciel AntConc (Ver. 4.0) a été employé. L'analyse statistique des fréquences des différent types de déviation dans le corpus révèle que la déviation est originaire de l'anglais dialectal, l'argot, expressions idiomatiques ainsi que l'anglais ethniques (minorités non-britanniques). Cette déviation délibérée du discours vise les aspects esthétiques, pragmatiques, et stylistiques ce qui en conséquence rend le texte du corpus étudié plus authentique que jamais.

Mot clé : étude du corpus, déviation du discours, littérature fantastique enfantine, contexte sociolinguistique, analyse AntConc .

المخلص

تهدف هذه الدراسة لتحليل الخطاب في مدونتين للكاتبة البريطانية ج. ك. رولينغ المسمومتين ب *Harry Potter and the Chamber of Secret* و *Harry Potter and the Goblet of Fire*, وتنتهي هاتين الروائيتين السرديتين لأدب الأطفال الخرافي. الروائتان تتطرقان للسحر والخرافة وعليه قامت الكاتبة بإضفاء هويات اجتماعية وغيبية للشخصيات التي يتميز خطابها بأسلوب طريف يميزها عن غيرها. هذا الأسلوب الخطابى في إطاره اللساني الاجتماعي يشير إلى الطبقة الاجتماعية والثقافية والحالة النفسية . الانجراف اللغوي في المدونتين ليس أصله الجهل بأصول اللغة وإنما هو استعمال واعي ومقصود لإضفاء الجانب الاستنباطي الدلالي والأسلوبى على الخطاب. إذن، الانجراف اللغوي كان وظيفيا وليس اعتباريا . تفترض الدراسة أن الانجراف اللغوي في المدونتين يسعى لبناء خطاب أصيل يثري الجانب الاستنباطي الدلالي والأسلوبى للمدونتين. لقد تم الاستعانة بـ 4.0 AntConc لاستخراج التردد الانجراف الخطابى في المدونتين. أثبت البحث أن الكاتبة اعتمدت على الإنجراف الخطابى متعدد ويهدف لتوظيف اللهجة والعامية والتعبير اللسانية لإثراء الواقعية اللغوية على الخطاب المميز للشخصيات.

الكلمات المفتاحية: دراسة مدونة ، الانجراف الخطابى ، مقام علم الاجتماع اللغوي ، أدب الأطفال الخرافي ،

تحليل بالأنتكونك

List of Abbreviations

LD: Linguistic Deviation

DD: Discoursal deviation

GD: Grammatical Deviation

SD : Semantic Deviation

Frq: Frequency

List of Tables

Table.1.1. Types of Spoken discourse drawn upon McCarthy (1991, p. 119).....	23
Table.1.2. Written discourse features and Questions drawn upon Eggins and Martin 1997).....	37
Table.1.3. Standards of Textuality	40
Table.1.4. Juxtaposition of Discourse Analysis and Stylistics	51
Table.2.1. Characteristics of the Term Deviation	60
Table.2.2. Aphesis Examples from Harry Potter and the Goblet of Fire	69
Table 2.3. Syncope examples from Harry Potter and the Chamber of Secrets	70
Table.2.4. Samples of Apocope in Harry Potter and the Chamber of Secrets	71
Table.2.4. Syntactical sentences	74
Table.2.5. Lexical Affixation.....	75
Table.2.6. Types of Lexical deviation	78
Table.2.7. Instances of Pragmatic Deviation	82
Table.2.8. Internal deviation from <i>Harry Potter and the Chamber of Secrets</i> (p. 102).....	90
Table.3.1. Tools of AntConc software.....	111
Table. 3.2.The most frequent names in Harry Potter and the goblet of Fire.....	113
Table.4.1. Measures of frequencies of the word “ll”	134
Table.4.2. Measures of frequencies of the contraction’ s	136
Table.4.3. Measures of Frequencies of the word “mustn”	138
Table.4.4. Measures of Frequencies of the word “yeh”	139
Table.4.5. Measures of Frequencies of the word “yer”	141
Table.4.6. Measures of Frequencies of the word “no”	144
Table.4.7. Measures of Frequencies of Missing Auxiliary	146
Table.4.8. Measures of Frequencies of sentence	147
Table.4.9. Measures of Frequencies of the “pronoun “that”	147
Table.4.10. Measures of Frequencies the Omission of the verb.	148
Table.4.11. Measures of Frequencies of non- standard word order.....	149
Table.4.12. Measures of frequencies of the word “Serpensortia”	150
Table.4.13. Measures of Frequencies of the word Skele- Gro.....	151
Table.4.13. Measures of frequencies of the word “Dobby	152
Table.4.14. Measures of Frequencies of the word “Bludger”	153

Table.4.16. Measures of Frequencies of the word Lumos	154
Table.4.16. Measures of Frequencies of the word “Floo powder”	156
Table.4.17. Measures of Frequencies of the word “Diagon Alley”	157
Table.4.18. Measures of Frequencies of the word Invisibility Cloak	158
Table.4.19. Measures of Frequencies of the word “Memory Charm”	160
Table.4.20. Measures of Frequencies of the word house-elf	161
Table.4.5.1.2. Measure of Frequencies of the word aren’t	175
Table.4.5.1.3. Measures of Frequencies of the word photo	176
Table.4.5.1.4. Measures of Frequencies of the word “D’you”	177
Table.4.5.1.5 Measures of Frequencies of the word “It’s”	181
Table. 4.5.1.6. Measures of Frequencies of the word cause	182
Table.4.5.1.9 Measures of frequencies of the word “Mazing”	183
Table.4.5.1.10. Measures of frequencies of the word “tis”	184
Table.4.5.1.11. Measures of frequencies of the word “fore”	185
Table.4.5.1.13. Measures of frequencies of the word “round”	186
Table.4.5.1.14. Measures of Frequencies of the word ‘arry”	187
Table4.5.1.15. Measures of Frequencies of the name ‘ Erm	188
Table.4.5.1.3.17. Measures of frequencies of the word “Wont”	189
Table.4.5.1.3.18. Measures of Frequencies of “cant”	191
Table.4.5.1.3.19. Measures of Frequencies of the word “gonna”	192
Table.4.5.1.3.20. Measures of Frequencies of the word “ dunno”	193
Table. 4.5.1.3.21. Measures of Frequencies of the word “gotta”	194
Table. 4.5.2.22. Measures of frequencies of the word “ havin	195
Table.4.5.2.23. Measures of Frequencies of the word “beauxbatons”	197
Table.4.5.2. 24. Measures of frequencies of the word “Polyjuice	199
Table.4.5.2. 25. Measures of Frequencies of the word Pensieve	200
Table.4.5.2.26. Measures of Frequencies of the word “Dark Arts”	202
Table.4.5.2. 27. Measures of Frequencies of the word “triwizard	203
Table.4.5.3.27. Measures of frequencies of the word “done”	205
Table. 4.5.3.29. Measures of Frequency of the verb “knows”	209
Table.4.5.3.30. Measures of frequencies of the word “was”	211
Table.4.5.4.31. Measures of Frequencies of the word Blast- Ended	214
Table.4.5.4.33. Measures of Frequencies of the word “ Muggle”	215
Table.4.5.4.35. Measures of Frequencies of the word Quaffle	217
Table.5.4.4.36. Measures of Frequencies of the word “hex”	219

List of figures

Figure.1.1. Components of Grammar (Salim, 2008, p. 13.).....	31
Figure. 1.2. The Triangle of meaning (Alkhuli, 2008, p.10).....	33
Figure.1.3. Types of meaning drawn upon (Akhuli, 2008,p.11).....	33
Figure.1.4.Features of written discourse drawn upon (Eggins& Martin, 1997)	37
Figure.1.5. Discourse stylistics	52
Figure2.1. Functions of deviation drawn up on Peer (2008, p. Np).....	62
Figure.2.2.Kaplan’s writing styles	65
Figure. 2. 4.Categorization of Grammar	72
Figure.3.1. Screen Shots of getting started with antConc	109
Figure.3.2. Loading corpus to AntConc software	110
Figure.3.3. Loading Corpora inside AntConc	111
Figure4.1. Screenshots of the word “ll”	134
Figure.4.2. Screenshots of the contraction’s	136
Figure.4. 4. Screenshots of the word “yeh” from Harry Potter and the chamber of Secrets.....	139
Figure4.5. Screenshots of the word “yer” from Harry Potter and the Chamber of Secrets	141
Figure. 4.6. Screenshot of the word “no”	143
Figure4.7. Screenshots of missing auxiliary in Harry Potter and the Chamber of Secrets	145
Figure.4.8. Screenshots of the use of Also	146
Figure.4.9. Screenshots of the pronoun “that”	147
Figure.4.10. Screenshots of the Omission of the verb	148
Figure.4.11. Screenshots of non- standard word order	149
Figure.4. 12. Screenshot of the word “Serpensortia”	150
Figure.4.13. Screenshot of a coined word Skele-Gro	151
Figure.4.13. Screenshots of the coined word “dobby	151
Figure.4.14. Screenshots of the coined word “Bludger”	153
Figure.4.16. Screenshots of the word Lumos.....	154
Figure.4.16. Screenshot of the word “Floo powder”	156
Figure.4.17. Screenshot of the word “Diagon Alley”	157

Figure.4.18. Screenshot of the word Invisibility Cloak	158
Figure4.19. Screenshot of the word “ Memory Charm”	160
4.5. Semantic Analysis in Harry Potter and the Chamber of Secrets	162
Figure. 4.5.1.1. Screenshot of Apocope word “Blimey”	174
Figure. 4.5.1.3. Screen shot of Apocope “photo”	176
Figure.4.5.1.4. Screenshot of Apocope “D’you	177
Figure. 4.5.1.5 Screen shot of Apocope “It’s”	181
Figure. 4. 5.1. 6. Screen shots of Aphesis from Harry Potter the goblet of fire.....	182
Figure. 4.5.1.9.Screen shots of Aphesis word “Mazing”	183
Figure. 4. 5.1.10. Screen shots of Aphesis word “tis”	184
Figure.4.5.1.11Screenshot of the word “fore”	185
Figure.4.5.1.12. Screenshots of aphesis word “round”	186
Figure.4.5.1.14. Screen shots of aphesis word “arry’	187
Figure.4.5.1.15. Screen shots of aphesis word “Erm’	188
Figure.4.5.1.3.17. Screen shots of syncope word “wont.....	189
Figure. 4.5.1.3.18. Screen shots of syncope word “cant	191
Figure. 4.5.1.3.19. Screen shots of syncope word “gonna”	192
Figure. 4.5.1.3.20. Screen shots of syncope word “dunno”	193
Figure. 4.5.1.3.21. Screen shots of syncope word “gotta.....	194
Figure.4.5.2. 22. Screen shots of the word ‘havin”	195
Figure.4.5.2.23. Screenshot of the word “beauxbatons”	197
Figure.4.5.2.24. Screenshots of the word “Polyjuice	199
Figure4.5.2.25. Screenshots of the word Pensive (Coinage word from Harry Potter and the Goblet of Fire	200
Figure4.5.2.26 Screenshots of the word Dark Arts	202
Figure.4. 5.2. 27. Screenshots of the word triwizard (affix variation).....	203
Figure4. 5.3.27. Screenshots of the word done” non- standard past tense.....	205
Figure4.5.3.28. Screenshots of non- standard use of seen	207
Table.4.5.3.28. Measures of Frequencies of the word seen	207
Figure.4.5.3.29. screenshots of the non standard use of the verb “knows”	209
Figure4.5.3.30. non standard use of was	211
Figure. 4.5.4.31. Screenshots of Lexical deviation (Neologism) of the word Blast- Ended.....	214

Figure.4.5.4.33. Screenshots of the word “Muggle”	215
Figure.4.5.4.35. Screenshots of the word Quaffle.....	217
Figure.5.4.4.36. Screenshots of the word “Hex”	219

List of contents

Thesis Approval	3
Declaration	4
Dedication	I
Acknowledgements	II
Abstract	IV
Résumé	V
المخلص	VI
List of Abbreviations.....	VII
List of Tables.....	VIII
List of figures	XI
List of contents	XIV

General Introduction

1. Background of the Study	1
2. Rationale	4
3. Statement of the Problem.....	6
4. Research Questions.....	8
5. Methodology	9
6. Data Collection Tools	11
7.Aims of the Study	11

Chapter One Discourse and Discourse Analysis

Introduction.....	19
1.1. Defining the Discourse	19
1.2. Types of Discourse	21
1.2.1 Spoken Discourse.....	22
1.2.2 Written Discourse.....	24
1.2.3 Formal Discourse	24
1.2.4. Informal Discourse.....	25
1.3. Discourse Analysis.....	27

1.4 Instruments of Discourse Analysis	29
1.4.1 Phonological Tools.....	29
1.4.2 Syntactical Tools	30
1.4.3 Semantic Tools.....	32
1.4.4 Pragmatic Tools.....	34
1.5 Discourse Analysts interests	35
1.5.1 The Analysis of the Spoken Language.....	35
1.5.2. The Analysis of the Written Texts	36
1.6. Text ,Textuality, and Intertextuality	39
1.6.1. Text.....	39
1.7. Scope of Discourse Analysis	42
1.8. Discourse Styles.....	43
1.9. Interdisciplinary Nature of Discourse Analysis.....	44
1.9.1 Discourse analysis and Literature	44
1.9.1.1 Discourse analysis and theories of Fictional Narrative	46
1.9.1.2 Fiction and Mythology	47
1.9.1.3 Fiction and Reality	48
1.9.2. Discourse Analysis and Linguistics	49
1.9.3. Discourse Analysis vs. Stylistics.....	50
Conclusion	54

Chapter Two Deviation in Literary Discourse

2.1 Introduction.....	59
2.2 The Nature of Deviation	59
2.2.1. Conceptual Definition	59
2.2.2. Operational Definition	60
2.3 Function of Deviation	61
2.3.1. Internal Functions.....	62
2.3.1.1. Esthetic Functions	62
2.3.1.2. Creative Functions.....	63
2.3.2. External Function	63
2.3.2.1. Cognitive Function	63

2.3.2.2. Stylistic Function	64
2.3.2.3. Educational Function	65
2.3.2.4. Social Function	66
2.4 Taxonomy of Deviation	66
2.4.1 Phonological Deviation	67
2.4.1.1. Aphesis	68
2.4.1.2. Syncope	69
2.4.1.3. Apocope.....	71
2.4.2. Grammar and Grammatical Deviation	72
2.4.2.1. Syntax	73
2.4.2.2. Morphology and Morphological Deviation	74
2.4.2.3. Semantics and Semantic Deviation	77
2.4.3. Lexical Deviation	78
2.4.4. Deviation of Register	80
2.4.5. Deviation of Historical period.....	80
2.4.4 Discourse Deviation	84
2.5. Deviation and foregrounding	85
2.4. Norm and Deviation.....	86
2.7. Deviation in literature	86
2.7.1. Types of deviation.....	87
2.7.1.1.External Deviation.....	88
2.7.1.2. Internal Deviation.....	89
2.8. Deviation and Non- Native Learners	91
Conclusions.....	91

Chapter Three Research Methodology and Design

3.1. Introduction.....	96
3.2. Research Design.....	96
3.3. Descriptive	99
3.4. Interpretive.....	102
3.5. Corpus Linguistics	102
3.5.1. Definition of Corpus Linguistics.....	104

3.5.2. AntConc Software	107
3.5.3 A Description of the Researchers use of Ant Conc Software	108
3.6. J.K. Rowling Harry Potter Series.....	113
3.6.1. The Corpus	113
3.7. Discourse Analysis as a Method of Analysis.....	114
3.7.1. Discoursal Definition	116
3.7.2. Linguistic Deviation.....	118
3.7.3.. Pragmatic Deviation.....	120
3.8. Data Collection Methods	121
3.9. Data Collection Analysis	123

Chapter Four A Corpus Analysis of Deviation in J. K. Rowling

Introduction.....	128
4.2. Linguistic Deviation Analysis in Harry Potter and the Chamber of Secrets	128
4.2.1. Analysis of Phonological deviation in Harry Potter and the Chamber of Secrets ...	128
4.2.1.1. The pronunciation of ‘ll.....	128
4.2.1.2. The Pronunciation of contraction ‘s’	128
4.2.1.3. The Pronunciation of mustn’	128
4.2.1.4. The Pronunciation of “yeh”	128
4.2.1.5. The pronunciation of “Yer”.....	128
4.2.2. Grammatical Deviations Analysis in Harry Potter and the Chamber of Secrets	128
4.2.2.1. Fragments sentences in Harry Potter and the Chamber of Secrets.....	128
4.2.2.2. Missing Auxiliary (to be) in Harry Potter and the Chamber of Secrets	128
4.2.2.3. The use of “Also”	128
4.2.2.3. Sentence fragment	128
4.2.2.4. The Omission of the verb	128
4.2.2.5. Non- standard word order in Harry Potter and the Chamber of Secrets.....	128
4.3. Morphological Deviation Analysis in Harry Potter and the Chamber of Secrets.....	128
4.3.1. Derivation.....	128
4.3.2. Coinage.....	128
4.3.2.1. Coined word “Dobby.....	128
4.3.2.2. Coined word “Bludgers”	128

4.2.2.3. The word Lumos.....	128
4.4. Lexical Deviation Analysis in Harry Potter and the Chamber of Secrets.....	128
4.4.1. Affixation	128
4.4.1.1. Affixation(Floo powder).....	128
4.4.1.2. Compounding	129
4.4.1.2.1. The word Diagon Alley	129
4.4.1.2.2. The word invisibility Cloak.....	129
4.4.1.2.3. The word Memory Charm	129
4.6. Pragmatic Deviation Analysis in Harry Potter and the Chamber of Secrets	129
4.7. Discoursal Deviation Analysis in Harry Potter and the chamber of Secrets	129
4.8. Linguistic Deviation Analysis in Harry Potter and the Goblet of Fire	129
4.8.1.1. The Case of Apocope(Bilmey word).....	129
4.8.1.2. The Case of Apocope(aren').....	129
4.8.1.3. The Case of Apocope(photo).....	129
4.8.1.4. The Case of Apocope (D'you).....	129
4.8.1.5. The Case of Apocope(It's)	129
4.8.1.2.1. The Case of Aphesis (cause)	129
4.8.1.2.2. The Case of Aphesis (Mazing)	129
4.8.1.2.4. The Case Aphesis of "fore.....	129
4.8.1.2.5. The Case of Aphesis of the word "round	129
4.8.1.2.6. The Case of Aphesis "Arry"	129
4.8.1.2.7. The Case of Aphesis Erm	129
4.8.1.3. The Case of Syncope	129
4.8.1.3.1. The case of "wont"	129
4.8.1.3.1. The case of "wont"	129
4.8.1.3.3. The case of "gonna"	129
4.8.1.3.4. The case of "dunno	129
4.8.1.3.5. The case of "gotta"	129
4.8.2. <i>Morphological Deviation Analysis in Harry Potter and the Goblet of Fire</i>	130
4.8.2.1. Morphological deviation of the word "havin	130
4.8.2.2. The Morphological Deviation of the word "Beauxbatons"	130

4.8.2.3. The Morphological Deviation of the word Polyjuice	130
4.8.2.4. The Morphological Deviation of the word “Penieve.....	130
4.8.2.5. Morphological Deviation with the word “ Deark Arts”	130
4.8.2.6. Morphological Deviation with the word “Triwizard”	130
4.8.2.1. Reduplication as a phonological deviation technique in Harry Potter and the Goblet of Fire	130
4.8.3. Grammatical Deviation Analysis in Harry Potter and the Goblet of Fire	130
4.8.3.1. Non- standard past tense.....	130
4.8.3.2. Non- standard use of seen.....	130
4.5.3.3. Non standard use of the verb	130
4.8.3.4. Non standard use of was	130
4.8.3.5. Run- on sentences analysis that are found in Harry Potter and the Goblet of Fire	130
4.8.4. Lexical Deviation Analysis in Harry Potter and the Goblet of Fire.....	130
4.8.4.1. The Case of Neologism	130
4.8.4.2. Lexical deviation of the word “Muggle”	130
4.8.4.3.1.Examples of Functional Conversion (Quaffle).....	130
4.8.4.2.2. Lexical Deviation	130
4.9. Semantic Deviation Analysis in Harry Potter and the Goblet of fire	130
4.11. Discoursal Deviation Analysis in Harry Potter and the Goblet of Fire	130
Conclusion	130
Introduction.....	132
4.1. Corpus Linguistics: Harry Potter and the Chamber of Secrets and Harry Potter and the Goblet of fire.....	132
4.2. Linguistic Deviation Analysis in Harry Potter and the Chamber of Secrets	133
4.2.1. Analysis of Phonological deviation in Harry Potter and the Chamber of Secrets ...	134
4.2.1.1. The pronunciation of ‘ll.....	134
4.2.1.2. The Pronunciation of contraction ‘s’	136
4.2.1.3. The Pronunciation of mustn’	138
4.2.1.4. The Pronunciation of “yeh”	139
4.2.1.5. The pronunciation of “Yer”	141
4.2.2. Grammatical Deviations Analysis in Harry Potter and the Chamber of Secrets	143

4.2.2.1. Fragments sentences in Harry Potter and the Chamber of Secrets.....	143
4.2.2.2. Missing Auxiliary (to be) in Harry Potter and the Chamber of Secrets	145
4.2.2.3. The use of “Also”	146
4.2.2.3. Sentence fragment	147
4.2.2.4. The Omission of the verb	148
4.2.2.5. Non- standard word order in Harry Potter and the Chamber of Secrets.....	149
4.3. Morphological Deviation Analysis in Harry Potter and the Chamber of Secrets.....	150
4.3.1. Derivation.....	150
4.3.2. Coinage.....	151
4.3.2.1. Coined word “Dobby.....	151
4.3.2.2. Coined word “Bludgers”	153
4.2.2.3. The word Lumos.....	154
4.4. Lexical Deviation Analysis in Harry Potter and the Chamber of Secrets.....	155
4.4.1. Affixation	156
4.4.1.1. Affixation(Floo powder).....	156
4.4.1.2. Compounding	157
4.4.1.2.1. The word Diagon Alley	157
4.4.1.2.2. The word invisibilityCloak.....	158
4.4.1.2.3. The word Memory Charm	160
4.4.1.2.4. The word house- elf.....	161
4.6. Pragmatic Deviation Analysis in Harry Potter and the Chamber of Secrets	165
4.7. Discourse Deviation Analysis in <i>Harry Potter and the chamber of Secrets</i>	169
4.8. Linguistic Deviation Analysis in <i>Harry Potter and the Goblet of Fire</i>	173
4.8.1. Analysis of Phonological Deviation in <i>Harry Potter and the Goblet of Fire</i>	174
4.8.1.1. The Case of Apocope (<i>Blimey</i> word)	174
Table.4.8.1.1. Measures of Frequency of the word <i>Blimey</i>	174
4.8.1.2. The Case of Apocope (aren’t).....	175
4.8.1.2. Screenshot of Apocope “aren’t” in <i>Harry Potter and the Goblet of Fire</i>	175
4.8.1.3. The Case of Apocope(photo).....	176
4.8.1.4. The Case of Apocope (D’you).....	177
4.8.1.5. The Case of Apocope (It’s)	181

4.8.1.2.1. The Case of Aphesis (cause)	182
4.8.1.2.2. The Case of Aphesis (Mazing)	183
4.5.1.2.3. The Case of Aphesis tis	184
4.8.1.2.4. The Case Aphesis of “fore.....	185
.8.1.2.5. The Case of Aphesis of the word “round	186
4.8.1.2.6. The Case of Aphesis “Arry”	187
4.8.1.2.7. The Case of Aphesis Erm	188
4.8.1.3. The Case of Syncope	189
4.8.1.3.1. The case of “wont”	189
4.8.1.3.2. The case “cant”	190
4.8.1.3.3. The case of “gonna”	192
4.8.1.3.4. The case of “dunno	193
4.8.1.3.5. The case of “gotta”	194
4.8.2. Morphological Deviation Analysis in <i>Harry Potter and the Goblet of Fire</i>	195
4.8.2.1. Morphological deviation of the word “havin	195
4.8.2.2. The Morphological Deviation of the word “Beauxbatons”	197
4.8.2.3. The Morphological Deviation of the word Polyjuice.....	199
4.8.2.4. The Morphological Deviation of the word “Penieve.....	200
4.8.2.5. Morphological Deviation with the word “ Deark Arts”	202
4.8.2.6. Morphological Deviation with the word “Triwizard”	203
4.8.2.1. Reduplication as a phonological deviation technique in <i>Harry Potter and the Goblet of Fire</i>	204
4.8.3. Grammatical Deviation Analysis in <i>Harry Potter and the Goblet of Fire</i>	204
4.8.3.1. Non- standard past tense.....	205
4.8.3.2. Non- standard use of seen.....	207
4.8.3.3.Non standard use of the verb	209
4.8.3.4. Non standard use of was.....	211
4.8.3.5. Run- on sentences analysis in <i>Harry Potter and the Goblet of Fire</i>	211
4.8.4. Lexical Deviation Analysis in <i>Harry Potter and the Goblet of Fire</i>	213
4.8.4.1. The Case of Neologism	214
4.8.4.2. Lexical deviation of the word “Muggle”	215
4.8.4.3.1.Examples of Functional Conversion (Quaffle).....	217

4.8.4.2.2. Lexical Deviation	219
4.9. Semantic Deviation Analysis in <i>Harry Potter and the Goblet of fire</i>	220
4.11. Discoursal Deviation Analysis in <i>Harry Potter and the Goblet of Fire</i>	226
Conclusion	230

General Conclusion

List of References	238
---------------------------------	------------

Appendices	246
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A. J. K. Rowling (A Brief biography)	247
B. Summary of Harry Potter and the chamber of secrets.....	249
C. Summary Harry Potter and The Goblet of Fire	252
D. Characters List in Harry Potter and the Chamber of Secrets.....	260
F- Glossary	266

*In the name of Allah, Most
Gracious, Most Merciful.*

*2. Praise be to Allah, the
Cherisher and Sustainer of the
worlds;*

*3. Most Gracious, Most
Merciful;*

*4. Master of the Day of
Judgment.*

*5. Thee do we worship, and
Thine aid we seek.*

6. Show us the straight way,

*7. The way of those on whom
Thou hast bestowed Thy Grace,
those whose (portion) is not
wrath, and who go not astray.*

The Opening Sourah

General Introduction

- 1. Background of the Study**
- 2. Rationale**
- 3. Statement of the problem**
- 4. Research Questions**
- 5. Methodology**
- 6. Thesis structure**

General Introduction

1. Background of the Study

J. K. Rowling's *Harry Potter and the Chamber of Secrets* (1998) and *Harry Potter and Goblet of Fire* (2000), which are enjoyed and adored by local and international readers, celebrate both the aesthetic beauty and linguistic resonance of writing. The Harry Potter series seem to displace the readers from the real world, where everything fits the norms, to an imaginary world, where everything is fantasy. J. K. Rowling, as a creative novelist, deliberately overwhelms readers with an astonishing style characterised by a variety of techniques among which deviation. Deviation, which is intentionally included, is by no means accidental; it is meant to fulfil an aesthetic as well as a pragmatic objective.

In fact, the choice of the diction in the Harry Potter series mirrors the everyday usage of the language, i.e., English, and whose employment in the literary discourse adds to the veracity of the style and eventually helps to create the literary effects that J.K. Rowling intends. Interestingly, the series show no signs of time or space limits. Perhaps, this what might explain the attractiveness of the language. In the same tradition of British children fantasy writers such as Jonathan Swift, Lewis Carroll, and Sir J. M. Barrie, Rowling seems to have preserved the tenets of literary genre. J. K. Rowling as a children fantasy novelist is a manipulator as she pulls the strings in the sense that she is the storyteller who controls the characters and plot and leaves a little room for readers to manoeuvre.

The language used in the corpora deliberately includes linguistic deviation, which is meant to achieve aesthetic, discursal, social, pragmatic, stylistic, and cultural outcomes. The intentional breaking with the linguistic rules makes the series of Harry Potter singularly attractive. As a creative writer, J. K. Rowling has extensively used all types of deviation, first, to break with the traditional way to see the truth, and second to bring potential readers' attention to that truth. It may appear paradoxical that linguistic deviation

General Introduction

'drives messages home' better than straightforward standard language. Besides, the writer of the series in question, it may be boldly claimed, intends (and, certainly, wants) to convey hidden social, cultural, political and economic messages that belong to England and its surroundings. Although the Harry Potter series belong to children fantasy literature and meant to entertain, they telescope the British society: its structure, culture, and mannerisms.

If approached from a Marxist standpoint, the characters in the corpora under study reflect in diction as well as in behaviour the social class to which they belong. The social class conflict is noticeable throughout the corpora. J.K. Rowling seems to have known how to use British culture to the extent that her contribution to that very culture proves to be remarkable. Matt Norton notes that "Harry Potter has contributed considerably to modern culture in English speaking world". In fact, Harry Potter series contributed to the innovation of the language and literature.

Harry Potter series are seemingly set in no specific time framework. The events happen in an imaginary school of Wizardry and nothing seems to function as it should in the ordinary way. Things are upside down and illogical. In fact, the story defies all natural behaviour that the human being is used to believe in. In this sense, language plays the role of a medium to normalize to the reader what is abnormal and makes him accept the truth as the writer wants to be. J. K. Rowling tends to widen the reader's minds and trigger their knowledge to things beyond their understanding, or they are ignorant of their existence in reality. To achieve this, the novelist, i.e., J.K. Rowling, invented new words, in context, in time, and in characterisation, etc.

Actually, the whole series of Harry Potter tend to unite and criticise. When it comes to criticism, it slams fame, and it embodies intellectual intelligence in an ordinary person. In other words, Harry Potter, the protagonist, has become famous against his will. He is not

General Introduction

interested in being famous, and he does not embody the old qualities that were assigned to protagonists. Glow, glory, and glimmer of fame are inconsequential for Harry; his only concern is to do good deeds to others. In this respect, J.K. Rowling has utilised diction that defies and ultimately breaks away with the traditional legend or stereotype of protagonists. Thus, the traditional way of the perception of the protagonist character is *defamiliarised*. Not only language has been defamiliarised in Harry Potter series, but also the social stereotypical roles that are assigned to each character, minor and/ or major. This may account for the linguistic and discursal deviations that are found throughout the corpora.

Rowling's *Harry Potter and the Chamber of Secrets* and *Harry Potter and the Goblet of fire* are not only popular worldwide thanks to their twisted plots, but also to the way that the novelist manipulated characterisation. The story that they narrate is one of the factors of the success of the two books. It may seem paradoxical to claim that although the character of Harry Potter is a unique in the novel, it is universal in the real world. The skinny, dark-haired, bespectacled boy with a scar in his forehead becomes an idol in the real world. Even though children cannot perform some magical practices like those Harry does, yet they can be successful like Harry is. The idea here is that heroism is not linked to people with particular social status or who have money; anyone with skill and talent can be a hero, and anyone can be successful.

Yet another factor for fame that is attributed to the series in question lies in the fact that they narrate the story of a boy at different stages in his life. The story accurately describes the life of Harry in every detail, and the decisions taken in every situation. In fact, the Harry Potter series are basically didactic in that they help children to grow up safely and boost their intellectual growth. Children, here, are allowed to realize that taking foolish, puerile decisions is often regretfully dangerous; yet rash decisions and mischief are an inherent part of children's lives, which is a natural process attributed to young age.

General Introduction

The message throughout Harry Potter may be telescoped in this statement: learning how to act is what matters.

The current corpora (namely, *Harry Potter and the Chamber of Secrets* and *Harry Potter and the Goble of fire*) address all ages, young and old. Sometimes, the discourse shows, scrutinises, modifies and in other times criticises. It criticises patriarchal societies, political agendas, racism, fame, arrogance and promotes idealism and equality. It is more or less similar to the idea of the American dream where everyone can be successful. The corpora also address certain moral themes like respect, loyalty and others, and try to implement them in readers' minds. They show that for any action, there must be a consequence. It can be summed up that J. K. Rowling manages to address all these themes or agenda in a very creative, expressive, evocative, unique and entertaining discourse.

Again, it is thought useful to recall that the current study is entitled “Investigating the Exploitation of Discoursal Deviation in Rowling’s Narrative: A Corpus Linguistics Analysis of Harry Potter the Chamber of Secrets Harry potter and The Goblet of Fire”. It is an attempt to shed light on how a simple discourse can be multi-dimensional, and how it impacts readers even with a non-native cultural background. It also aspires to dissect the discourse in the aforementioned corpora to outline its aesthetic, discoursal, pragmatic, and stylistic perspectives.

2. Rationale

The present investigation may be considered original especially as it targets a specific element in the aforementioned corpora: the analysis and interpretation of the deliberate inclusion of all sorts of linguistic and discourse deviation. The underlying reason for taking up a serious academic inquiry on discourse deviation in J. K. Rowling’s *Harry Potter and the Chamber of Secrets* and *Harry Potter and The Goblet of Fire* lies in the fact that the extensive use of linguistic, pragmatic, and discourse deviations are fuelled by the

General Introduction

researcher's curiosity to know why discourse deviation is employed and to what aesthetic, pragmatic, stylistic purposes it is wriggled in.

Moreover, the present study aspires to foreground J.K. Rowling style which is characterised by the extensive discourse deviation with a view of creating close-to-life characters, i.e., people of all walks of life. Discourse deviation in the aforementioned corpora seems to be meant to make the discourse more aesthetically attractive especially as it mirrors the English way of life. Indeed, J. K. Rowling appears to subconsciously reflect her own social hardships in her works but in a subtle way. That precisely what makes readers identify themselves with the characters of the Harry Potter series.

In truth, there exist multiple layers of semantic as well as pragmatic implications in the corpora. When it comes to J. K. Rowling, the researcher tries to understand the hidden semantic and pragmatic messages that are surreptitiously conveyed to readers through 'broken' discourse. The corpora skilfully amalgamate Greek, Latin, Irish, and Scottish names and mythologies, which increases suspense and attractiveness. The umbilical cord between J. K. Rowling and Harry Potter has never been severed so much so that Harry Potter is the author in one way or another. The full comprehension of Harry Potter need be completed with a thorough study of J. K. Rowling's biography.

The characters in Rowling's aforementioned works also provide a challenge to readers (more particularly so non-native) and analysts. Characters, in spite of characterisation differences and contradictions, are in complimentary distribution. The corpora under investigation beautifully and creatively present characters of different backgrounds and social classes whose speech act and attitudes reflect their cultural and sociolinguistic antecedents. The interplay between the characters proves that characterisation adds to the soundness of the plots.

Another motive that drives this research towards the selection of J. K. Rowling's

General Introduction

corpora is because these bridge the gap between generations. Through the Harry Potter series, the reader follows the characters' personality, physical and psychological makeup as they mature. These teenagers are not the same as their young versions. As they are round characters, they grow into teenagers with different aspirations. They are not, therefore, replicas of their childhood characters. Characters' maturation becomes a natural phenomenon resembling normal people in real life.

The creativity of the J. K. Rowling is another motive for undertaking this research; the setting is not as it is supposed to be. The readers do not accept what she sees but they tolerate it in the long run. In other words, nonsense is accepted in a non-sense world; the absurd becomes meaningful and eventually enjoyed and believed as it were part and parcel of everyday life.

Yet, there is a universal truth: the good infallibly wins in the end. All of this seems to have been achieved thanks to a slippery discourse; a diction that defies conventional rules and breaks away with what is rational. In the written discourse of J. K. Rowling, there co-exist different religious, social political and economic doctrines. The discourse that comes to be used to portray them is not ordinary and direct, yet when it is decoded, it becomes clear that certain messages are addressed to certain classes of people and at the same time undertake to criticise them. It is this shift from purely a children fantasy literature to adult literature; from a literature that talks to the heart, to the one that talks to the mind. It is both a physical, mental, social and linguistic journey of characters from nativity and dependability to decision making and autonomy. As the characters grow, their discourse grows with them to reflect their socialisation.

3. Statement of the Problem

There exists no innocent story without hidden, embedded messages. Writers address readers primarily thanks to the use of aesthetic, intellectual, and literary devices. Each

General Introduction

writer uses frequently a set of literary techniques to convey specific messages. J. K. Rowling proves to be no exception. The discourse of J. K. Rowling has been the springboard of studies of discourse analysis. Due to J.K. Rowling discourse slippery nature, it becomes hard each time to detect the real meaning and, therefore, the underlined messages included in her works. For this reason, research on the discourse of the Harry Potter series is extensively conducted on her literary works more than other features.

This is precisely the case of *Harry Potter and The Chamber of Secrets* and *Harry Potter and the Goblet of Fire*. These corpora are, by and large, challenging at all levels, especially at the linguistic and discourse levels. J. K. Rowling's works are challenging in terms of reading and in terms of understanding. Reading implies vocabulary, and most of Rowling's vocabulary are innovated and invented; the reader is not acquainted with these. The reader also finds a kind of different parallel worlds within the story, which creates a sort of ambiguity that is eventually misleading. This ambiguity is fuelled with the style of the writer and discourse used. As a final comment, J. K. Rowling's innovative diction as well as juggling with words and meaning is obvious in the two corpora.

Although Rowling wrote Harry Potter series (mainly *Harry Potter and the Chamber of Secrets* and *Harry Potter and the Goblet of fire*) wherein she seems to have mixed between reality and truth; literary critics prove to be unable to categorise them in a specific genre. Basically, her series cannot be defined easily because of their nature. Different than other books, J. K. Rowling's Harry potter series are different in their use of language, i.e., a creative approach in inventing new ways to express ideas. Thence, the language shifts from ordinary simple language that is understood by laypeople, to a highly sophisticated and which is not even popular. It can be put that it resembles the way Shakespeare juggled with words. What makes it hard to be understood is the structure of sentences, the combination of words, intersexuality, the multi-cultural words, the different myths and deviation of the

General Introduction

structures and words from discourse norms.

The language register is interrelated with the characters. Characters use a host of uncommon and distinctive discourse varieties. English varieties are used in a way that shows that characters come from all walks of life. It is highly important to say that social class is also related to blood, i.e., noble birth. Linguistically speaking, the deviation that J. K. Rowling uses intentionally is not in terms of words only, but also in terms of structures. When words are put together in a certain way, they create what comes to be called an aesthetic aspect on a linguistic convenience. When the breaking of the grammatical rules is manipulated; it is shocking. Consequently, it brings the reader to a state of enchantment and this makes the reader unable to make the difference between what is real and what is otherwise.

It is no short of amazing to note that innovation in the introduction of some names of characters, places and things make it difficult for translators to render in their native languages. Every choice in the novels, whether it is a character, an animal, a place and time are included to serve a certain purpose or to carry a particular message. Every single detail is carefully chosen and put into its right place, but the irony here is that the whole incidents are nonsensical.

These challenges that the writer put forth are even strengthened with her deliberate violation of the grammatical, phonological, morphological, discursal, pragmatic, and semantic rules. All of these seemingly violations are by all accounts an intentional deviation from the conventions to create a perfect make-believe. On score of that, the researcher aspires to account for this discourse deviation.

4. Research Questions

The current study aims to address the following questions:

RQ1- In what way can the linguistic and discourse deviation affect meaning in J.K.

General Introduction

Rowling's *Harry Potter and the Goblet of Fire* and *Harry Potter and the chamber of secrets*?

RQ2. How can we account for J.K. Rowling selective use of linguistic and discorsal deviation in *Harry Potter and the Goblet of fire* and *Harry Potter and the Chamber of Secrets*?

RQ3. At what level can embodying linguistic and discourse deviation be factored as a limitation of meaning in the corpora under investigation?

RQ4. Does incorporating linguistic and discourse deviation make any differential meaning in *Harry Potter' the Goblet of Fire* and *Harry Potter and the Chamber of secrets*? And to what extent?

RQ5. To what extent can the claim be put that the use of discourse deviation is conscious and deliberate and meant to fulfil pragmatic implications?

RQ6. How is the author's social life, difficult and painful as it has been, reflected in the designing of characterisation and discourse deviation?

5. Methodology

Urged by its very nature, the current study undertakes to investigate the corpora in question from quantitative and qualitative perspectives. Whilst the quantitative methodology aims to numerically approach deviation in the corpora, qualitative methodology targets to come up with a contextual interpretation. Thus, a comprehensive understanding of the conscious, deliberate utilisation of deviation as an aesthetic, discorsal, pragmatic, and stylistic technique is attained as well as accounted for.

As for the research method, the samples are obtained illustrations of discourse deviation in the corpora under investigation thanks to the judicious utilisation of the desktop (viz, AntConc software) analysis along with a referential method. AntConc was developed by Laurence Anthony from Wasada University; it counts the frequency of word occurrences

General Introduction

in a literary text. AntConc is only managed on desktop computers. AntConc basically reads texts in plain format and extracts high frequency concordancers. As a research tool, AntConc is useful but unfortunately fails to calculate percentiles of frequencies. After having analysed, the samples, then, have been interpreted and linked to the context of deviation, and what the latter serves in discourse analysis.

Discourse analysis, which is an interesting area of research as it focuses on the systematic inquiry of the oral and written discourse beyond the sentence, targets to interpret the true meaning of a specific discourse. In fact, the discourse is bound by its sociolinguistic, cultural, pragmatic, and stylistic circumstances. On the surface level, a string of words, i.e., discourse, may mean one thing, but on the deep level may refer to the opposite meaning. Therefore, discourse analysis offers a unique opportunity to investigate the semantic aspects beyond the collocated string of words. Discourse deviation where a deliberate breach of sociolinguistic conventions, sits well with the range of discourse analysis.

With the help of AntConc (version 4) it has been possible to count the frequency of the different types of deviation that are found in the corpora. The interpretation phase aims to ‘get to the bottom’ of the functional utilisation of different varieties of discourse in the corpora. For instance, Dobby, the house elf, uses a discourse that does not respect subject-verb agreement because it is not a native speaker of the language; it acquired the language by indirect means. Dobby is visible only to Harry Potter, which means that Dobby’s contact with humans is rare. It is only natural that Dobby’s discourse demonstrates all the features of non-native speaker. Dobby’s colourful discourse makes it an attractive character despite its shenanigans.

5.1. Research Design

The methodology used in this current study is corpus linguistics and discourse analysis.

General Introduction

The analysis of the data relied on both desktop analysis and a referential method in order to investigate and analyse deviation (phonological, morphological, grammatical, pragmatic and discursal deviations used by J.K. Rowling in the corpora under study, namely *Harry Potter and the Chamber of Secrets* and *Harry Potter and the Goblet of Fire*). A priori, the Current research uses both quantitative and qualitative approaches.

6. Data Collection Tools

The examples of deviation in *Harry Potter and the Chamber of Secrets* and *Harry Potter and the Goblet of Fire* are identified and analysed and interpreted. From the total number of deviations, the researcher has randomly chosen samples that illustrate the type of deviation and analyse them qualitatively and qualitatively in relation to the linguistic and literary discourses. The focus is put on phonological, morphological, grammatical, semantic, discursal, and pragmatic deviations, which are ultimately then analysed according to the Leech classification thanks to AntConc software package and a referential method.

7. Aims of the Study

The study aspires to achieve the following aims:

- explaining how language is an important vehicle for better understanding of meaning;
- understanding that the language's nature is so slippery and can direct the reader to different interpretations;
- discovering the different dimensions of deviations that affect the true meaning of the two novels;
- identifying the different types of deviations;

- pointing out the importance of the writer's focus on the use of discourses and linguistic deviations in the aforementioned corpora;
- Identifying the pragmatic references targeted by J.K Rowling in the corpora under study.

8. The structure of the Dissertation

The present study is structured in four chapters. The first two chapters are entitled literary review and Theoretical Framework; they are basically two theoretical chapters. The other two are practical ones in which the research methodology is explained and the analysis of the discourse deviation is conducted.

Chapter one aims to identify the discipline that concerns itself with the study of oral and written discourse beyond the level of the sentence. It is entitled "Discourse and Discourse Analysis". It is an exploration of different definitions of the different concepts related to discourse and discourse analysis. Furthermore, the chapter defines the discourse, discourse analysis, mentions the types of discourse and instruments of discourse analysis, discourse analysts interests, text, textuality, and intertextuality, scope of discourse analysis, discourse styles, discourse analysis and linguistics, discourse analysis and literature, fiction and reality, discourse analysis vs. stylistics. The overall objective of this chapter is to ease potential readers into the realm of discourse analysis were they to understand and fathom the importance of studying discourse beyond the structural and semantic formula of the sentence.

The second chapter entitled "Deviation in Literary Discourse" is also theoretical. It is within the range of this chapter to identify discourse deviation and place it in its appropriate sociolinguistic context. It is, therefore, devoted to the definition of deviation in the literary discourse and types of deviation. This chapter also explains the nature and the

General Introduction

function of deviation in literary discourse. Besides, it undertakes to investigate deviation and foregrounding, norm and deviation, deviation in literature, types of deviation, deviation and non- native learners. Last and by no means not least, this chapter examines the aesthetic value and effects of deviation on interpreting literary discourse.

The third chapter that comes under the title “Research Methodology” examines the research process as a whole, starting from the approaches used in the research until the research design. The methods and approaches used in the research are discourse analysis and referential and desk top analysis. Furthermore, the current research concerns itself with identifying corpus linguistics and its relation to literary discourse. The researcher is engaged in overviewing the two literary works of J. K. Rowling, namely, *Harry Potter and Chamber of Secrets* and *Harry Potter and the Goblet of Fire*. This chapter endeavours to spell out discourse and pragmatic deviation, the methods that the research has used to collect data. How these data are analysed and interpreted. All in all, the chapter has undertaken to cover aspects related to methodology, such as data collection methods, data collection analysis, and data collection interpretation.

The fourth chapter is devoted to the analysis of deviation in the corpora, namely, *Harry Potter and the Chamber of Secrets* and *Harry Potter and the Goblet of Fire*. First, the research provides some samples of Rowling’s deviations in order to explain her writing style. Then, different tables and screenshots will demonstrate Rowling’s use of various deviations. The researcher shows the overall frequency of each deviation via using screenshots and tables derived from Antconc software. Afterwards, a comparison is drawn between the first and the second corpus, in terms of deviation. All samples are explained using discourse analysis as a method in which the corpora are analysed and interpreted.

The concluding chapter, which is the General Conclusion and recommendations, aims to succinctly, if subtly, summarise the whole work. It is claimed that discourse

General Introduction

deviation as a creative technique in J.K. Rowling's Harry Potter corpora is utilised deliberately to mirror faithfully the diction used by different English-speakers who originate from different social classes as well as different human and anthropomorphic nature. It is within the range of the concluding to chapter to relate J. K. Rowling's corpora to her own life. It is interesting at this stage to claim that the author is part of her own creation. It is sometimes hard to disassociate the author from some characters and events in the plots. The author does not seem to be dead despite all that the philosophy of literature claims.

“Words: So innocent and powerless as they are, as standing in a dictionary, how potent for good and evil they become in the hands of one who knows to combine them.”

Nathaniel Hawthorne.

Chapter One Discourse and Discourse Analysis

Chapter Content

1. Introduction

1.1. Defining the Discourse

1.2. Types of Discourse

2.1 Spoken Discourse

1.2.2 Written Discourse

1.2.3 Formal Discourse

1.2.4. Informal Discourse

1.3. Discourse Analysis

1.4 Instruments of Discourse Analysis

1.4.1 Phonological Tools

1.4.2 Syntactical Tools

1.4.3 Semantic Tools

1.4.4 Pragmatic Tools

1.5 Discourse Analysts interests

1.5.1 The Analysis of the Spoken Language

1.5.2. The Analysis of the Written Texts

1.6. Text ,Textuality, and Intertextuality

1.6.1. Text

1.7. Scope of Discourse Analysis

1.8. Discourse Styles

1.9. Interdisciplinary Nature of Discourse Analysis

1.9.1 Discourse analysis and Literature

1.9.1.1 Discourse analysis and theories of fictional narrative

1.9.1.2 Fiction and Mythology

1.9.1.3 Fiction and Reality

1.9.2. Discourse Analysis and Linguistics

1.9.3. Discourse Analysis vs. Stylistics

Conclusion

Introduction

This chapter undertakes to provide an examination of the constructs *discourse* and *discourse analysis*. The aim is to make stakeholders (teachers, students and researchers, etc.) of the area of research familiar with and aware of the various key constructs and concepts of discourse analysis. For this reason, this chapter includes an examination and explanation of the basics of this field. It starts with identifying the nature of discourse, and outlining the elements of discourse and discourse analysis. The later of sections of the chapters are devoted to point out to characteristics, relationships between discourse analysis and other overlapping disciplines such as linguistics, literature, and stylistics.

1.1. Defining the Discourse

The relationship that exists between language and context is defined as a reciprocal. When we speak or write, we are ought to craft what we say or write to determine the context or situation. Our language must be in accordance or harmony with the situation/context where our communication through spoken or written modes of language is taking place. There is a need to use different levels of language in order to be able to create various situations. In a different way, there are various functions that can be performed by language to communicate whos and whats via well- established structures which refer to discourses (Gee, 1999, pp. 11-13). As was pointed above, one of the things we do in a given context is to full fill our communicative needs in reference to social context where the interlocutors depend solely on what they have in terms of structures and find it appropriate to use them in a given discourse. The term discourse has become very popular. It is used across all different levels of life.

Discourse is a concept that has a great significance in the humanities and social sciences that is concerned with the ways in which language shapes the way we interact with each other with reference to social and cultural structure of our society. In this case, a discourse

Chapter One Discourse and Discourse Analysis

is used to denote that language is made up of various patterns that allow its users (people) to interact in various contexts and situations. The term discourse has various, sometimes wider range of meanings. For this reason, it means different things to different people in different contexts.

The vast nature of the term 'discourse' turns it to become a problematic, as it is opted in social and linguistic studies in a number of interrelated ways. The term "*discourse*" cannot be pinned down to one single definition, it is used in a wide different ways. Etymologically speaking, the word discourse is derived from the word "*discursus*" which refer to conversation (MC Arthur, 1992, p. 315). From a classical perspective, the term discourse is viewed as a sentence. In linguistics, the term discourse is referred to as "the study of language above the sentence or above the clause" (Stubbs, 1983, p. 1 cited in Baker, 2006, p. 3). In this definition, discourse is regarded as the study of the organization of language. That is, investigating larger linguistic units and patterns. It is worth to note what matters in investigating whether language in use or beyond the sentence or clause level is that is coherently organized so that its users can communicate correctly and appropriately. Another view point to the study of discourse was suggested by Fassold is that he considered the study of discourse as the study of language" (1990, p. 65 cited in Juze,). The study of discourse is conducted in the same way as the investigation of language. He is one of the scholars who gives crucial importance to the functional view of language.

Discourse refers to any connected piece of either speech or writing. It may be produced by either a single speaker or writer, or by two or more people engaged in a conversation (Trask, 1999, p. 52). In this definition, Trask argues that the word discourse is not peculiar to one speaker or writer, as it includes the oral or written forms that two or more people uttered or produced. Carter (1993) claims that the term discourse has different denotations. It can be used to refer to categories of language that is opted in a specific context like

political or philosophical discourses. He further states the difference between a discourse and a text. For him, a discourse refers merely to what is spoken, while text is used to refer to what is written.

A discourse should be understood in accordance to its widest meaning, and in accordance to its scope. Thus, discourse is viewed as “a series of ongoing process language (especially oral) wider than the sentence” (Crystal, 1991, p. 96). Crystal is one of the scholars who tend to limit the term discourse to the spoken form of language. It is compulsory to note that a discourse could be in terms of two different modes, i.e., either oral or written. It is acknowledged that the main the purpose of language is to full fill communicative functions performed by its users in various contexts. Schiffrinclaims that “discourse is viewed as a system (a socially and culturally organized way of speaking) through which particular functions are realized” (32). As evident from what has been said, a discourse is used in a various contexts to full fill various social, personal and cultural functions.

1.2. Types of Discourse

Language plays a vital role in our lives. That is, everything that we do in every day relay on language. It is difficult to think ourselves performing various tasks without a means of communication. Differently stated, a great deal of what keeps individual together is thanks to language. It is need to reinforce laws, perform different tasks in educational context, etc. Language or in other words a discourse can be created via two modes. The first mode is known as spoken discourse, where as the second refers to the written discourse. Leech et. all, 1982) state that “The term DISCOURSE applies to both spoken and written language (literary and non-literary), in fact to any sample of language used for any purpose”.Through the use of spoken or written discourses, people always can perform and create the world of activities around them. Discourse is divided into spoken and

written forms based on different processes of production and perception. Therefore, in the written discourse, people tend to opt more for their hands and eyes, whereas, in the spoken discourse, people tend to rely more on their mouths and ears.

1.2.1 Spoken Discourse

Spoken discourse is seen to be a vast area. It is difficult to calculate the huge number of various types of speech that people tend to produce in order to achieve several goals like full filling their communicative needs in their casual lives. Hyland and Paltridge (2011, p. 156) define spoken discourse as “the casual conversation, example being gossip between friends over a coffee, chat between strangers at a bus stop”. Speakers are involved in different tasks such as repairing errors in what they say, introduce information, and ask for clarifications, etc. Brow and Yule (1983) speakers are always equipped and supported by “voices quality’s effects” (p. 4). By voices quality’ effects, speakers are programmed by the capacity to override or influence the hearer by the words he speaks. Speakers can also opt for other paralinguistic features like gestures, eye contact, body language and smiling in order to reinforce their influence on the hearer.

Spoken discourse is described as less organized less planned, more open to intervention by the receiver and less formal (Cook, 1990,p.50). In spoken discourses, participants have nothing in minds about what they are going to speak about. They start discussions and conversations spontaneously. Conversations are the most frequent type of discourse that takes place among people in their daily lives. McCarthy (1990, p.19) lists down a number of spoken discourse which are illustrated in the following table.

Table.1.1. Types of Spoken discourse drawn upon McCarthy (1991, p. 119)

Phone calls, service encounters	shops, ticket offices, etc
Interviews	jobs, journalistic, in official settings
Classroom	classes, seminars, lectures, tutorials
Rituals	church prayers, sermons, weddings
Monologues	speeches, stories, jokes
Language-in-action	talk accompanying <i>doing</i> : fixing, cooking, assembling, demonstrating, etc.)
casual conversation	strangers, friends, intimates
organising and directing people	work, home, in the street

As natural languages are multifunctional in the different socio-professional situations, so is discourse. Therefore, the use of spoken language is fundamental in the life of people in order to full fill various activities. It may take various forms of social interactions. Casual or ordinary chats include a variety of various types of spoken discourse that allow the users of the language to communicate their needs. That is why, it takes different forms of talk like phone conversation with a friend or a relative checking up on his health, having a chat with a stranger at a bus stop complaining about the services, or having a conversation with a doctor.

1.2.2 Written Discourse

Written discourse is basically the transliteration of the spoken discourse but undergoes some changes according to writing conventions and standards. Differently stated, written discourse is a form of language that can be used to show how language is combined with actions and different ways of thinking. Writing is an art that entails specific skills in order to reach excellence for the sake of carrying out information. Information could target different purposes, displayed in different form of texts, essays, novels, etc. “Writing is intrinsically no better” or “worse” than speech, but each performs different functions in society, uses different forms, and exhibit different linguistic characteristics” (Leech et al. 1982, p. 133).

In written discourse, the author does not have an idea about who is going to read the text. Writers are deemed to provide full and comprehensive background information to readers about the subject they are writing about simply because readers, in this case, cannot ask for clarification.

1.2.3 Formal Discourse

The term 'discourse' has a variety of types. Discourse can refer to solely spoken words, all written and verbal utterances, or a specialized method of speaking that demarcates a certain domain with its own vocabulary and sets of meaning, such as legal discourse. There are several examples of discourse in both academic and informal settings. It is dependent on the setting being studied. For instance, formal terms like ceremony, wedding, and tradition come to mind. Discourse is handled as a connected text in linguistics, whether formal or informal, and linguists have studied the term from a variety of viewpoints, including structural, functional, sociolinguistic, and meaning-oriented. In his landmark paper titled *Discourse Analysis*, Zellig S. Harris (1952) analyzes discourse analysis in formal linguistic or structural terms, making one of the earliest attempts at a

clear and thorough articulation of the term. Another linguist, Michael Stubbs, defines it as "attempts to examine the organization of language above the sentence, or above the clause, and hence to study bigger linguistic units" from a sociolinguistic perspective such as conversational exchanges or written texts" (1983, p. 2).

When people communicate, they usually opt for formal language or formal style depending on the context where they are involved in. By focusing on just one feature or dimension of style, the task can be greatly simplified. Formal discourse or style is perhaps the most frequently discussed of these characteristics. Labov noted, "the most immediate problem

to be solved in the attack on sociolinguistic structure is the quantification of the dimension of style" (1972, p. 245). Therefore, everyone could express him/herself formally and informally. "Formal speech" is defined as "the sort of speech employed in situations where the speaker is highly attentive about pronunciation, word choice, and sentence structure" by the Dictionary of Language Teaching and Applied Linguistics (Richards, Platt, and Platt, 1997, p. 144). In this definition, formal speech is meant to be formal discourse, in which people use it in official settings in their communication. This definition gives us a notion of what a formal situation is but it does not describe formal speech as such it simply suggests what a speaker could pay attention. The structure of formal speech is more complex as a result producing and understanding formal phrases takes more time attention and cognitive processing. In addition formal discourse will be less direct than informal discourse which can make use of the context's key elements to express meanings. The conclusion is that formal speech will be defined by the needs of the scenario but there will still be a subjective aspect depending on whether the sender favours.

1.2.4. Informal Discourse

Informal discourse refers to the use of ordinary/ casual language for the sake of making

Chapter One Discourse and Discourse Analysis

a person feel close and at ease. Bindira (2018) states that “informal discourse is the language you use in daily life with your acquaintances. It is a relaxed way of talking to those who are close and you can simply understand and relate with them”. Informal discourse uses simple sentences and active voice with personal pronouns and verbs that express feelings, ideas, and attitudes, such as ‘I think,’ ‘we believe,’ and so on. Furthermore, contractions are common in informal language, whether written or spoken. It is used in conversation while talking with friends or family. When composing personal emails, text messages, and some business correspondence. Informal language has a more personal tone than formal language. According to Longman Dictionary of Language teaching, Informal discourse is defined as “a type of speech among friends and others in situations where empathy, rapport or a lack of social barriers are important” (2002, p. 87). It can be noted that informal discourse is a type of language that is produced among friends and family members in a relaxing atmosphere. It is interesting to say that “informal discourse/ language is a form of language that seems to be simpler than formal discourse that is used by people in everyday situations” (Reinders et al. 2017, p. 86).

The conclusion is that formal discourse is a form of language that tends not to opt for contractions, abbreviations, slangs, clichés or colloquialism. However, this type of discourse is well-known by the use of special jargon, i.e., the use of special terms that are relevant to a particular situation or a topic. Informal discourse, on the other hand, is a more relaxed than a formal discourse. It is a form of language that does not follow conventions. Moreover, it is a typical language used by writers, for example, to address a familiar audience via crafting narrative discussing a subject that is emotional or entertaining. Slang, clichés and other informal expressions that would not be sound appropriate in academic settings can fit appropriately into informal pieces of writing when used correctly (2017,p.344).

1.3. Discourse Analysis

Zellig Harris, in his article entitled “Discourse Analysis”, discussed the emergence of the new field of discourse analysis by identifying two types of problems. He wrote: (1) continuing descriptive linguistics beyond the limits of the sentence at a time... (2) [And] correlating non-linguistics and linguistic behaviour” (Harris, 1952, p. 1 cited in Tannen et al.2001, p. 30). It is clear that oral discourse constitutes sentences and it displays meaning through different semiotic modalities. The term “Discourse analysis” was first introduced by Zellig Harris (1952) as the study and analysis of the connected speech and writing. He viewed discourse as the next level in a hierarchical relationship that is constituted of morphemes, clauses and sentences. (Jeuz,2009, p. 13). Discourse analysis is interested in investigating knowledge about language beyond the sentence level. Paltridge has written that “discourse analysis is an approach to the analysis of language that looks at the patterns of language across texts as well as the social and cultural contexts in which the text occurs”. (2012, p. 1). Differently stated, Paltridge champions the sociolinguistic and pragmatic approach to the study of texts.

Another view point to discourse analysis that was held by Jhonstone; she claims that discourse analysis is regarded to be “a multidisciplinary field” (2008, p.6-7). Discourse analysis is a multidisciplinary enterprise that is used to examine language at various levels, i.e., grammatical, phonological and morphological, social, and cultural cues and clues of language, i.e., spoken or written forms of language. DA is a useful method used to sentences into smaller units seeking to provide analysis of their grammatical stretches in texts and paragraphs and even stories. It looks at the various ways and the relationship between language, culture, and social factors where language is being used.

Discourse analysts are not only interested with the analysis of the linguistic units; they

Chapter One Discourse and Discourse Analysis

are also interested in the study and analysis of language in use, i.e., analyzing language in reference to its social, political, educational and cultural perspectives. In other terms, discourse analysts attempt to look at the ways people use language. Brown & Yule depicted the essence of discourse analysis. They said

The analysis of discourse is, necessarily, the analysis of language in use. As such, it cannot be restricted to the description of linguistic forms independent of the purposes or functions, which these forms are designed to serve in human affairs. (1983, p. 1)

The main core of discourse analysis in studying language is in its social, cultural context. In other words, discourse analysts in their approach to language do not focus only on the formal properties that make up the language (phonology, morphology and syntax) but also they are concerned with examining and expounding what people do and say in their real life conversations.

It is useful to note that DA is concerned with scrutinizing the arrangement of words, phrases, clauses and sentences that is required for a successful communication. Discourse analysis has, thus, been viewed as an attempt to investigate the structure of language above the sentence, i.e., what the text really means and its intents. In this vein, Gee and Handford corroborate “Discourse analysis is also sometimes defined as the study of language above the level of a sentence, of the ways sentences combine to create meaning” (2013, p.1). Similarly, Cook states that “discourse analysis is used to examine how stretches of language considered in their full textual, social and psychological context” (1989, p. X). In sum, discourse analysis is a branch that derives from applied linguistics that probe patterns or units in communicative products and their correlations with the circumstances in which they take place, which are not explainable at the level of grammar (Carter, 1993, p. 23).

Discourse analysis is an interdisciplinary discipline that studies language beyond the sentence level, including general questions about textual features, interrelationships between languages and societies, higher-level language use, meaning and context, and features of everyday language interaction.

1.4 Instruments of Discourse Analysis

As in any field of research, discourse analysts have their own instruments in analyzing and examining discourse. These ranges from phonological all the way up to pragmatic tools. In other words, discourse analysts undertake to analyze and examine discourse from its basic structures to the most elusive ones. In the following section, each tool is explained and commented on.

1.4.1 Phonological Tools

By definition, a phonological tool refers to the examination of the sounds of the language. Discourse analysts need to ask themselves do the sounds occur randomly or is there a pattern in the occurrence of the sounds of the natural language? It is interesting to note that Arabic follows one of the following sound pattern: a vowel+ consonant or consonant+ vowel but never consonant+ consonant. Unlike Arabic, English may present consonant + consonant+ another consonant; this may be illustrated in the following example: (1) stop and (2) street. On the other hand, it is impossible that an English word(Anglo-Saxon) may never start with /ʒ/ sound which is the words television and fusion. / **ʒ m dʒd (ɹ)** / would sound strange in the area of a native speaker because it does not respect the sound repartition in English.

Moreover, a discourse analyst whose interest is sound analysis may turn to the examination of intonation, stress, and pitch. These are commonly identifies as supra-segmental features of language. English represents an interesting feature when it comes to stress in words such as suspect (n) and suspect (v). In the former, the stressed is on the first

syllable and refers to someone whom the police suspect of a crime. While the latter, refers to the action of suspecting someone of something. It is useful to mention that EFL students oftentimes fall prey to mispronunciation these two words and others because the two words share the same spelling with no indication to which syllable carries the stress.

Discourse analyst may engage in the analysis the sounds of the language in a traditional way as did philologists and Structuralists and Formalists. The first European philologists who came in contact with Sanskrit compared and contrasted words in that proto- Indo European language and their own languages. As for American linguists, such as Bloomfield, Sapir and Whorf, they undertook to study unknown languages of Native Americans who have not been coded in letters. They seem to have followed their intuition and pauses to determine where the Indian word ends. Russian formalists are well known to have analyzed Slavic sounds which characterized poetic productions. They, too, examined and analyzed sounds in a traditional way: observation, comparison and contrast Modern discourse analysts do not need to bother to examine in such tedious method of research. They may use sophisticated, state –of- the art- software programs to analyze the sounds the spoken and written discourse.

1.4.2 Syntactical Tools

First off, a distinction need be made grammar and syntax, which is necessary step before any discussion because very few scholars are aware of the fundamental and subtle difference between these two constructs. While grammar includes both the structure and the semantic aspect of words, syntax is generally confined to the study of the order of the words in a statement.

Grammar is conceived as composed of four features: phonology, i.e., sounds, morphology, i.e., word formation, syntax, i.e., arrangements of words, and finally, semantic, i.e., meaning. A fifth component may be added which is pragmatic. A conscious

and skilled native speaker may reshuffle the order of a sentence to send a hidden message.

One point in case is the following example:

S1: the apple is never far from the tree to mean that the son resembles his father; this expression may be likened to like father like son.

What if the father behaves like his son, in this case a word game may be suitable to convey this idea

S2: the tree is never far from the apple which may be said to mark disappointment from the father's behavior because he behaved like his son whose behavior is deplorable.

The following diagram displays the main components of grammar.

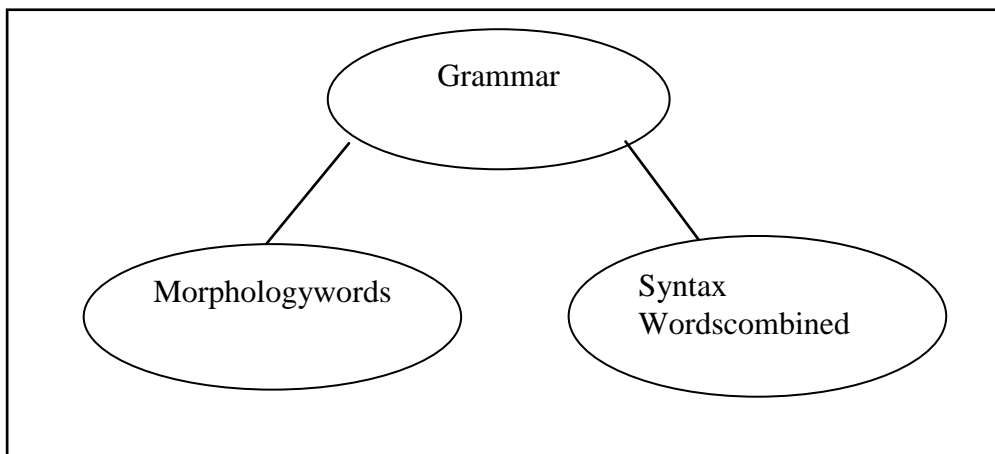


Figure.1.1. Components of Grammar (Salim, 2008, p. 13.)

Syntax as it has been mentioned is a part of grammar and interested in the arrangement of words. Matthews (1982 cited in Van Vallin, 2001, p. 1) corroborates

The term 'syntax' is from the ancient Greek" *syntaxis*, a verbal noun which literary means 'arrangement' or 'setting out together'. Traditionally it refers to the branch of grammar dealing with the ways in which words with or without appropriate inflections, are arranged to show connections of meaning with the sentence.

Modern definitions deprive syntax from its semantic aspect. For syntax scholars the following structures are accepted:

S1: Leila plays with the doll

S2: The doll plays with Leila

From purely syntactical point of view, both sentences respect the English S+V+O patterns and therefore accepted as correct

Discourse analysts may get involved in the analysis of discourse from a syntactical perspective with a view of determining the pattern and behaviour of words within the context of a sentence. They may follow traditional ways of analysis as did grammarians in times past or the choice is rich with the availability of online software programs which are characterized by thoroughness and speed.

1.4.3 Semantic Tools

Semantics refers to the study of meaning, which is somehow problematic. How can a discourse analyst probe a feature of language that is so evasive such as meaning? What type of tools could be employed to deconstruct what communicators are saying? It should be useful to identify what is meant by meaning in the first place. Merriam Webster dictionary offers the following definition: the idea that is represented by the word phrase and the idea that a person wants to express by using words or signs. In other words, what the words refer to. London (1903 cited in Welby, 1983, p. xxxvii) thinks that meaning of a word indicates a person's intention that is carried through linguistic means, i.e., words.

A word has two basic elements: meaning and referent. By a way of illustration, a book basically means a number of pages containing information bound together written by an author dealing with a topic and meant for an audience and has a price and sold or found in bookshop or library. The referent is the object to which the speaker refers to. It could be

a paper book, hard cover book, or an e-version. Alkhuli (2008, p. 10) proposes the following figure.

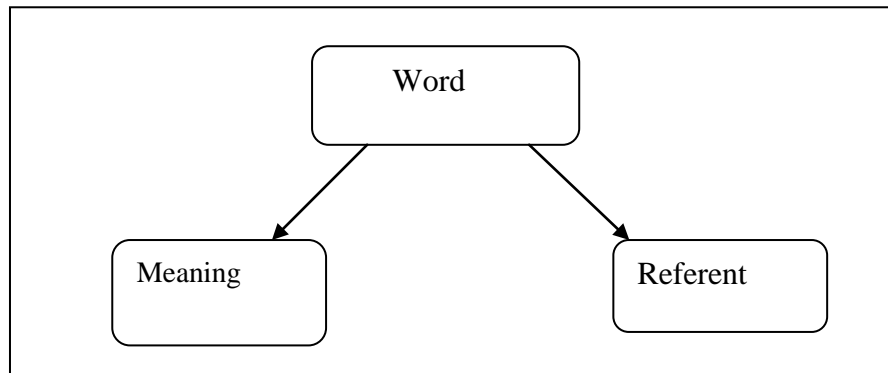
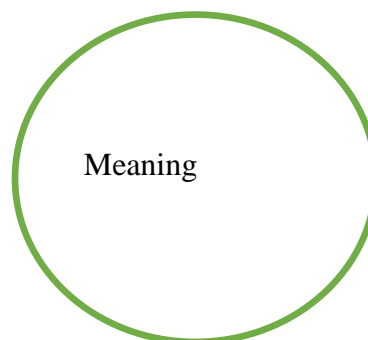


Figure. 1.2. The Triangle of meaning (Alkhuli, 2008, p.10)

According to Alkhuli (2008, p. 11) meaning has three types: sentence meaning, speaker's meaning and hearers meaning. Sentence meaning refers to the literal/ conceptual meaning of a sentence regardless of its socio- cultural context. As for a speaker's meaning, it is understood to be what the speaker would like to convey, i.e, its explicit and implicit meaning. Hearer's meaning implies

what the hearer's grasps from a statement addressed to him by the speaker. He might interpret the explicit as well as implicit meaning depending on the situation. Figure1.3 displays the three types of meaning and their revolving roles.

Sentence meaning



Speaker's meaning

hearer's meaning

Figure.1.3. Types of meaning drawn upon (Akhuli, 2008,p.11)

The speaker may convey an explicit meaning and the hearer understands the explicit meaning; the speaker may convey an implicit meaning and the hearer understands the implicit meaning; the speaker may convey an implicit meaning and the hearer understands the explicit meaning. As a final comment, It is interesting to note that occasionally some people speak in codes for a reason of their own which implies that only people who share the same understanding are able to decode the hidden meaning. Security agencies such as National Security Agency have been purposely created to attempt to decipher codes thanks to powerful software programs such ECHELON.

1.4.4 Pragmatic Tools

One of the tools used by discourse analysts to examine linguistic content is the pragmatic tool. Pragmatics stems from ancient Greek ‘pragmatikós’, meaning practical, from ‘pragma’, meaning “act,” from ‘prásein’, “to do. It is often said “speak your mind” which refers to state what someone is thinking. This could be done explicitly (semantic level) or implicit or implied (pragmatic level). Hence, pragmatics as an academic investigation attempts to address what the speaker implies when he/ she utters a statement. “Pragmatics may be roughly defined as the study of language use in context- as compared to semantics , which is the study of the literal meaning independent from context” (Birner, 2012, np). Pragmatics is therefore a contextual approach to the study of implied meaning.

Despite its evasive nature, implied meaning has been explored and concepts such as Locution, illocutionary and perlocutionary ,implicature have been put forward to explain implied meaning to account for the hidden message that the speaker consciously encodes and meant for a particular audience. Discourse analyst may resort to pragmatic tool to try to examine the discourse beyond the sentence level to uncover the hidden meaning and cogent justification for its use and its ultimate benefits.

1.5 Discourse Analysts interests

In discourse analysis, the task of discourse analysts is to examine and evaluate the use of language in context. In other terms, they are concerned with studying a language in its spoken and written modes. It is, thus, a method that aims to study to study language, i.e., it aims to analyse how speakers and writers organise their discourse in order to show their semantic relations. Cook (1989, p. 4) claimed that “both formal (textual) and contextual factors enable us to account for discourse. Through these factors, we are able to see or have a feeling of how a particular stretch of language in both modes (written or spoken) hangs together or has a unity”. By contextual factors, Cook is refereeing to the external factors that intervene when using a language. These factors are social, cultural and the people are involved, i.e., their age, gender, their profession, and the degree of closeness.

1.5.1 The Analysis of the Spoken Language

Spoken discourse is any piece of cohesive and coherent language used in an oral setting such as dialogue, interview, informal talk, classroom interaction, and family gossip, facebook interaction, texting, non- professional emails, and chat rooms, etc. Coulthard explains “spoken discourse has no structure and consist simply of a string of grammatically well- formed utterances” (2014, p. 5). In other words, informal spoken language is characterized by the lack of coherence in terms of ideas and topics with excessive use of fillers, hesitation and going forward and backward in conversations. Informal spoken language is often termed colloquial, which is replete with colloquialism, idiomatic expressions, swear words, taboos, etc. The structure of spoken language is highly described as informal, unplanned and complex. Due to its naturalistic behavior, spoken language is said to have received more attention than written language. Discourse analysts are interested in the sequential and interpretation of conversation. More precisely, they are

concerned with the function and value of an utterance in a given conversation. In other terms, they seek to discover rules and then expound the conversational structures.

1.5.2. The Analysis of the Written Texts

Written discourse is rarely perceived and interpreted immediately or in the same location as they are created. An author is interested in producing his/ her prose all the more being concerned with grammar, spelling, writing mechanics, and to a less degree how to express his/ her ideas in a creative way. So the concerns of discourse producer are obviously different from a discourse analyst who takes academic stances to study objectively the implication of the written discourse on the psyche of potential readers.

According to Tannen, the spoken and written discourse is slightly different “Spoken and written languages are not distinct categories and there is a continuum between them” (1980). This claim is true as far as formal spoken and written discourse are considered, highly educated people, distinguished politicians, intellectuals tend to be formal when they address a wider audience in formal settings particularly when they read written discourse; they seem to engage in a formal discourse naturally without pretension. The same people, however, could turn to informality when they are involved in less formal context.

On the other hand, the examination of the written discourse is not random process. Rather, it is a conscious undertaking that perceives the discourse from different perspectives to uncover the hidden structures and their socio-linguistic implications. Along those lines Eggins & Martin, 1997 state “several features can be examined, including textual formality, expression of attitude, presumed knowledge, and what is at risk”.

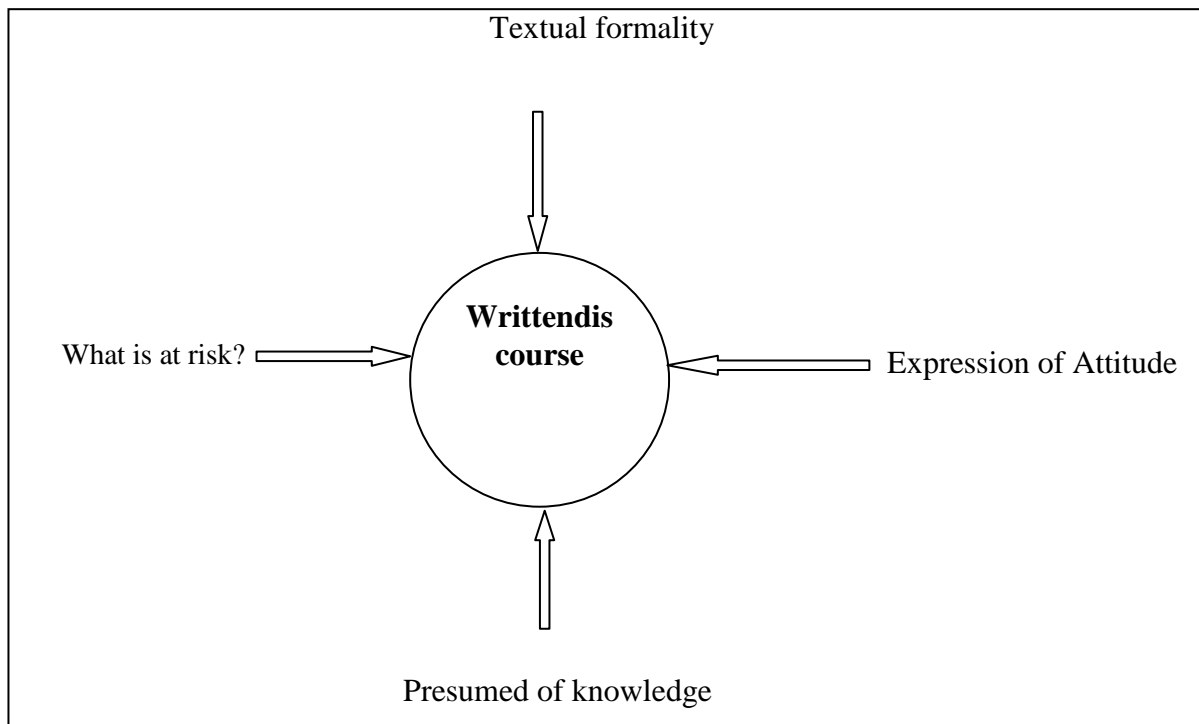


Figure.1.4. Features of written discourse drawn upon (Eggin& Martin, 1997)

Discourse analyst undertakes to evaluate a written discourse from at least four different perspectives: textual formality, expression of attitude, presumed of knowledge, what is at risk. Each of the features answers a particular question about the written discourse. The table below illustrates the features and corresponding questions.

Table.1.2. Written Discourse Features and Questions Drawn upon Eggin and Martin 1997)

Features	Questions
Textual formality	<ul style="list-style-type: none"> ➤ How formal is the text? ➤ What is its main theme? To whom it is addressed ➤ How close is the relationship between

Chapter One Discourse and Discourse Analysis

	the addresser and addressee?
Expression of attitude	<ul style="list-style-type: none"> ➤ What are the attitudes of the producer towards his/ her text? ➤ What are the attitudes of the text producer towards his/ her potential readers?
Presumed knowledge	<ul style="list-style-type: none"> ➤ How much does the author know about his/ her topic? ➤ How skilful is he/ she in writing? ➤ What kind of readers/ audience is supposed to consume his / her text?
What is at risk?	<ul style="list-style-type: none"> ➤ To what extent is the author successful in conveying his/ her ideas? ➤ How convincing is he/ she? ➤ How sure is he/ she is the audience can respond positively to the text?

It should be noted that a formal discourse despite its pervasiveness, it appears to occur in a specific contexts and follows fairly rigorous rules and standards unlike informal

discourse which happens frequently.

1.6. Text ,Textuality, and Intertextuality

To a non expert ear, text and discourse may be confused to mean the same construct. In like manner, textuality and intertextuality differ subsequently. In the following section, each of these constructs will be defined and related to the study of discourse and discourse analysis as each of the concepts brings with it a particular contribution to the understanding and furthering of the discourse and discourse analysis.

1.6.1. Text

Longman Dictionary of Contemporary English defines text as any written material. This broad definition does not seem to answer questions about the length, formality, informality, presumed knowledge of the author, type of the text which makes this definition unpopular with scholars. As for Merriam –Webster Dictionary, a text is seen as the original words and form of a written or printed work. This definition dismisses the oral form of a text as it is focused on only printed form of discourse.

The English word text is a loan first from French “*texte*” which is derived from Latin *textus* which refers to ‘tissue, a piece of cloth. A text therefore is likened to the fibers that intertwine and criss-cross to form tissue. Similarly, a written text is basically a combination of words written long and short in orderly way and line by line until they look like a piece of cloth, i.e., a text. a picturesque definition of the etymology of the word text could be that earlier text were written on cloth parchment and later the cloth meant the written.

In academia text is different from its glossological definitions Halliday and Hassan 1976 cited in Paul and Ellece define a text as “semantic unit that has a particular a social meaning made up of related sentences whose main characteristics is unity of meaning” (p. 150). Social meaning is the linchpin in this definition regardless of the text is long, short,

Chapter One Discourse and Discourse Analysis

dialogue, conversation or a piece of written material. De Beaugrande and Dressler (1981 cited in Paul and Ellece, p.150) identify a text as “a communicative occurrences that meets seven standards”. Again, this definition relies on the social interaction or exchange and its meaningfulness to the interlocutors.

The seven standards of textuality that characterize a text are illustrated in the following

Table.1.3. Standards of Textuality

Standards	Illustration
Cohesion	Cohesion refers to unity within a text. Alba-Juez (2009, p. 6) notes that cohesion is “the relationship between text and syntax”
Coherence	Coherence indicates fitness in a given text. Coherence according to Alba- Juez refers to the fitness or correspondence between the actual words and their implied meaning (2009, p. 7).
Intentionality	Do people mean what they say? Frequently words express one meaning but target another. What people intend to say depends on “the attitude and the purpose of the speaker or writer” (Alba- Juez, 2009, p. 7).
	a text depends whether it is approved or disapproved by the members of the society

Chapter One Discourse and Discourse Analysis

Acceptability	as meaning is a matter social consent. Acceptability according to Alba -Juez targets the assessment of “the relevance or usefulness of a given text” (2009, p.7).
Informativity	text by a large carry a specific information from the speaker to the hearer. This feature is termed informativity. “Quantity and quality of new expected information”(Alba- Juez, 2009, p.7).
Situationality	The context of a text defines its meaning and intention “the situation in which a text is produced plays crucial role in the production and reception of the message” (Alba- Juez, 2009, p.7).
Intertextuality	texts overlap deliberately or unintentionally so in the same text you find other texts from other sources.a text is “related to some preceding and linked to different genres” (Alba-Juez, 2009, p.7).

To be considered a text in discourse analysis, the words that constitute the text need be meaningful to the speaker and hearer in the suitable socio- cultural context.

As a final comment, it should be stressed that inferences or implied meaning of the literal text does not constitute a part of discourse analysis of the text, which is the domain of pragmatics. Alba- Juez corroborates “text” is the linguistic content: the stable semantic

meanings of words, expressions, and sentences, but not the inferences available to hearers depending upon the contexts in which words, expressions, and sentences are used”(2009, p.8). .Alba-Jeuz seems to confine her definition to the combination of words in a statement and which has an overall meaning dismissing inferences that might be implied. This follows that a text could be long or short, formal, informal, spoken or written which conveys a literal meaning.

1.7. Scope of Discourse Analysis

A question needs to be addressed at this level: what is the role of discourse analysts in the examination of texts? Since discourse analysis is about the analysis of language use in a given of socio- cultural context, the role of discourse analyst is to find out the modalities that control the seven standards of textuality.

The role of discourse analysts determines the scope of their discipline. Alba- Jeuz (2009, p. 16) outlines a number of topics/ issues that come under discourse analysis investigation. Some of which are selectively listed down.

- ❖ Turn-taking in telephone conversations
- ❖ Dialogue in chat rooms
- ❖ The discourse of the archives, records or files of psychoanalysts
- ❖ The discourse of politicians
- ❖ The study of racism through the use of discourse
- ❖ The characteristics of persuasive discourse
- ❖ Openings and closings in different types of conversations
- The structure of narrative
- ❖ The use of linguistic politeness
- ❖ The discourse of E-mail messages

- ❖ How people create social categories like “boy” or “immigrant” or “lady” as they talk to, about, or among each other

This list is by no means exhaustive; it is in fact representative of a large area of research. Overall, discourse analysts are interested in whatever is involved in the language use and therefore comes under investigation.

1.8. Discourse Styles

Language is a means of communication that is used differently by people in different contexts. In fact, the users of language do interesting things to full fill various communicative needs. In doing so, they tend to exhibit different styles. According to Merriam- Webster dictionary, the term dictionary is defined as follows” the word style as “distinctive manner of expression (as in writing or speech)”. One of the clearest examples the way adults use their language is totally different from youngsters’ use of language. Each category tends to use specific words, or in other words, a specific register and jargon. Moreover, the way women talk differs noticeably from the way males use their language. For instance, women’s use of language is characterized by indirectness. Another definition has been suggested by Longman Dictionary of contemporary English, the term style is identified as “a particular way of doing, designing, or producing something, especially one that is typical of a particular place, period of time, or group of people”. Here again, the term style is viewed as a particular way that people follow when they are involved in a particular activity in a particular context.

Wales (2014, p. 398) corroborates that the term “style refers to the perceived distinctive manner of expression in writing or speaking, just as there is a perceived manner of doing things, like playing squash or painting” in everyday situations, people are involved in a different activities, they opt for written or spoken discourse in order to communicate. Both

discourses possess different forms and structures determined in advanced. Discourse or discourse analysis seeks to investigate how people use a language to accomplish a given communicative events. More precisely, how language is used in accordance to various circumstances. The aim here is to explore variations in the use of language. Overall, discourse analysis explores the degree of formality, the style and its features in both spoken and written discourses. As a final remark, discourse analysis is an approach that aims to examine how people produce different styles of language in different contexts to fulfill various communicative needs.

1.9. Interdisciplinary Nature of Discourse Analysis

The analysis of language is regarded always as an essential core activity in a wide range of disciplines like pragmatics, sociology, psychology, and philosophy. Discourse analysis is like other disciplines interested in the analysis of language in use. OConnor (1995) explains that discourse analysis has a long and varied history in the social sciences, sociology, anthropology, political science, and history via the analysis of discourse (cited in Heracleous, 2006, p. 1). What is shared among these disciplines is the analysis of the discourse, i.e., language.

1.9.1 Discourse analysis and Literature

Discourse Analysis (DA) is concerned with the idea that language is more than just a method of communication and attempts to investigate language as a social action in order to determine how social/political power can be transferred through language. Using CDA as a literary criticism approach can assist academics in viewing literary texts from a fresh perspective, providing opportunities for comprehending the hidden layers of the texts in terms of social and political dimensions. The concept of 'manipulation' must be examined before applying CDA to literary texts.

Literary discourse analysis, which is properly considered a subset of discourse

Chapter One Discourse and Discourse Analysis

analysis, is a novel approach to literature. In this essay, we will start by looking at its origins, taking into account the interaction between literature and linguistics over the twentieth century. This helps us to highlight its key aspects. Following that, two notions relevant to literary discourse analysis are discussed: self-constructive discourse and scenography. The article concludes by stating that the addition of discourse analysis to the field of literary studies alters its map from both an institutional and an epistemological standpoint.

In his book entitled: *Discourse and Literature New Approaches to the Analysis of Literary Genres* Despite this ancient legacy and the expertise of classical rhetoric, our century saw important advances in the study of literature and discourse. The modern child of grammatica's third classical sister field, linguistics, had a significant influence. Without the theoretical and methodological example of modern grammar, the different forms of structural analysis that have arisen over the last fifty years are difficult to comprehend. This well-known modern history at the crossroads of languages, anthropology, poetics, semiotics, and stylistics need no further analysis or evaluation. For the time being, a few highlights will suffice. As he says

Despite this long tradition, and despite the sophistication of classical rhetoric, our century also brought significant new developments in the study of literature and discourse. One decisive influence was the modern offspring of the third classical sister discipline of grammatica, viz. linguistics. The many forms of structural analysis that have developed in the past fifty years, can hardly be fully understood without the theoretical and methodological example of modern grammar. This modern history at the cross-roads of linguistics, anthropology, poetics, semiotics and stylistics, is well-known and needs no detailed examination or

assessment here. Some highlights will be sufficient for the non-specialist.

(p. 2)

The different current sources of contemporary work on discourse, literature, or other semiotic activities, as briefly discussed in this section, are diverse and rooted in a variety of fields. However, we have seen that there are a lot of common ideas and goals, as well as methodological parallels. Modern linguistics has always been a source of inspiration and contributed to the formal analysis of narrative or other discourse forms, as well as a description of content and interpretation.

1.9.1.1 Discourse analysis and theories of Fictional Narrative

Narrative strategies have been used in main works of literature (including prose and poetry) and other great arts (such as painting, music, and dance) throughout history. Scholars from different fields have recently taken narrative theories from the humanities, particularly literature, to explore and utilize in a variety of social, natural, and technical research contexts. In general, however, theories and research in the humanities have overlooked difficulties of analysis and retrieval for primary texts.

Theoretically, narrative analysis theories and methodologies should be useful in a wide range of domains, regardless of the medium in which a narrative material is presented (print, electronic, aural or visual recording). Examining how narrative discourse research can help with a range of challenges in the creation of knowledge organization systems and theories for certain, but not all, primary materials in the arts and humanities is beneficial. Narrative research has the potential to be applied to the organizing of documents in other wide fields of knowledge. The centrality of the arts and humanities to the entire universe of knowledge is shown through narrative discourse analysis. (64)

Discourse analysis refers to a variety of methods for analyzing written, spoken, and signed language use. Discourse analysis' objects are characterized in a variety of ways,

including as coherent sequences of words, propositions, speech acts, and turns-at-talk. Discourse analysts, in contrast to most of traditional linguistics, explore language usage "beyond the sentence boundary" and seek to analyze "naturally occurring" language use rather than created examples.

The promise of being able to investigate data more thoroughly and representatively lies behind the enthusiastic embrace of corpus-based methodologies in discourse research. Given the intricacy of the relationships between language use and its social environment, and the wide range of linguistic qualities in which these links are articulated, traditional discourse research approaches tended to focus on the "detailed investigation of a small number of discourse samples" (Fairclough, 1992, p. 230).

By analyzing two narrative analysis methodologies that have been used to compare documents, the utility of determining core parts of narrative may be proven. More work is needed, in particular, to find the specific content that each constituent piece of narrative might have, as well as to expand our understanding of the text kinds that most effectively comprise the non-narrative category. The traditional interdisciplinarity of library and information science is advantageous in this situation since our breadth of knowledge of other disciplines allows us to observe trends across the realm of knowledge creation.

1.9.1.2 Fiction and Mythology

Myth is frequently dismissed as historical or outmoded in current society. Many cultural studies researchers are now beginning to investigate the possibility that myth has infiltrated modern discourses. Modern communication formats enable widespread communication around the world, allowing mythological dialogue and trade to reach a wider audience than ever before. Various mythological motifs can now be seen in the works of fiction that have been reproduced into film and video games. Although myth was previously passed down through the oral tradition on a lesser scale, the works of fiction

allow spreading tales to broad audiences. Fiction is, in the end, an image of the society, in which it was produced, reflecting the conventions and ideas of the time and place in which it was made. Fiction can be thought of as the progression of myth in this respect. (Bascom 20).

Myths, as we know them, are cultural creations that establish the concept of the supernatural. This belief typically leads us to feel that myths are divorced from a cognitive knowledge of everyday reality, and hence must be researched in the context of being removed from reality. Mythology is not a new discipline because myths have always been tied to the human need to know the unknown and the endeavor to depict that unknown from the dawn of civilization. However, myths are understood and represented differently in different cultures, and those understandings have evolved over time. They have existed from the beginning of time. Myths are more frequently represented in aesthetic media, such as paintings, sculptures, oral storytelling, poetry, music, dance, and, subsequently, written literature. (p.1)

The early Greek novel was shaped by the historical literature tradition established by Herodotus and Thucydides. Greek novels, on the other hand, grew away from their historical basis and became more heavily affected by mythological traditions as the genre progressed. Scholars of Greek literature, imperial history, literary myth, intertextuality, and comparative literature will be interested in *The Myths and Fiction*.

1.9.1.3 Fiction and Reality

According to Merriam- Webster dictionary, the term fiction is defined something invented by the imagination or feigned. Although fiction is the product of human imagination, it is basically rooted into reality. Fictional works are generally considered objective in the sense that it does not refer directly to particular events and people. In spite of the fact that the latter constitute the bread and butter of fictional works. There is

a tendency to blend both fiction and reality or more specifically facts. A new genre is gaining momentum in literature and cinema referred to as faction, in which fact and fiction constitute one construct. In factional works the foreground is fictional while the background takes its roots in real facts and events.

Discourse analysts are interested in the objective examination of both written and oral discourse regardless whether it is fictional, factual, or factional. This is because discourse analysts focus their analysis on the organic relationships between the various parts of speech in everyday language use. The corpus is usually taken from a written production, which may be taken as a literary fiction or non-fiction. As a final comment, discourse analysts seem to focus their research on what people produce in their everyday language and how they perform that.

1.9.2. Discourse Analysis and Linguistics

The scientific study of language, i.e., linguistics and the study of language in use both share the interest in language. Whereas linguistics is interested in language in general diachronically and synchronically, within the sentence and beyond the sentence, deep and surface structures, grammaticality of structures, discourse analysis is exclusively interested partially in a particular area within linguistics, namely language use in definite socio-cultural context. From this perspective, discourse analysis may be considered one branch of linguistics.

According to Brown and Yule (1983) on the other hand, the linguistic study of language deals with the formal properties of language, while discourse analysis investigates language in use which means discourse analysts are interested in communication and interaction between the members of the society. Brown and Yule (1983, p. 1.)

The analysis of discourse is necessarily the analysis the

analysis of language in use. As such, it cannot be restricted to the description of linguistic forms independent of the purposes and the functions which those forms are designed to serve in human affairs. While some linguists may concentrate on determining the formal properties of language, the discourse analyst is committed to an investigation of what language is used for.

The relationship between discourse analysis and linguistics is closer than it might appear. Both discourse analysts and linguists are interested in the study of language. While linguistics may encompass discourse analysis the latter is considered a discipline in its own right.

1.9.3. Discourse Analysis vs. Stylistics

Although discourse analysis and stylistics are two distinct disciplines, their studies and investigations tend to contribute to one another. Both fields look into the nature and formal examination of language structure. Discourse analysis is interested in the investigation of the internal and external structure of the language. Moreover, Discourse analysts tend to investigate language cohesion and coherence, interlocutor's turn taken. Stylistics is, on the other hand, a branch in linguistics that lends itself to the detection of patterns of usage in speech and writing. It is the study of literary and verbal language style, as well as the effect the writer or speaker seeks to express over the reader or listener. It aims to construct concepts capable of understanding individual and social group language choices, such as socialization, meaning production or reception, literary criticism, and critical discourse analysis. The interference between discourse analysis and stylistics

Table.1.4. Juxtaposition of Discourse Analysis and Stylistics

Discourse Analysis	Stylistics
1- DA is interested in communication 2- DA focused on the uniqueness of communication 3- DA examines the discourse above and beyond 4- DA analyses everyday discourse (Synchronic in nature)	1- stylistics focuses on in the mode of communication 2- stylistics is concerned with the universality of communication 3- stylistics examines the creative aspect of the literary text 4- Stylistics analyses the written texts (diachronic in nature).

The middle ground between discourse analysis and stylistic studies is termed discourse stylistics. This research area intends to merge both discursal and stylistic perspectives to cover the same area of interest. Simpson and Hall (2002, p.1) identify discourse stylistics in the following terms

Discourse stylistics views literary texts as instances of **naturally** occurring language use in a **social** context, where discourse analysis should reveal as much **about** the **contexts** as about the **text** (emphasis added).

Discourse stylistics is, therefore, text- and - context driven which means that

the discourse (above the sentence) and stylistics (social context) coalesce to examine the semantic and pragmatic connotation of the discourse. This area it should be noted is not covered by the two disciplines separately and discourse stylistics fully covers.

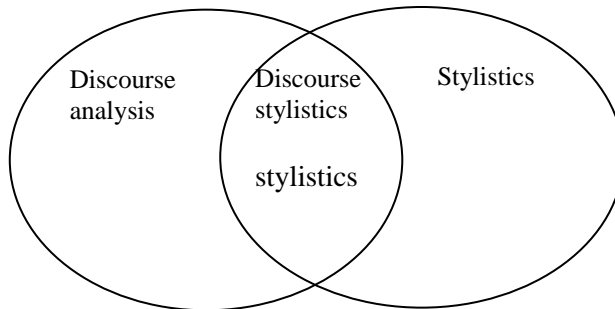


Figure.1.5. Discourse Stylistics

Discourse Deviation could be situated in the overlapping area of discourse stylistics as it denotes an approach to the analysis of a discourse, i.e, why things happen the way they do in a discourse? And stylistic method of studying the aesthetic aspects of the natural language, i.e, what is the point of a creative use of language in a text? With a view of bringing some clarity to the definition above, an example is offered from Harry Potter and the Chamber of Secrets

His **eyes** are as **green** as a **fresh pickledtoad**,

His **hair** is as **dark** as a **blackboard**.

I **wish** he **was** mine, he's really divine,

The hero who conquered the Dark **Lord**

Stylistically speaking, the example above is presented in a form a poem within a, a, b, a rhyme. The second observation shows that the poet seems to prefer the informal diction in line three, e.g, “I wish he was mine”. Grammatically, wish should be followed by were with all the pronouns.

From a discourse analyst perspective, the comparison is carried out in illogical ironic way.

Chapter One Discourse and Discourse Analysis

The eyes are green and compared to pickled toad denoting thus a funny magical description “pickled toad”. This is a deviation from the sociolinguistics norms describing entities with in a common parlance, someone’s green eyes are compared to grass, while in the above example a pickled toad replaces grass. One wonders who would have a pickle toad for lunch or dinner? How disgusting. The effect of this deviation is meant to shock the reader in grotesque way, scary and funny at the same time.

As a final comment, the area that is left without investigation in both discourse analysis and stylistics is covered by a hybrid approach commonly known as discourse stylistics. The latter is interested in both text and context of a discourse. Discourse deviation is at the fulcrum of this discipline as it addresses the questions mentioned above (namely, why things happen the way they do in a discourse? And what is the point of a creative use of language in a text?). The first who discovered the functionality of deviation. Simpson and Hall (2002) claim

Formalist theorists regarded literature as functionally and formally distinct from non-literary language. According to Jan Mukarovsky, literary language systematically deviates from the norms of the standard, with the effect of foregrounding the linguistic properties of the text and of defamiliarising the reader’s automatized perceptions (Mukařovský 1964).

Deviation is, thus, inherent in literary texts; it seems that it adds to the beauty and to the intellectual aspects of literary texts. It is worth note that literary texts are written by exceptional people whose intellect seems to above normal such as the case of Victor Hugo, Charles Dickens, James Joyce, Joseph Conrad, Ernest Hemingway, and William Faulkner, etc.

Conclusion

Chapter one has undertaken to provide a thorough study of discourse and discourse analysis from different perspectives. It argues that the study of discourse and discourse analysis is essential in the study of language as it attempts to go beyond the level of the sentence and situate the discourse in its natural milieu that is defined by society, culture, speaker- hearer relationship, their state of mind and educational background and socio-professional closeness and the topic under discussion. It has been also within the range of chapter to examine the different facets of discourse and discourse analysis with a view of disclosing the elements that would help undertake discourse analysis. As discourse analysis is interested in implied meaning, which in itself is deviation from the explicit linguistic form, it follows that deviation need be considered in its own right to account for the speaker's intended meaning.

Language, in its deviation from the ordinary, becomes extraordinary. It is in the deviation, the bending and stretching of words, that we find the beauty and endless of possibilities of expression.

Chapter Two Deviation in Literary Discourse

2.1 Introduction

2.2 The Nature of Deviation

2.2.1. Conceptual Definition

2.2.2. Operational Definition

2.3. Function of Deviation

2.3.1. Internal Functions

2.3.1.1. Esthetic Functions

2.3.1.2. Creative Functions

2.3.2. External Function

2.3.2.1. Cognitive Function

2.3.2.2. Stylistic Function

2.3.2.3. Educational Function

2.3.2.4. Social Function

2.4 Taxonomy of Deviation

2.4.1 Phonological Deviation

2.4.1.1. Aphesis

2.4.1.2. Syncope

2.4.1.3. Apocope

2.5. Morphological Deviation

2.6. Grammatical Deviation

2.4.3. Lexical Deviation

2.4.4. Deviation of Register

2.4.5. Deviation of Historical period

2.4.6. Pragmatic Deviation

2.4.7. Discourse Deviation

2.5. Deviation and foregrounding

2.6. Norm and Deviation

2.7 Deviation in literature

2.8. Types of deviation

2.8.1 External Deviation

2.8.2 Internal Deviation

2.9. Deviation and Non- Native Learners

2.10. Conclusions

Chapter Two: Deviation: A Conceptual Framework

2.1 Introduction

The present chapter is devoted to the second variable of this research, i.e., deviation. It is interesting to point out that deviation in this research area does not follow a break in the linguistic code, which is taken to mean an error (a linguistic error). Rather, deviation from the norm carries a hidden message to alert minds that if critically approached would help potential readers get in the mind of the writer. Along those lines, this research seeks to uncover the different facets of deviation in literary texts.

2.2 The Nature of Deviation

In discourse analysis, deviation seems to be a recent topic that has attracted some attention; however, it still remains under explored. It is within the range of the following section to attempt to define thoroughly this construct from different perspectives. The objective thereof is to help potential readers come to grips with this evasive term with a quite hope to assess them understand and further explore the underline foundations of this powerful technique.

2.2.1. Conceptual Definition

According to Merriam- Webster online dictionary, the word deviation is defined as: “to depart from an established course or norm”. Thus, this definition, despite its accuracy, fails to mention whether deviation is a conscious or unconscious undertaking. As for Cambridge Dictionary, it refers to deviation in the following terms the action of doing something that is different from the usual or common way of behaving. The present definition regards deviation as deliberate action to depart from what is usual and accepted. Perhaps it is useful to trace back the origin of the term deviation in English. Deviation derives from the Late Latin *deviatus*, past participle of *deviare* "turn aside, turn out of the way". It could be easily discerned that the term deviates is made up of *de* (prefix of

Chapter Two Deviation in Literary Discourse

negation) and *via*(stem) meaning way or away and finally *tus* (suffix of past participle). Literally, the term deviation means not going in the same way or direction or departing from what is known. Both definitions are close enough to stand for one meaning. It is interesting to note that this concept is also studied in Arabic discourse analysis and is termed *الانزياح*. As for French Discourse Analysis, the term deviation is known as *L'ecart*

2.2.2. Operational Definition

Two terms compete to describe the departure from the norm to fulfill a literary and / or esthetic goal. These are deviation and deviance. Although they clearly derive from the same root, they seem appreciated by different scholars. While linguists seem to prefer the term *deviation*, Leech and Short 1981 stand strong with the use of *deviance*. The table below illustrates characteristics of both.

Table.2.1. Characteristics of the Term Deviation

Deviation	Deviance
<p>Deviation has been particularly associated with poetic language: our expectations and tolerance of the unusual, in structuring and conceptualizations, are high (Wales, 2011p.110).</p>	<p>Leech (1969), in his book entitled <i>A Linguistic Guide to English Poetry</i>, explains deviation with a concept of foregrounding</p> <p>Leech and Short 1981 in cited in Gregoriou, 2007, p. 18) prefer to deviance in frequency from a norm.</p>

Throughout this research, the preference from the onset is deviation rather than deviance. As discourse analysis is closer to linguistics, it seems logical to adhere to its approach to the linguistic divergence, i.e., deviation

Chapter Two Deviation in Literary Discourse

The term deviation is used to refer that the literary writer uses unconventional language in order to give his readers a strong impression on their mind. It could be deduced that the term deviation is a conscious, deliberate rich of the code that goes beyond the structure to cajole pragmatic and semantic ends. Furthermore, deviation could be considered as is another technique with a tremendous effect on both the conscious and subconscious of the readers in the same way as foreshadowing and flashback. Bussmann (2006) asserts deviation can add emphasis or can be used to create a rhetorical effect for the reader”.

It should clearly state that deviation is not exclusively the domain of poetry. Rather, it could be found in other genre in literature. Montgomery et al. (2007) claim that the concept of deviation is not only restricted to poetry but may also be found in novels”. Deviation is also investigated in non- literary literature such as journalism, studies, tweets, and e- mails and so on. Wareing, 1998 corroborates that the term deviation in language was originally used to describe the ways in which literary language can be said to differ from everyday, non-literary language”.

2.3 Function of Deviation

Deviation is not random or occasioned on the spur of the moment. It is rather a conscious decision in order to have an impact on consumers, i.e., readers. And therefore, the use of deviation is functional in that it targets to convey a hidden meaning (viz, pragmatic and esthetic) to give food for thought to potential readers in order to influence the way perceive truth and the world from the author’s perspective.

Peer recognizes two main functions to deviation in literature which are presented in the following figure

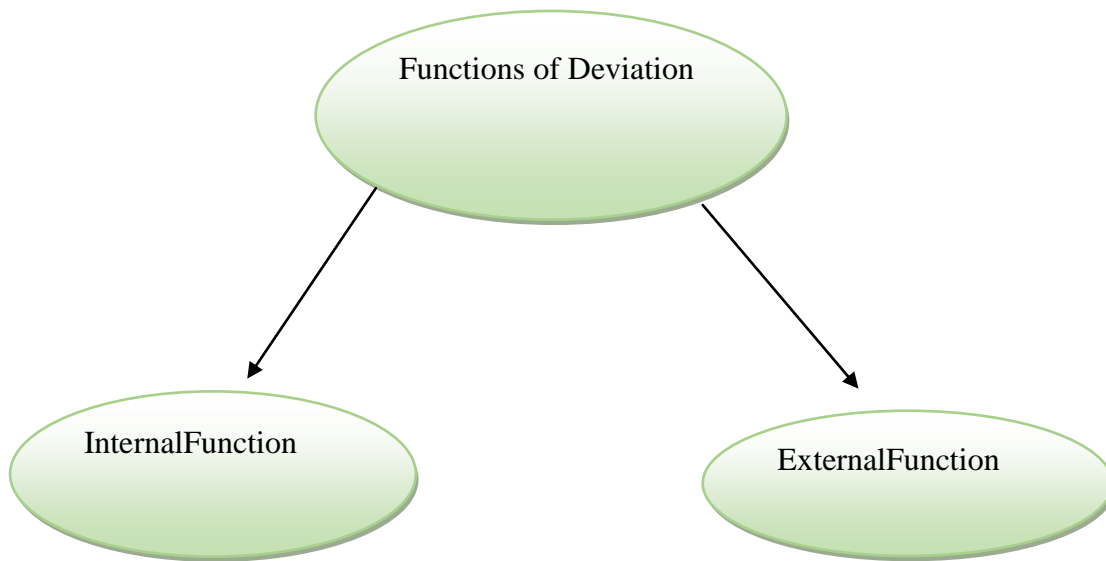


Figure2.1. Functions of Deviation Drawn up on Peer (2008, p. Np).

In the following section, each of aforementioned function is explained and illustrated.

2.3.1. Internal Functions

The internal function of deviation may indicate the inside relationship that exist between the components of the literary text. Two functions are explained and illustrated: esthetic and creative.

2.3.1.1. Esthetic Functions

The esthetic function of deviation targets to capture what is attractive in a piece of writing. By attractive, it is meant whatever attracts and touches in some way the senses. Beauty, truth, ugliness and falsehood all belong to the esthetical function. It is in this sense that the etymology of esthetic is relied upon as the word esthetic derives from ancient Greek meaning perception of what is attractive Lawl's (1974, p. 239) states that esthetic deals with the philosophy of the beautiful as well as with the standards of the value in judging art and other aspect of human life and culture" (cited in Van Damme, 1996, p. 40).

The artistic function of deviation is understood to be the artful use of deviation to create a sense of attractiveness, pleasantness on the one end of the spectrum and ugliness and

unpleasantness at the other end. The role of the author in literary and non-literary works is to depict faithfully the social world with all its sweetness and bitterness. Thanks to the artful use of words and expressions, the world and life of people are translated on paper. It is that aspect that attracts discourse analysts to engage in the language in use.

2.3.1.2. Creative Functions

The creative function of deviation is meant to capture the imaginative and innovative use of language to leave an unforgettable impression on readers. Authors often resort to deviation from the norms to create a new sense or meaning to the patterns of language. This creative use is conscious and deliberate, which makes writing cerebral and by no means emotional. Techniques such as foregrounding, backgrounding foreshadowing, flashback and inferences are all techniques created specifically to have an everlasting impression on the readers.

Deviation is in itself a creative use of language and therefore lures discourse analysts to investigate such creative devices and their impact on the structure of the text and the mind of potential readers. Deviation and creativity are, in this sense, two faces of the same coin. That makes deviation from the norm a literary device that distances itself from unconscious, unintentional error.

2.3.2. External Function

External function of deviation goes beyond the literal meaning and impact of words. It targets the psychological, sociological and cultural functions which are illustrated below

2.3.2.1. Cognitive Function

Cognition is defined as or refers the processes that the mind undertakes to gain, to learn and to comprehend. Groom spells out the different cognitive processes that the brain uses to acquire knowledge and process it; attention, perception, retention, remembering, processing information and disposing of it. Authors usually include different devices to

address readers' minds such as mechanics of writing, imagery and personal experiences to insight readers' brains to try to get to the bottom of the authors intend to convey.

Discourse analyst cannot fail but investigate those devices to evaluate their influence on readers in how much they retain and process information from what they read. It is interesting to mention that some authors are very successful in conveying emotions through the use of words which many cannot do. By deviating from norms, the use of those devices both linguistic and non linguistic the impact is significant as readers always point at some unforgettable authors because they feel they can identify themselves with a piece of writing.

2.3.2.2. Stylistic Function

Style is understood to be how ideas are expressed through words. Style is basically the matter of culture as each language organizes its thoughts according to a particular pattern. Kaplan identifies the Anglo-Saxon style, the Roman style, the Arabic style, and the Russian style. He claims that the Anglo-Saxon style is linear; the Arabic style is characterized by the parallel in discussing two topics at the same time; the Romance style is identified as *détour* based; the Russian style seems to zigzag from one topic to another, and the Chinese style is identified as indirect. The figure below illustrates Kaplan's writing styles.

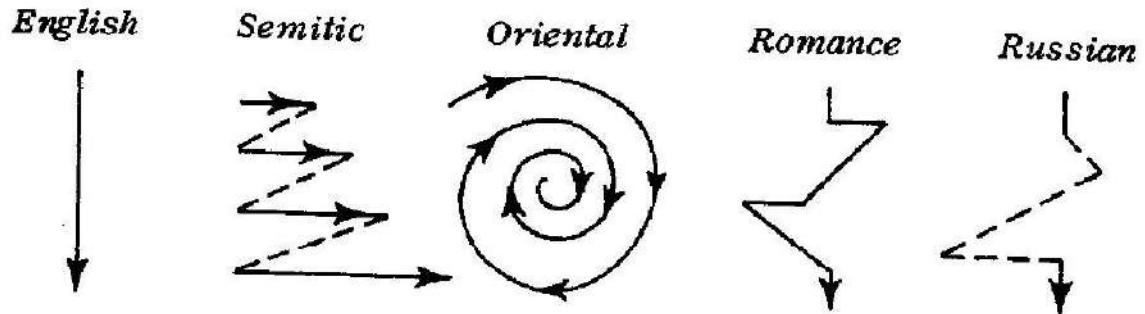


Figure.2.2.Kaplan's writing styles

Although deviation in literature is dictated by the nature and genre of a narrative, it is still influenced by the authors' personality and eventually by the cultural style to which the writer belongs. Discourse analysts are interested in knowing how deviation in style has any connection to the culture of the society or is it simply a stratagem used by the author to engage readers' minds .

2.3.2.3. Educational Function

Any piece of writing carries within it some kind of wisdom to be learned. All school text books contain parts and chapters of a well known writer classical and contemporary to educate young minds. Thanks to these authors under skilful craft, wisdom is taught explicitly and implicitly to school children. These authors are models to be followed in writing and thought because they are perceived to be as experienced and skilful in their art.

When the authors deviate from the norms, they do it to educate purposefully school children. They would like to express an idea or attract readers' attention through a different, divergent means so that it cannot be forgotten easily. A discourse analyst may be interested to investigate how educational is the written material by inquiring why language has been used in a different way that is not the usual one.

2.3.2.4. Social Function

Literature is not only meant to occupy minds at leisure; it is also meant to bring about social changes. Literature oftentimes discusses critically social problems and urges indirectly decision makers to act promptly to relief a social injustice. By way of example Upton Sinclair's book 'the Jungle' which treated theme of social injustice that befell on workers in a Chicago cannery which urged Franklin Delano Roosevelt (FDR) in 1933 try to issue laws to protect the rights of the workers when a fact finding committee reported a similar findings.

Deviation in literature may occasion the attention of the decision makers to act to bring about social changes that benefit the society at large. Discourse analysts may engage in inquiring about the reasons that led a particular author to adopt deviational devices to influence a social reaction in a certain direct. A deviational discourse may have the power to bring changes that politicians cannot do without such powerful tools.

2.4 Taxonomy of Deviation

Various violations are consciously and deliberately inserted in literary texts and everyday discourses to attain different objectives such as mature penmanship stylistic effectiveness, creative imagination and an emotional impact. These intentional and purposeful violations, aka deviation, are meant to convey specific messages to readers or consumers. Widdowson, 2013, p. 27 corroborates "deviation does not occur randomly in literary language but pattern in with other linguistic features, both regular and irregular, to form a whole". Hence, deviation coalesces with (error- free) patterns to produce a text fulfils the intentions of the discourse producers.

Leech (1969) outlines eight types of deviation that include: Lexical, grammatical, phonological, graphological, semantic, dialectical, deviation of register, and deviation of historical period. The following section will make it its point to examine the various facets

of deviation in literary discourse. It is worth of note to disclose that for the purpose of consistency and length, the eight types of deviation have been discussed succinctly unlike Leech's approach.

2.4.1 Phonological Deviation

Derived from the Ancient Greek for the study of *phōnē* (sound), phonology means the study of the sounds of a particular language. According to (Abdelgadir&Ramana, 2017, np.), phonology “studies the organized units of speech. It describes the sound system of particular language”. More specifically, phonology attempts to establish the mechanical and physical properties of the sounds of a particular language. Silverman, (2006, p. 3) points out that phonology explores speech physical aspects.

Phonological deviation refers to the breach in the phonological production or perception of system of a particular language. For instance, lispings- the replacement of the sound /s/ with /θ/ may be considered a phonological deviation unless it is produced deliberately to mock a lispings person. Instances of phonological deviation are sometimes reported in literature to convey a specific message such as register, regional dialect, or simply to introduce amusement.

Phonological deviation can be marked of by elision, which refers to the lack of initial or final sound in speech as the case of 'tis instead of *it is* and *it's* instead of *it is*. According to Leech (1969, cited in Budiharto, 2016, p. 715), elision manifests itself in different ways such as aphaesis, syncope and apocope as shown in figure 2.2.

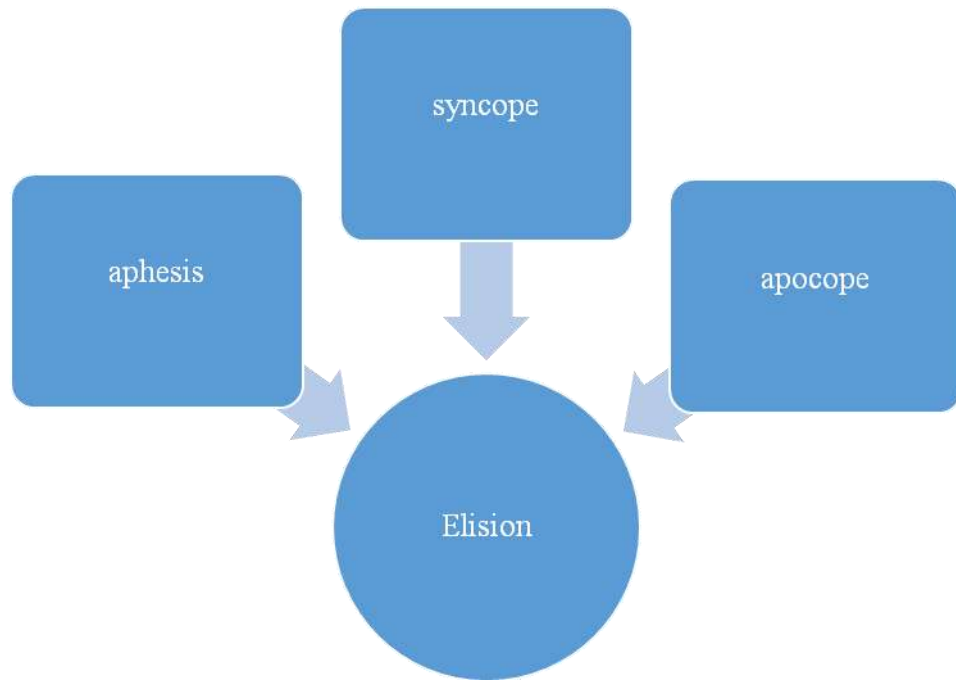


Figure.2. 3. Elision and its Ramifications

The fact of dropping sounds from a word all the more safe keeping meaning denotes the indulgence in one or more elision ramifications.

2.4.1.1. Aphesis

Etymologically speaking, aphasis is derived from Ancient Greek words *apo* from and *hienai* meaning let go, or send. According to Merriam- Webster Dictionary, aphasis consists of the loss of a short unaccented vowel as 'lone for alone. Down is a list of some well-known examples where aphasis is used without speakers paying attention to: sport (from disport), stain (from distain), mend (from amend), spy (from espy). The following excerpt is taken from Harry Potter and the Goblet of Fire)

'Fancy a flutter on the match, Anthony?' he said eagerly, jingling what seem to be a large matter of gold in the pocket of his yellow and black robes. 'I've already got Roddy Pontner betting me Bulgaria will score first- I offered nice odds, considering Irelands front three are the strongest I've seen in years'' and little Agatha Timms has put up half shares in her eel farm on a week- long match.

Chapter Two Deviation in Literary Discourse

‘Oh ...go on, then,’ said Mr. Weasley. ‘Let’s see ... a Galleon on Ireland to win. (p. 81)

Another example from the same book (p. 136) where informal speech is reported where reduced forms are produced.

‘what are you to up to?’ said Mrs. Weasley sharply eyes on the twins
‘Homework,’ said Fred vaguely.
‘Don’t be ridiculous, you still on holiday,” said Mrs. Weasley
‘Yeah, we’ve left it a bit late,’ said George
‘You’re not by any chance writing out a new order form, are you?’ said Mrs. Weasley shrewdly. ‘You wouldn’t be thinking of restarting Weasleys’ Wizard Wheezes, by any chance.

Table.2.2. Aphesis Examples from Harry Potter and the Goblet of Fire

Aphesis	unstressed vowel (left out)	Standard English
I’ve	<u>h</u> ave	I have
Let’s	<u>u</u> s	Let us
You’re	<u>a</u> re	You are

As a final analysis, colloquial English has the reputation of declining unstressed vowels to the extent of effacement. For a non- native or untrained ear, the reduced forms may be perceived as one word with the previous stressed word.

2.4.1.2. Syncope

Syncope, which is a term made of two Greek words *sun* and *kopē*. Literally, syncope means to slash together by dropping one or more sounds within a word such as fo’c’sle to refer to forecastle according to Merriam- Webster dictionary. Another interesting example is / nu: f ə n l ə n d/ for the Canadian province of Newfoundland. It is often found in

Chapter Two Deviation in Literary Discourse

informal texts such emails, texting, and notes words that are shortened to its basics. One such famous example is Because-'cuz, Shakespeare also used to indulge in the use of syncope in his plays and poems; one representative example is the following line

The road extended o'er the heath. The following excerpt is taken from Harry Potter and the Chamber of Secrets pp102-103)

The squat ghost of a girl had glided over. She had the glummiest face Harry had ever seen, half-hidden behind lank hair and thick, pearly spectacles.

'what?' she said sulkily.

'How are you, Myrtle?' said Hermione, in a falsely bright voice. 'it's nice to see you out of the toilet'

Myrtle sniffed.

'Miss Granger was just talking about you- how nice you look tonight,' said Hermione, glaring at Peeves.

Myrtle eyes Hermione suspiciously.

'You're making fun of me,' she said, silver tears welling rapidly in her eyes, see-through eyes.

*'No- honestly – **didn't** I just say how nice Myrtle's looking?' said Hermione, nudging Harry and Ron painfully in the ribs.*

*'Oh, **yeah**...'*

Table 2.3. Syncope examples from Harry Potter and the Chamber of Secrets

Syncope	Position	Standard English
didn't	Middle	Did not
Yeah	Middle	yes

Chapter Two Deviation in Literary Discourse

Syncope is mostly found in informal discourse as it defines the degree of familiarity between turn-takers.

2.4.1.3. Apocope

Apocope derives from Ancient Greek *a* for cut off and *koptein* strike with a weapon and therefore it means *to slash*. Phonologically speaking, apocope is the process of slashing the last sounds or letters of a given word. The following are representative examples Photo (photography) cinema (*cinematographe*) mag (from magazine), Zach (from Zachary). Here an example of apocope from *Harry Potter and the Chamber of Secrets page 110*

They went, as quickly as they could without actually running. When they were a floor up from lockhart's office, they turned into an empty classroom and close the door quietly behind them. Harry squinted at his friends' darkened faces.

'D'you think I should have told them about that voice I heard?'

'No,' said Ron, without hesitation. 'Hearing voices no one else can hear isn't a good sign, even in the wizarding world.'

Something in Ron's voice made Harry ask, 'you do believe me, don't you?'

*'Course I do,' said Ron quickly. 'But- you must admit **it's** weird...'*

This passage displays five examples of apocope as illustrated in the table below

Table.2.4. Samples of Apocope in Harry Potter and the Chamber of Secrets

Apocope	Position	Standard English
<i>D'</i>	final	do
<i>Course</i>	initial	of course
<i>it's</i>	initial	it is

It is interesting to mention that in everyday conversation, it is not uncommon to use

apocope as token of informality.

2.4.2. Grammar and Grammatical Deviation

Derived from Ancient Greek, *grammatikē* refers to the art of letters. Over the years, Grammar has come to mean the order and meaning of words in sentences. In other words, grammar is combination of syntax and semantics. Huddleston claims that the “term grammar is understood differently. The grammar of the language may be understood to be a full description of the form and the meaning of sentences” (1984, p.1). On the score of that, grammar can be defined “the description of all elements that make up a language and of all the rules for combining those elements” (Hussein Salim, 2008, p.13). Grammatical rules are set of laws that govern the way in which speakers properly use, i.e., speak or write, a language. It is worth to note to that these grammatical rules are unlike ethical codes in which users of the language need to adhere.

The concept of grammar has evolved over time. In post structural Linguistics, i.e., Bloomfeldian linguistics Grammar was divided into morphology and syntax as shown by the graph bellow.

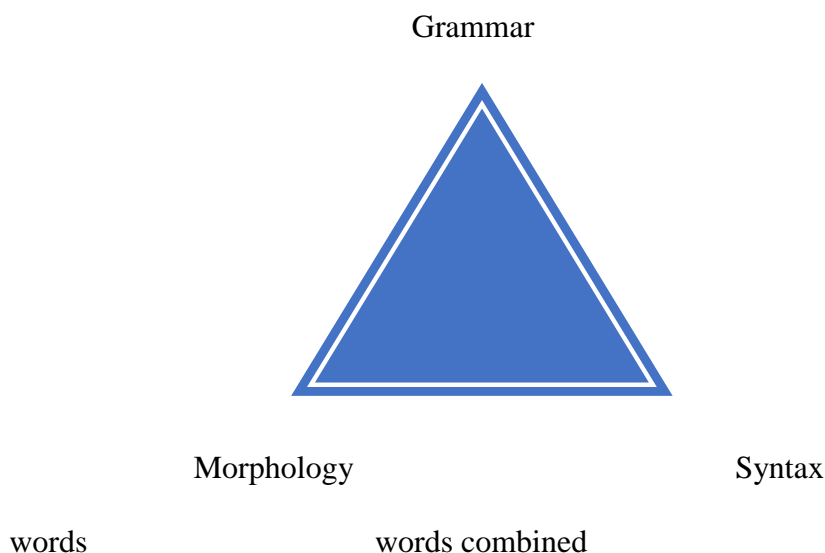


Figure. 2. 4.Categorization of Grammar

The triangle of grammar has its base morphology words, i.e., the internal structure of words) and, syntax (the order of words in a sentence regardless of meaning).

Modern Linguists perceive the concept of grammar to meaningful order of words and the set of rules that govern the way people construct strings of words. In Grammar combines three main elements which work in a harmony: syntax, morphology, and semantics.

2.4.2.1. Syntax

Syntax derives from Ancient Greek meaning, with order, orderly, and systematic (syn: with; tax: order). Syntax is mainly concerned with how the words the words are arranged in a string of words regardless of meaning. Matthews, 1982 p. 1) defines syntax in the following words:

The term syntax is derived from the Greek “*sýntaxis*”, a verbal noun which literally means ‘arrangement’. Traditionally, It refers to a branch of grammar dealing with the ways in which words, with or without appropriate inflections, are arranged to show connections of meanings within the sentence. (Cited in Valin 2001, p. 1).

Collins and Hollo (2016, p.10) corroborate “Syntax is usually concerned with “how words combine to form sentences”. Syntax refers, therefore, to the arrangement of words in order to form sentences; it is how the users of the language tend to arrange the various elements/ constituents of the sentence in a coherent way in order to produce a well- correct form of language.

English known to be an SVO language in that the subject heads the sentence followed by the verb and ending with an object. As long as the sentence respects their order, they are considered syntactical whether they are meaningful or not. The following table illustrates

Table.2.4. Syntactical Sentences

Subject+ Verb+ Object	Explanation
I killed a bird with a stone	the sentence is syntactical because it is in line with s+v+o rule
I killed the engine of my car	The second one is also syntactical despite it is in line with s+v+o rule. It is impossible to “kill” physically a mechanical engine. The killing here is only used metaphorically.

As a final note, syntax does not bother to accept illogical or irrational statements or sentences as long as they respect the arrangement of the subject verb object.

2.4.2.2. Morphology and Morphological Deviation

Morphology is a branch of linguistics whose main concern is to study with how words of the language are made up .i.e., the internal structure of words. According to Aronof and Fudman, (2011)

The term morphology is generally attributed by the German poet, novelist, playwright, and philosopher JohaanWalfgang Von Goethe (1749- 1832), who coined it early in the nineteenth century in biological context. Its etymology in Greek: morph means “shape”, “form” and morphology is the study of form or forms. Morphology is used in different context to denote different concepts. In biology, morphology refers to the study of the form and the structure of organisms, and in Geology, it refers to the study of configuration and evolution of land forms. In linguistics, Morphology refers to the mental system involved in a “word” formation or to the branch of linguistics that deals with words, their internal structures and how they are

Chapter Two Deviation in Literary Discourse

formed. (p. 1).

(Booji, 2012, p. 4) confirms that morphology of words attempts to study the internal constituent structure of words by outlining the stem and the surrounding affixation. This definition focuses on the idea that morphological studies and investigations tend to focus on the identification of how the words of the language are formed. i.e., how the various parts of the words (morphemes) are combined. For more clarification about how words are combined, the following excerpt is taken from Harry Potter and the Goblet of Fire (p.83).

A wizard has just apparated at their fireside, and he could not have made more of a constant with Ludo Bagman, sprawled on the grass in his old Wasp robes. Barty Crouch was a stiff, upright, elderly man, dressed in an impeccably crisp suit and tie. The parting in his short grey hair was almost unnaturally straight and his narrow toothbrush moustache looked as though he trimmed it using a slide-rule. His shoes very highly polished. Percy was a great believer in rigidly following rules, and Mr Crouch had complied with the rule about Muggle dressing so thoroughly that he could have passed as a bank manager; Harry doubted even uncle Veron would have spotted him for what he really was.

Table.2.5. Lexical Affixation

	Free morphemes		Boundmorphemes	
	lexical morpheme	Functional morpheme	Derivational morpheme	inflectional morpheme
impeccably	pecc		im+able+ ly	
unnaturally	nature	x	un+ al+ ly	
believer	believe		er	
rigidly	rigid		ly	

Chapter Two Deviation in Literary Discourse

Harry	Harry			
doubted	doubt			ed

“Morphology can be defined as the study of the systematic co-variation in the form and meaning of words” (p.2). Here, it is interestingly to note that by co-variation, it means the systematic effects that occur between the form of words and their meanings.

Creativity is a crucial property in literary language. Writers produce sentences that were not written or spoken before. To put it differently, writers violate from phonological, morphological, grammatical, etc rules to create an artistic beauty to their languages.

Grammatical deviation refers to the process where the writer converts a word from one grammatical class to another. This process is also known as functional conversation in English. It is commonly used in English (Bhatnagar, 2016, p.28). Grammatical deviation is a violation of the rules of grammar of the language. Budiharto notes that when a sentence is ungrammatical or breaking the rules of grammar the sentence is deviated (2018, p. 26). In other words, it is a sort of deviation in which the author violates the rules of the sentence. Example from Harry Potter and the goblet of fire

‘Dobby whispered, ‘he said: we is free to call him a-a barmy old cadger if we likes, sir!’ (p.332).

Harry seized Dobby by the back of his tight and pulled him away from the table.

‘Thank you, Harry Potter, thank you’ said Dobby breathlessly rubbing his head.

‘You just need a bit of patience,’ Harry said.

‘Practice?’ squealed Winky furiously. ‘**You is** ought to be ashamed of yourself, Dobby, talking that way about your masters!’

‘They isn’t my masters anymore, Winky!’ said doobby defiantly. Dobby does not care what they think anymore!’

‘Oh you is a bad elf, Dobby!’ moaned Winky, tears leaking down her face once more’ (p. 332)

2.4.2.3. Semantics and Semantic Deviation

Semantics refers to the investigation of meanings of words and phrases in sentences. Marriam Webster Dictionary.com defines semantics the study of meanings. Griffiths (2006) points out that Semantic is “the study of the ‘toolkit’ for meaning: knowledge encoded in the vocabulary of the language and in its patterns for building more elaborate meanings, up to the level of the sentence meaning” (p. 1). Semantic deviation is a technique used by authors to break from conventional linguistic boundaries. For Short, “semantic deviation is defined as a meaning relations which are logically inconsistent or paradoxical in some way” (1996 p.43).

It is worth to note that J. K. Rowling employed Semantic deviation as a literary technique in order to create deliberate variations or deviations from the conventional or expected meanings of words or phrases. For the sake of achieving this, Rowling used language in a way that defies the usual associations and interpretations of words, thereby generating new and unexpected meanings. Rowling opted for semantic deviation to realize a variety of effects in her Harry Potter series. So, Rowling uses semantic Deviation in order to evoke emotion via creating new words that carry out a different content meaning such as surprising, shocking, or even in some cases a kind of confusion. She also uses semantic deviation as a technique to improve/ or create an aesthetic appeal. In other words, semantic deviation is used specifically and purposefully to create aesthetic value, adding depth, ambiguity, complexity and beauty to the language. Moreover, Rowling opted for semantic deviation or violation in order to create metaphorical connections. By metaphorical connections, Rowling have drawn unconventional or unordinary way of connecting or linking unrelated concepts, and ideas in order to achieve a vivid and imaginative metaphor.

2.4.3. Lexical Deviation

Lexical deviation refers to the special use of lexical items, i.e., words, in a particular way so that its original meaning give way to a new meaning that requires from readers to use their intellect to grasp the new use. Oftentimes, this unusual manner of attributing new meaning to old words leads to misunderstanding and sometimes indignation from readers as newly and freshly used words may pose difficulties or challenges to grasp fully the width and breadth of this new usage. Authors, on the other hand, resort to lexical deviation to create new meanings that fit a particular situation that only by breaking conventions that meaning make a sense.

Lexical deviation could be achieved and identified through *four processes*: Neologism, functional conversion, affixation and compounding. By neologism, it is meant that new meanings are created of existing and sometimes new words altogether are created. Functional is generally understood to mean the transferability of a grammatical class into another. Affixation is literally the addition of prefixes, infixes, and suffixes to existing words to create new meanings. Finally, compounding is the process of blending two or more words to create new ones with new shades of meaning. The table below illustrates the four processes.

Table.2.6. Types of Lexical Deviation

Type	Example	Explanation
Neologism	Hedwig	In Harry Potter series, J.K. Rowling created many a new word particularly names of wizards and witches. One such example

Chapter Two Deviation in Literary Discourse

		is <i>Hedwig</i> : Hed (head) and wig (false hair).
Functional Conversion	Don't <i>sir</i> me	In this example, the speaker refuses categorically to be called <i>sir</i> . The common noun <i>sir</i> is used as a verb. This is a manifest evidence of functional conversion
Affixation	Voldemort <i>unfathered</i> and <i>unmothered</i> Harry Potter	in this example, it could be understood that Voldemort, the flying death, has deprived Harry Potter of his father and mother. The use of the prefix <i>un-</i> may accentuate the fact of killing someone.
Compounding	Voldemort	This character name in Harry Potter series is made up of three French words: <i>Vol</i> (Flying), <i>de</i> (of), and <i>mort</i> (death). The name, therefore, literally refers to the flying death which killed

		Harry Potter's parents.
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Lexical deviation adds new words and extra meaning to language and culture. At times this deviation catches up and becomes a buzzword; at other times, it frustrates the comprehension of the literary texts. Overall, lexical deviation denotes authors' innovativeness.

2.4.4. Deviation of Register

Register indicates the words and expression that characterize a particular field or a topic. According to Collins Dictionary. com (COD), this concept is couched as follows: "in linguistics, the **register** of a piece of speech or writing is its level and style of language, which is usually appropriate to the situation or circumstances in which it is used". Differently stated, register targets the appropriateness of lexical items that are relevant to particular sociolinguistics situations. It is common to hear religious register, football register, legal register, literary register, and so on.

In Harry Potter series, J.K. Rowling has created a whole world of wizardry, magic, and witchcraft. Hence, the aforementioned author resorts to a register that denotes all those expressions, materials that are particular to the field in question. This imaginative use of terminology particular and relevant to wizardry and witchcraft seems to add credibility and faithfulness to the narrative proposed by the author, which may account for the success of the series.

2.4.5. Deviation of Historical Period

Time warp seems to characterise fictional narrative that deals chiefly with mythology where different historical periods interwoven to make in the end only one. The passage from the one to the other becomes so logical that the passage from one period to the other is smooth and tolerated. J.K. Rowling through her Harry Potter series created a fictional world where magic and magical tricks are the essence of the narrative. Hence, the present

and the past, the realistic world or time leaves way to historical and supernatural world. Both the real present and the historical past become one.

In *Harry Potter and the Goblet of Fire*, J.K. Rowling mixes both the real and the magic, the present and the past to create the fictional world in which Harry Potter lives. On page 23, it reads

And yet it was because of Voldemort that Harry came to live with the Dersly's in the first place. If it hadn't been for Voldemort, Harry would not have had the lightening scar on forehead. If it had not been for Voldemort, Harry would still have had parents

Harry had been a year old the night that voldemort- the most powerful dark wizard for a century, a wizard who had been gaining power steadily for eleven years- arrived at his house and kill his father and mother. Voldemort had than turned his wand harry; he had performed the curse that had disposed of many full-grown witches and wizards in his steady rise to power- and, incredibly, it had not worked. Instead of killing the small boy, a curse had rebounded upon Voldomort. Harry had survived with nothing but lightening-shaped, caught on his forehead, and Voldemort had been reduced to something barely alive. His powers gone, his life almost extinguished. Voldemort had fled, the terror in which the secret community of witches and wizards had lived for so long had lifted. Voldemort followers disbanded, and Harry Potter had become famous.

In this passage, Harry Potter a young man in the 21st century has undergone hardships in early life his life when a wizard from a past mythical world killed his parents and cursed him. Nonetheless, Harry Potter survives the ordeal. And because of this tragic event he has to live with despicable cousins in an English town. The two periods (19th and 21st century) are interwoven in a such way as they become one.

2.4.6 Pragmatic Deviation

By definition, pragmatics refers to the actual deed regardless of how it comes to be

Chapter Two Deviation in Literary Discourse

conveyed. Differently stated, the literal wording does not faithfully refer to the real or true meaning of the sender or the writer of message although the latter expects the hearer to decode the true meaning despite the fact that the deliberate coating the intended meaning in different and often misleading wording. Yule (1996, p. 3) corroborates “pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by listener (or reader). It has, consequently more with the analysis of what people mean with their utterances than what the words or phrases in those utterances might mean by themselves. Pragmatics is the study of speaker meaning.

Pragmatics is therefore concerned with the intended meaning rather than the uttered words. The literal wording, which does not faithfully capture the intended meaning, is the springboard to the true intentions of the speaker or the writer despite the marked deviation that characterizes the literal wording which the speaker or the writer has used to conceal the true and the real message that he/ she wishes the hearer to grasp properly what is supposed for them to grasp.

Instances of pragmatic deviation may range from mockery, conspiratory message, to encouragement, unwanted invitation, to hatred, and so on. The following table illustrated instances of pragmatic deviation.

Table.2.7. Instances of Pragmatic Deviation

Instance	Type	Meaning
Girl: we should eat worms to grow wings to fly. Teacher: that’s my girl such bright idea!	Mockery/ Sarcasm	The teacher is not happy with the girl’s answer and he is blaming her stupidity

Chapter Two Deviation in Literary Discourse

		rather than her intelligence.
Do you fancy <i>any</i> tea?	unwanted invitation	The guest does not want to offer tea. If the guest used some instead of any, it would be interpreted his/ her willingness to offer tea.
<p>A: I have not seen you for ages. Where have you been?</p> <p>B: I was in the h...</p> <p>C pokes B and says "B was travelling abroad."</p>	Conspiratory message	C wanted to conceal is that B was in the jail and does not want A to know that.
<i>Love</i> your enemy	Hatred	This pragmatic statement is actually saying is the opposite what is expressed

In Harry Potter and the Chamber of Secrets, the author J.K. Rowling uses what might be

called a pragmatic deviation: not for the first time, an argument had broken out over breakfast at number four, privet drive. Mr. Vernon Dursley had been walking in the early hours of the morning by a loud, hooting noise from his nephew Harri's room.

‘Third time this week!’ he roared across the table. ‘If you cannot control their owl, it will have to go!’

Harry tried, yet again, to explain.

‘She’s *bored*,’ he said. ‘She’s used to fly around outside. If I could just let her out at night...’

‘**Do I look stupid?**’ snarled uncle Vernon, a bit of fried egg dangling from his bushy moustache. ‘ I know what happen if that owl’s let out.’ (1999, p. 7).

In Mr. Vernon's statement ‘Do I look stupid?’, he is actually reminding Harry Potter to be polite and not forget that his uncle is a grown up and wise enough to know what would happen if Harry's owl is let out. This pragmatic deviation instead of a direct statement adds a touch of creativity and aestheticism to the text.

2.4.4 Discourse Deviation

The process whereby two or more participants and/ or interlocutors come together via a piece of writing in order to create a discourse and then establish a communication has been the interest of many scholars. Cook (1990) introduces the term “*discourse deviation*”. Short (1996, pp. 37-43). has identified the concept of discourse as “a large units of the language, units larger than sentence. Connecting various sentences together for the sake of building up higher organizational units of language”. At the level of the discourse, sentences should be gathered together in order to produces larger units which are known as paragraphs. It is worth of note to mention that the opening statement is considered a discourse; it needs to start with capital letter and ends with full stop; it may be indented particularly if it starts a new paragraph.

2.5. Deviation and foregrounding

In fact, foregrounding concept is introduced as one of the most fundamental concepts in stylistic studies and analysis. It is a linguistic strategy used by writers/ novelist in order to shift the readers(s attention from what is said into how it is said. Foregrounding is, thus, a concept that is linked to style in which novelists and writers tend to deviate at any level of the language in order to achieve an artistic touch. Thereupon, Foregrounding is a departure of either a linguistic or a social norm. In other words, “foregrounding is the psychological effectson readers” (Short, 1996, p. 11). It was introduced by P.L. Garvin (1964) to translate the Prague school term of the 1930s, *aktualisace*, literally actualization (Wales, 2011, p. 166). It was stem in the works of the Prague school of structuralism in which it had a blunt relation with the Russian formalism (Sotirova, 2016, p. 8). It is worth of noting that the concept of forgeounding is a mere translation of the *Czech aktualisace*. In which it was defined Jan Mukařovský as ‘the opposite of automatization’

Foregrounding is the opposite of automatization, that is the deautomatisation of an act; the more an act is automatized, the less it is consciously executed; the more it is foregrounded, the more completely conscious does it become. Objectively speaking: automatization schematizes an event; foregrounding means the violation of the scheme. (Mukařovský 2001[1932]: 226). (cited in Soritrova, 2016, p. 8)

Foregrounding is a technique that is used intentionally by the novelists/ authors in order to esrtranage or defamiliarize the readers ‘attention, i.e., to influence their understanding and interpretation. It is a worth to note that in any literary work nothing is insignificant. It is often claimed that in any piece of literary work any change or a break of a linguistic rule has an intended effect on the psychology of the readers. It is often cited that “foregrounding

refers to a form of textual patterning which is motivated specifically for literary aesthetic purposes” (Simpon, 2004, p.50). By textual patterning, it is meant the use of some elements in the text such as repeating some linguistics structures more than we would expect as a way of attracting and controlling the readers’ attention. In this way, foregrounding refers to the ways in which certain aspects of a text can be made to stand out or appear prominent through forms of textual patterning” (Gibbons&Whiteley, 2018 p.16).

2.4. Norm and Deviation

Deviation in everyday speech occurs although very few speakers pay attention to and in most cases takes it for granted. Instances of oxymorons, idiomatic expression, jargon, hesitations, spoonerism, grammatical inconstancies, dialectical expressions, phonological mispronunciations are all kinds of deviation. Because of the sociolinguistic context and the relationship between the speaker and the hearer, all these instances of deviations seem to be tolerated and very rarely mocked at.

It is often a matter of value judgement and historical ‘accidents’ that one form of language becomes the norm and another one a deviation from the norm. An expression such as you ‘ain’t seen nothing yet’ or ‘you’re gonna get what you deserve’ or even ‘my foot is killing me’ are either tolerated as a common speech or frowned upon for reasons that go beyond logic. It is interesting to wonder why this is occasioned in daily, common spoken or written speech. One thing is certain, however, these deviations, whether deliberate or unintentional, must have a pragmatic function.

2.7. Deviation in literature

Novelists have the reputation to have their way in expressing their ideas. The stylistic approach in writing and which reflects and differs from common speech is usually understood to be their creativity and contribution to language and culture. The more creative is the author the more authoritative she/ he turn out to be. By way of an

illustration, the great playwright and poet William Shakespeare who epitomizes English. Oftentimes, English is termed Shakespeare's language.

Shakespeare introduced thousands of words and expressions to English and they still survive in modern English. It is claimed that Shakespeare alone has added 1,700 words and coined eternal expressions such as 'to be or not to be that is the question' and cold-blooded'. Another great contributor to English was the British PM Winston Churchill whose finest hour is still used in English. It is sufficient to quote John. F. Kennedy the American president in his elogy of Winston Churchill 'In the dark days and darker nights when England stood alone — and most men save Englishmen despaired of England's life — he mobilized the English language and sent it into battle'

Thanks to literature, language and culture developed. All great languages dead and alive have had a large heritage in fiction, poetry and drama. Ancient Greek, Latin, Arabic, Aramaic, Italian, French and English are famous for literary production whose distinctive innovations in different genres elevated them to 'lingua francas'. The development of language and culture is symbiotic with literature and the three of them cannot be dissociated.

2.7.1. Types of deviation

Short (1996:59) believes that all the above mentioned types of deviation belong to the spheres of external deviations- deviations from some norm which is external to the text. However, it is possible to consider other types of deviations from the norm. In other words, when a poet sets a particular type of norm in his/her writing, and then after some time violates the rule that he himself has set and formulates what is known as internal deviation, i.e. deviation against a norm set up by the text itself.

2.7.1.1. External Deviation

The outer breach of the linguistic or stylistic norms is by definition the external deviation. It is not uncommon to find external deviation in literary text particularly those which belong to fiction on the account of the imaginary feature of the work. External deviation characterises mythical, science fiction, and fable pieces of literature as authors often create worlds that are different or partly similar to the real one. Leech (1969) expounds that external deviation is a normal feature of literary work. Leech further explains "a linguistic deviation is a disruption of the normal process of communication; it leaves a gap, as it were, in one's comprehension of the text"(p. 61). Differently stated, external deviation begets bewilderment, a gap in understanding, wonderment and surprise because the reader seems to think that there is something missing in the text that he/ she cannot grasp.

In *Harry Potter and the chamber of Secrets*, J.K. Rowling appears to have indulged in external deviation owing to the nature of the narrative. Here are some examples:

1- The names of the characters: Dumbledore, Voldemort, Weasley, Quidditch, Hogwarts, and Hedwig

2- The following list of the reading materials for second year students:

- The standard book of spells, Grade 2 by Miranda Goshawk
- Brake with Banshee by Gilroy Lockhart
- Gadding with Ghouls by Gilroy Lockhart
- Holidays with Hags by Gilroy Lockhart
- Travels with trolls by Gilroy Lockhart
- Voyages with Vampires by Gilroy Lockhart
- Wanderings with werewolves by Gilroy Lockhart
- Year with a Yeti by Gilroy Lockhart (p.38).

J.K. Rowling is outlining magical books that make a part of the syllables of sophomore students. Simply by reading the titles, readers may start laughing at the oxymorons that the author has created. By way of illustration, *Holidays with Hags* proves to be an entertaining combination of worlds, for hags are defined as old mean women. It may appear illogical to spend one's vacation with mean old ladies who would make life unbearable.

2.7.1.2. Internal Deviation

The inner textual deviation concerns typographical, grammatical, phonological, morphological, syntactical, semantic and pragmatic deviation from the convention. Short (1996) uses the term internal deviation to refer to departure from patterns established in the text itself." In other words, if the actual text departs from the conventional, excepted variety of everyday English may be considered an internal deviation which may be deliberate, i.e., meant for an aesthetic approach, or accidental (namely spoonerism).

Harry watched, amazed, as a portly ghost approached the table, crouched low and walked through it, his mouth held wild so that it passed through one of the stinking salmon.

'Can you taste it if you walk through it?' Harry asked him

'Almost,' said the ghost sadly, and he drifted away.

'I expect they've let it rot to give it a strong flavor,' said Hermione knowledgeably, pinching her nose and leaning closer to look at the putrid haggis.

'Can we move? I feel sick,' said Ron.

They had barely turned around, however, when a little man swooped suddenly from under the table and came to the halt in mid-air before them.

'Hello Peeves,' said Harry cautiously.

Unlike the ghosts around them, Peeves the poltergeist was the very reverse of the pale and transparent. He was wearing a bright orange party hat, a revolving bow-tie and broad grin on his wide, wicked face.

Chapter Two Deviation in Literary Discourse

‘Nibbles?’ he said sweetly, offering them a bowl of peanuts con-versed in fungus.

‘No thanks,’ said Hermione.

‘Heard you talking about poor Myrtle,’ said Peeves, his eyes dancing. ‘*Rude* you was about poor Myrtle.’ He took a deep breath and bellowed, ‘OY! MYRTLE!’

‘Oh no, Peeves, don’t tell her what I said, she’ll be really upset,’ Hermione whispered frantically. ‘I didn’t mean it, I don’t mind her - er, hello, Myrtle’

The squat ghost of a girl had glided over. She had the glummiest face Harry had ever seen, half- hidden behind lank hair and thick pearly spectacles.

‘What?’ she said sulkily.

‘How are you, Myrtle?’ said Hermione, in a falsely bright voice. ‘It’s nice to see you out of the toilet.’

Table.2.8. Internal deviation from *Harry Potter and the Chamber of Secrets* (p. 102)

Internal Deviation	Type	Explanation
<i>Rude</i>	typographical (italics)	To stress the rudeness and impoliteness.
OH MYRTLE	typographical (capitalization)	Vocative use of the name to denote shock
a falsely bright voice	Stylistic (oxymoron)	To denote the contradiction
you was about poor Myrtle	Grammatical	To illustrate the ghost’s poor grammar mastery.
they’ve	Morphological	To show the informality thanks to the reduction of unstressed syllable.

The internal deviation is deliberately utilized to decipher properly the message that the author intends to convey above the level of the sentence helping, thus, readers to capture the full meaning of the text.

2.8. Deviation and Non- Native Learners

It is notable that untrained readers fail to fully understand a piece of literary work on account of their unskilled approach to decipher what goes beyond the level of the sentence, i.e., discourse. A good number of readers miss the point due to their overlooking of details in the change of tone, grammar, morphology, typography. They consider the text as 'dead' and all those deviations from the norms as if they have no functional properties and therefore, they do not contribute to additional meaning.

Non- native learners of English oftentimes lack the skill of reading beyond the level of the sentence. It seems that their main concern is at the level of lexis. They struggle to come to grips with the new words by checking the first entry of their dictionaries. This misuse of dictionaries leads to confusion and lack of comprehension. In the final analysis, EFL learners end up frustrated because they understand very little and become more confused as they cannot manage deviation from the norms.

Conclusions

The foregoing chapter attempted to investigate deviation in literature from a discursal perspective. Workable definitions and illustrations from the corpus under investigation and amply provided to help potential readers to come to grips with the intricate nature of the concepts. It is assumed that authors in their creative productions resort to different types of deviations to add further meaning beyond the level of the sentence leading thus readers to accurately imagine the situations described in the sequences more accurately and in the long run understand the final points. Deviations in literary texts are purposeful, functional

Chapter Two Deviation in Literary Discourse

and aesthetic, which adds to the creativity of the author and the power to imagine from the readers' part.

Research design is the graceful dance between curiosity and methodology, choreographed to unravel the mysteries of the universe.

Chapter Three Research Methodology and Design

3.1. Introduction

3.2. Research Design

3.1.1. Descriptive

3.1.2. Interpretive

3.3. Corpus Linguistics

3.3.1. Definition of Corpus Linguistics

3.3.2. AntConc Software

3.3.2.1. A Description of the Researchers use of AntConc Software

3.3.2. J.K. Rowling Harry Potter Series

3.3.3. Discourse Analysis

3.3.4. Discoursal Definition

3.3.4.1. Linguistic deviation

3.3.4.2. Pragmatic Deviation

3.4. Data Collection Methods

3.5. Data Collection Analysis

3.6. Data collection Interpretation

Conclusion

Chapter Three: Research Methodology and Design

3.1. Introduction

Every research project is predicated on some philosophical presumptions about what constitutes "legitimate" research and which research methodology (ies) is (are) best for the advancement of knowledge in a particular field. It is crucial to understand these assumptions in order to undertake and assess any research. The philosophical presumptions and design principles that drive this research project are discussed in this chapter. The review and presentation of common philosophical presuppositions led to the identification of the interpretive paradigm as the study's conceptual framework. Along with outlining the phases and procedures involved in the study, the chapter also addresses the research methodologies and design employed in the investigation, including strategies, tools, and data gathering and analysis techniques.

3.2. Research Design

Research design is the conceptual framework within which research is conducted, and a research is considered valid when a result is accurate or truthful. A researcher will create an action plan for his/ her study, which will include details on data collecting, measurement, and analysis. Research design is not linked to a certain method of data collecting or a specific kind of data. Recognizing the kind of evidence needed to logically respond to the research question is essential while designing research.

Chapter Three Research Methodology and Design

Study design is a blueprint for the proposed research effort and may be thought of as the framework for research. It is the "Glue" that holds all of the components of a research project together. Different social scientists describe research design differently. Mishra and Alok (2017) identify research design as follows:

[Research design] refers as general procedure that you choose to combine the various components of the study in a consistent and logical way. It comprises the outline for the collection, measurement, and analysis of data. A flexible research design which offers the opportunity for allowing the different aspects of a problem is considered suitable if the purpose of the research study is to be clear. (pp. 7-8).

A research design outlines the tasks necessary to finish the project; however the work plan will naturally result from the research design of the project. A study design's purpose is to make sure that the data collected allows us to provide a clear response to the original inquiry. Specifying the sort of evidence required to address the research question, test a theory, assess a program, or adequately characterise a phenomenon is a necessary step in gathering relevant evidence. To put it another way, we must consider what kind of evidence is required to answer the research question (or test the hypothesis) in a convincing manner given the research question (or theory) at hand.

Plans and procedures for conducting research are known as research designs, and they cover everything from general hypotheses to specific techniques for gathering and analysing data. There are a number of choices in this approach, and they do not all have to be made in the sequence that they are thought that they make sense and in which they are presented here. Which design to use to research a subject is the main choice? This choice should be based on the researcher's presuppositions about the world, their techniques of

Chapter Three Research Methodology and Design

inquiry, and their chosen strategies for gathering, analysing, and interpreting evidence. The kind of research topic or issue being addressed, this researchers' own experiences, and the study's target audiences are all taken into consideration when choosing a research design.

Research designs are plans and the procedures for research that span the decisions from broad assumptions to detailed methods of data collection and analysis. This plan involves several decisions, and they need not be taken in the order in which they make sense to me and the order of their presentation here. The overall decision involves which design should be used to study a topic. Informing this decision should be the worldview assumptions the researcher brings to the study; procedures of inquiry (called strategies); and specific methods of data collection, analysis, and interpretation. The selection of a research design is also based on the nature of the research problem or issue being addressed, the researchers' personal experiences, and the audiences for the study. (Creswell, 2014, p. 3).

The numerous research techniques can run smoothly with the help of research design, which makes research as professional as possible and yields the most information with the least amount of work, time, and money spent. A research design, or a plan, is required before data collection and analysis for four research projects in order to build a house more effectively, economically, and aesthetically. This is referred to as the "map of the house" in some communities.

Compared to experimental logic, a research design starts from a slightly different place. It emphasises a research commitment to understand the natural social contexts in which individuals interact, rather than a model of society in terms of causative variables. Its emphasis is on the social construction of reality and the ways in which social interaction

reflects actors' developing definitions of their situation in order to make those worlds understandable from the perspective of a theory anchored in the attitudes and behaviours of those investigated.

A research design proceeds from a somewhat different starting-point to that of experimental logic. It emphasises not so much a model of society in terms of causal variables, as a research commitment to come to grips with the natural social worlds in which people interact. To render those worlds intelligible from the point of view of a theory grounded in the attitudes and behaviours of those studied, its focus is upon the social construction of reality and the ways in which social interaction reflects actors' unfolding definitions of their situation. (Bulmer, 1984, p.12)

The current inquiry has undertaken to investigate discourse deviation in *Harry Potter and the Goblet of Fire* and *Harry Potter and the Chamber of secrets* from a quantitative and qualitative design. The choice is dictated by the nature of the research, which is an endeavour to account for the frequency and rank of discourse deviation in the aforementioned corpora.

3.3. Descriptive

Understanding the nature of the issue and identifying the numerous causes of events are two of the fundamental purposes of research. In the field of social sciences, descriptive research strategies are frequently used for exploratory research. Also, you will find a substantial majority of descriptive studies and surveys undertaken globally in the topic of education. This course will focus on descriptive surveys' conceptual clarity and the specifics of how to perform them, including census surveys, sample surveys, cross-section

Chapter Three Research Methodology and Design

surveys, longitudinal surveys, comparative surveys, evaluation studies, and document analyses.

Even though some people dismiss descriptive research as "simple description," it is essential to the research process and has greatly advanced our understanding of the structure and makeup of society. Many government-sponsored studies fall under the category of descriptive research, which also includes the population census, the gathering of a wide range of social indicators, and the analysis of economic data like household spending patterns, time use studies, employment, and crime statistics, among others.

The research objectives, research methodology, and data analysis that would be done on that issue are all referred to as descriptive research. Because none of the factors that make up the research study are in any way changed, it is known as an observational research method. There are many applications and purposes for descriptive research. But before starting any form of survey, it's crucial to consider its objectives and design. Despite taking these actions, it is impossible to predict if the research goal will be achieved. (Manjunatha 863 864)

It is common practice in the behavioural sciences, epidemiology, education, and nutrition to do descriptive research, which is a study of status. Its worth is based on the idea that by observation, analysis, and description, issues can be resolved and practices may be made better. The survey, which comprises questionnaires, in-person interviews, phone surveys, and normative surveys, is the most popular descriptive research methodology. Research on development is also descriptive. Other types of descriptive research include observational studies and correlational analyses.

Chapter Three Research Methodology and Design

Surveys that are descriptive look into phenomena in their natural environment. They have both short-term and long-term goals. They are of a primitive nature and do not aim to create a set of ordered scientific laws. Nonetheless, these surveys offer data that can be used to solve issues and, occasionally, serve as the foundation for more fundamental study.

At the descriptive level, this inquiry attempts account for the ontological aspects of discourse deviation in *Harry Potter and the Goblet of Fire* and *Harry Potter and the Chamber of Secrets*. By providing a description of the actual existence of noticeable instances of discourse deviation, this will give rise to the categorisation of the types of deviation and their frequency.

3.4. Interpretive

Interpretive researchers may adopt an inter-subjective epistemology and the ontological view that reality is socially created because they think that reality is made up of people's subjective views of the outside world. Interpretive approaches involve social theories and perspectives that accept reality as socially produced or made meaningful by actors' interpretation of occurrences. Scholars in corporate communication concentrate on the complexity of meaning as they manifest themselves in symbols, language, and social interactions. This entry describes the distinguishing characteristics of interpretive approaches, the history of their development in the field, their role in organizational studies paradigms, genres of interpretive approaches, links to naturalistic research, guidelines for interpretivists, and potential areas for study. In studies of organizational culture, identity management, organizational discourse, accounts in organizational transformation, and social construction of technology, organizational communication academics have embraced interpretive methodologies. (Putnam and Banghart, 2017).

At the interpretive level, the researcher aspires to adopt a postpositivist stance to account for the frequency of discourse deviation, which the numerical analysis fails to explain. The subjective involvement of the researchers as a 'second author' helps to widen the scope of understanding the functional use of deviation in *Harry Potter and the Goblet of Fire* and *Harry Potter and the Chamber of Secrets*.

3.5. Corpus Linguistics

Generally speaking, corpus Linguistics is a subfield of linguistics that concerns the study of language as it is used in large bodies of text. It is concerned with analyzing and describing the patterns and structures of natural language, using computer-based methods

Chapter Three Research Methodology and Design

to process and analyze language data. The goal of Corpus Linguistics is to gain insight into the nature of language, how it is used, and how it varies across different contexts and domains. And

Owing to corpus linguistics, not only are analysts now able to explore, with relative ease, texts running into millions of words, they have also become aware of the fascinating insights that can be derived from the application of corpus methods to textual analyses: insights which were missed in a human-only analysis. (Ngula, 2018, p. 205)

One of the main advantages of Corpus Linguistics is that it provides a method for collecting and analysing large amounts of language data. By using computer software to search and analyse texts, researchers can quickly and efficiently identify patterns and trends in language use (Vaughan & O'Keeffe, 2015, p.3). This allows for the development of robust linguistic models that can be applied to a wide range of domains, from language teaching and learning to computational linguistics and natural language processing.

Another key advantage of Corpus Linguistics is that it allows researchers to study language use in context. Rather than analyzing isolated sentences or phrases, corpus linguists are able to study language use in real-world situations, such as conversations, news articles, or social media. It provides a more accurate and nuanced view of how language works, and allows for the development of theories and models that are more grounded in actual language use. One of the main areas of research in Corpus Linguistics is the study of language variation. By analysing language use across different registers, dialects, and social groups, researchers are able to gain insight into the social and cultural meanings that are encoded within language. This can also help language learners to understand the context of the language they are studying, and to develop more accurate and nuanced models of language use. The importance of corpus linguistics

lies in its way of using modern computer technology in collection of language data, methods used in processing language databases, techniques used in language data and information retrieval, and strategies used in application of these in all kinds language-related research and development activities. (Dash, 2005, p. 1)

Overall, Corpus Linguistics is a highly interdisciplinary field that draws from linguistics, computer science, statistics, and other disciplines in order to gain insight into the complex and multifaceted nature of language use. By providing a way to study large bodies of text in context, Corpus Linguistics offers a rich and nuanced view of language that can be applied to a wide range of domains and applications. As such, it is a vital tool for understanding and improving the use of language in a variety of contexts, from education and communication to technology and business.

The present research can be said *a priori* that it adhere to corpus linguistics as it analyses and evaluates discourse deviation in *Harry Potter and the Goblet of Fire* as well as in *Harry Potter and the Chamber of Secrets*. The choice of the corpora is not whatsoever random. It is the wealth of discourse deviation which attracted attention.

3.5.1. Definition of Corpus Linguistics

Corpus linguistics is a modern and data-driven technique for studying language through the analysis of large collections of text, or corpora. The term “corpus” refers to a body of language data that is compiled for the purpose of linguistic analysis. These corpora can be composed of a variety of written and spoken text, including books, newspapers, transcripts of conversations, and other sources of language use. The aim of corpus linguistics is to identify patterns in language use that can provide insight into how language works. (Dash, 2005, p. 1) In order to carry out analysis using corpus linguistics, researchers may employ computer programs and algorithms to process large quantities of

text, i.e., corpus or corpora. These techniques allow researchers to perform automated searches for specific words, phrases, or patterns within the corpus. This enables the identification of trends and patterns that may not be readily apparent to the human eye. By analyzing these patterns, linguists can develop a deeper understanding of the underlying structure and function of language. (Mason, 2008, p. 142)

One of the key features of corpus linguistics is its empirical nature. Rather than relying on intuition or theoretical constructs to guide analysis, corpus linguistics seeks to ground linguistic analysis in observable data. This means that corpus linguistics is free from the biases that can influence traditional linguistic analysis, such as preconceived notions about how language should be used. By relying on data rather than intuition, corpus linguistics provides a more objective and reliable approach to understanding language. (Stubbs, 2004, p. 106)

Another important aspect of corpus linguistics is its emphasis on context. Rather than treating language as a set of isolated units, corpus linguistics seeks to analyze language in the broader context in which it is used. This means considering factors such as the social and cultural context in which language is produced, as well as the communicative goals of the speaker or writer. By examining language use in context, corpus linguistics can provide insights into the complex ways in which language functions as a social phenomenon. (Rabadi, 2014, p. 148)

Overall, corpus linguistics is a powerful and innovative approach to studying language. By relying on empirical data, automated processing, and contextual analysis, corpus linguistics provides researchers with a wealth of tools for understanding the structure and function of language. Whether studying language at the level of individual

Chapter Three Research Methodology and Design

words or the broader patterns that emerge in large corpora, the techniques of corpus linguistics offer endless opportunities for new insights and discoveries.

It is worth of noting that a corpus is virtually useless without some kind of using computer software tools (CST) to process language patters and display results in a comprehensive way. Through using software programmes, researchers and even teachers can organize and manage to study in a systematic way a large of corpora. Software programmes enable researchers to import, search, and retrieval of data from a corpus. Additionally, software enables users to generate annotated corpora, tag linguistic features, and maintain the corpus's analysis-ready structure. It is pretty clear that there are many advantages when it comes to using software programming tools in corpus linguistics; however, researchers seem to lack experience when dealing with such software programmes to create and manage a variet of specific tasks. For this reason, Anthony (2009, p. 5 as cited in Anthony, p. 155) expounds

The reality for most corpus researchers, however, is that computer programming is in a completely different world...without extensive training in programming...it is likely that these tools would be more restrictive, slower, less accurate and only work with small corpora.

It is highly important for researchers to acquire new skills when it comes with dealing with software programmes such as AntConc, wordsmith, etc. researchers are in a dire need to delve a kind culture learning in order to be able to use these software programmes easily.

In sum, software programmes in corpus linguistics analysis are indispensable means for the researchers in order to be able to conduct corpus linguistics analysis

and investigations. It is thanks to these software programmes, researchers could easily and accurately manage process, analyse, interpret and compare language data in an efficient way. In our current dissertation, the researchers are going to use AntConc (4.0 versions).

3.5.2. AntConc Software

AntConc is a popular corpus linguistics toolkit that is made up for researchers to explore and analyse large/ big corpora. It is designed specifically to provide researchers with statistics and some functionalities when it comes to study into details and expounding language patterns in a given corpora. Baker defines Antcon as a freeware, multiplatform, corpus toolkit that is made specifically to serve classroom purposes that is used by researchers around the globe (2012, p. 95). As it has been said earlier, AntConc is a useful tool for clusters, i.e, frequency or even n grams (sequences of n words within a given corpora). It is worth of noting that AntConc is very useful, practical and easy to be used. It can be run on both windows and *Linux/ Unix* based systems (Anthony, 2004, p. 8).

The table and the screenshots below show some key features and capabilities with some screenshots.

AntConc (version 4.0) is a free word program. Moreover, it is considered by many analysts as a good tool to measure frequency of concordancers. That feature despite limitations coincides with the intents of the researcher to identify and explain discourse deviation in *Harry Potter and the Goblet of Fire* and *Harry Potter and the Chamber of Secrets*.

3.5.3 A Description of the Researchers use of AntConc Software

When it comes to corpus linguistic analysis, researchers are more concerned with Desk Top Analysis (DTA). Antconc software has proved to be very beneficial and helpful software/ tool for the current investigation. Researchers find it paramount to obtain frequency accounts. Antconc has tools that help the researchers to achieve their objectives. In addition to that, researchers tend to use two different methods to carry out semantic-pragmatic and discoursal deviations analysis and interpretation. First, a referential identity method is employed in order to depict/ identify sentences in the various contexts in Harry Potter and the Chamber of Secrets and Harry Potter and the Goblet of fire to show how language is used taking into consideration both linguistic and social, cultural factors that shape meaning. Another method is opted by the researchers which is a segmenting method proposed by Sudaryanto (1993) is used in this in our study. This method of analysis is achieved by segmenting or classifying the data into some elements that have been specified in advance (p. 31).

This displays the main window of antconc software.

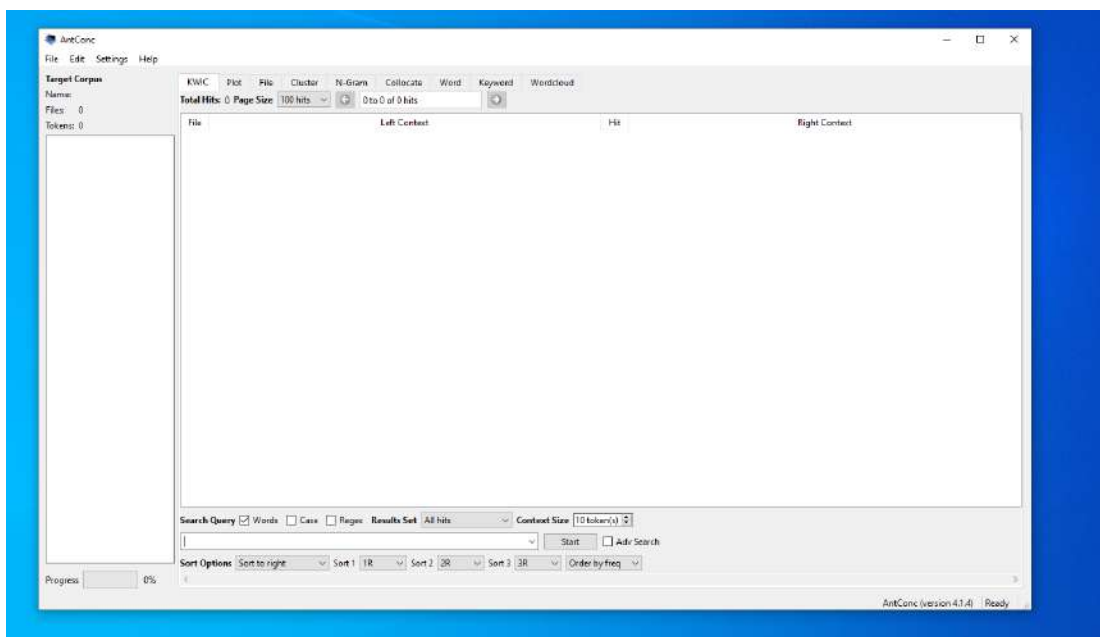


Figure.3.1. Screen Shots of getting started with antConc

After downloading AntconC from AntConC website, then a single file executable after double clicking to start. After opening up we get the above image. So, the above picture shows the main display of AntconC software. After opening up AntCon as shown in the above figure. One can notice that there are no data files inside the program. It is simply a blank screen. In the left, one can notice where the target corpus will appear when loading in data as shown in the figure3.2 as shown bellow and on the right we can notice a variety of tabs that tend to depict some of the tools that antconC has available.

Chapter Three Research Methodology and Design

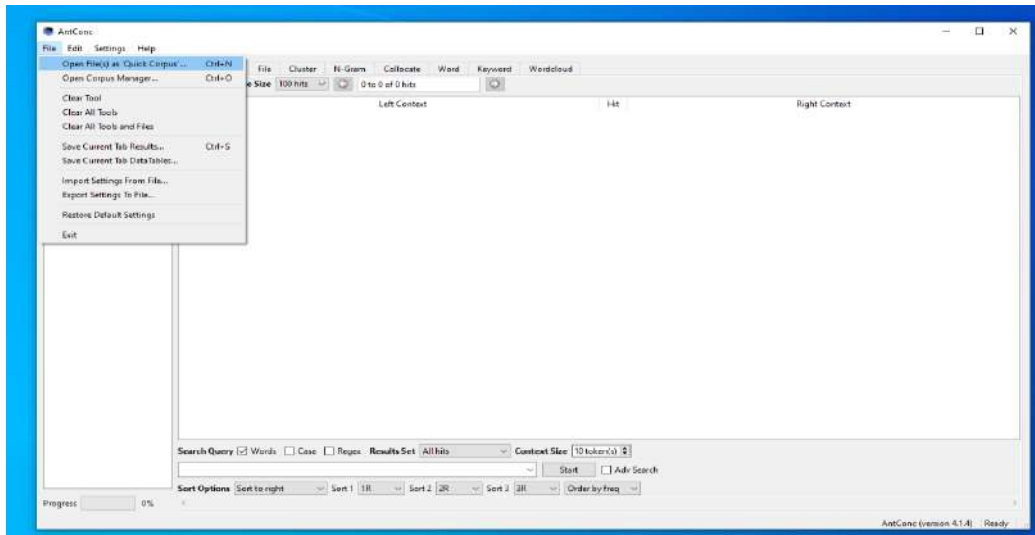


Figure.3.2. Loading corpus to AntConc software

The next step in the manipulation of AntConc software is loading the corpora inside it. In this step, it is preferable for the researcher to make sure that the corpus is well organized before being loaded in antCon. The next step is to click on file (shown in figure.3.2.). Then click open or open directory. The next figure displays how the corpus is being loaded in Antcon

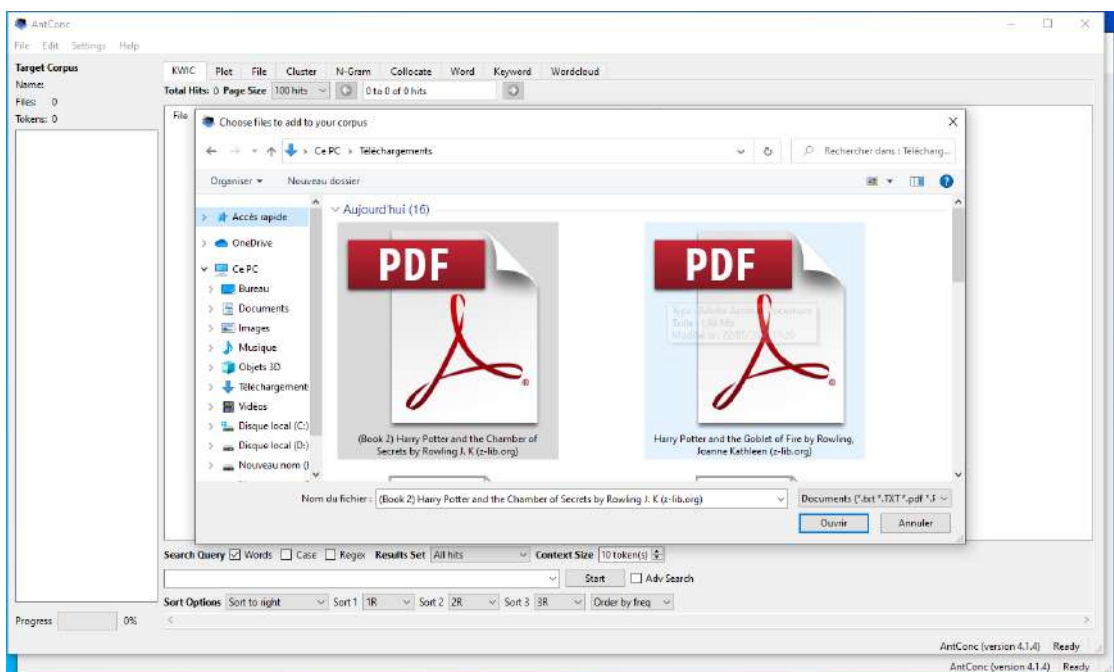


Figure.3.3. Loading Corpora inside AntConc

The above figure shows the process of loading the corpora. In this case, our corpus is the two novels written by J.K. Rowling Harry Potter and the chamber of Secrets and Harry Potter and the Goblet of fire. AntConc is based on seven tools that can be accessed via clicking on their ‘tabs’ in windows. The table bellow briefly shows each tool and its specific functions.

Table.3.1.Tools of AntConc software

Name of the tool	Its main function
1) Concordance Tool	This tool shows researchers in KWIC format, i.e., (keyword in context). Thanks to KWIC researchers can see the words or phrases are used in the corpora.
2) Concordance Plot Tool	This tool allows researchers to look for results as a bar code graph. In other words, this allows researchers to see the position of the word in the targeted corpora. For instance, the word <i>Harry</i> . Is it at the beginning, in the middle or at the end of the corpus.
3) File View Tool	This tool shows the text of independent file. This avows the researchers to examine the obtained the results in a more detailed way and linked with other antconc tools.
4) Clusters/N-Grams	This tools tends to identify clusters or a group of words that tends to co occur within

Chapter Three Research Methodology and Design

	<p>a span of words. The N-Grams Tool, on the other hand, scans the entire corpus for 'N' (e.g. 1 word, 2 words ...) length clusters. This allows you to find common expressions in a corpus. (Anthony, 2012, p. np).</p>
5) Collocates	<p>Throughout this tool, researchers may identify word combination or collocations within a corpus. In other words, this tool enables researchers to examine and explore non- sequential patterns of language.</p>
6) Word List:	<p>This tool facilitates for the researchers to generate all the words in the corpus. This too also helps researchers to find the most frequent words in a given corpus.</p>
7) Keyword List (KWIC)	<p>this tool allows researchers key words in a corpus. In other words, it enables researchers to do a statistical research. The researcher will be able to count all the words listed in a given corpus. In our study, Harry, Voldemort, hermione, Ron, and Dumbledore are the most commonly used in our corpora simply due to their central roles.</p>

Table. 3.2.The most Frequent Names in *Harry Potter and the Goblet of Fire*

Type	Rank	Freq	Range
Harry	1	3138	1
Ron	1	1041	1
Hermione	1	868	1
Dumbledore	1	588	1
voldemort	1	224	1

The above table displays the most frequent words in Harry Potter and the goblet of fire. It is a Keyword List (KWIC) that is sorted out from Harry Potter and the goblet of Fire. The results show clearly that the name Harry appears in the novel “**3138**”. As the main protagonist, Harry’s name is repeatedly mentioned via the book contributing to its high frequency.

3.6. J.K. Rowling Harry Potter Series

3.6.1. The Corpus

J.K. Rowling's Harry Potter series is one of the most celebrated literary works. The series follows the story of a young boy, Harry Potter, who discovers on his eleventh birthday that he is a wizard. He is then whisked away to Hogwarts School of Witchcraft and Wizardry, where he begins to learn about magic and the wizarding world. The series has captured the hearts of millions of readers. (Fayadh, 2017, p. 103-104) One of the reasons for the series' success is its reliability. Despite being set in a magical world, the characters are grounded and relatable. Harry, Ron, and Hermione are not perfect; they have flaws and make mistakes, just like any other teenager. This makes them more human and allows readers to connect with them on a deeper level.

Another reason for the series' success is its universal appeal. The stories are not limited to a particular demographic or age group. The series offers something for everyone, from young children to adults. This has made the Harry Potter series a cultural phenomenon, as fans from all walks of life continue to appreciate and love the stories. The Harry Potter series has also had a significant impact on the world of literature (Gaertner, et al, p. 592) . It has revitalized the young adult fiction genre, encouraging publishers to take risks and publish debut authors. It has also influenced the way books are marketed and promoted, with many publishers using the Harry Potter model as the gold standard.

The Harry Potter series has become a cultural touchstone, weaving its way into popular culture and impacting the lives of millions and millions. It has spawned movies, theme parks, merchandise, and merchandise. The series has created a sense of community among fans, with events like Harry Potter book clubs and fan conventions springing up all over the world. J.K. Rowling's Harry Potter series is a literary masterpiece that has captured the hearts of millions. Its relatability, universal appeal, impact on literature, and cultural impact have cemented its place in history.

3.7. Discourse Analysis as a Method of Analysis

Discourse analysis is a broad term that refers to the study/ examining of language use in interaction. It is concerned with the ways in which language is used to communicate and convey meaning. Discourse analysis is a highly interdisciplinary field that draws on insights from linguistics, sociology, anthropology, psychology, and communication studies.

At its core, discourse analysis is interested in the social and cultural contexts in which language use occurs. It seeks to understand the power dynamics at play in different types of discourse, whether it be political speeches, media representations, or everyday

Chapter Three Research Methodology and Design

conversations. Through examining language use, discourse analysis can elucidate the ways in which social hierarchies are constructed, maintained, or challenged. (Wu, 2010, p. 130)

One of the primary aims of discourse analysis is to uncover the hidden meanings and assumptions embedded in language use. This can involve looking at patterns of language use, such as the use of metaphors, euphemisms, or other forms of indirect language, that can reveal underlying power relations. By examining discourse in this way, discourse analysts can shed light on how individuals and groups are positioned in relation to one another in social, cultural, and political contexts. (Adjei, 2013, p 1)

Discourse analysis is useful in a variety of fields, including politics, media studies, and education. In politics, discourse analysts can examine political speeches and other forms of political communication to understand how political elites use language to construct and legitimize their power. In media studies, discourse analysis can help uncover the ways in which media representations of marginalized groups perpetuate stereotypes and reinforce existing power structures (Corstie-Massay & Wheatly, 2022, p.2). In education, discourse analysis can be used to understand the ways in which teachers use language to construct their relationships with students, and how this can affect students' academic success.

Despite its interdisciplinary nature, discourse analysis shares a set of core principles that guide its methods and research. These principles include the understanding that language cannot be separated from its social and cultural contexts that different types of discourse are used to maintain power relations, and that analysis of language use can reveal hidden meanings and assumptions. Through discourse analysis, we can better understand the ways in which language is used to construct social identities and reproduce power

relations, and work towards empowering marginalized groups and challenging dominant discourse.

By examining the discourse deviation in *Harry Potter and the Goblet of Fire* and *Harry Potter and the Chamber of Secrets*, the researcher has a quiet hope to disclose the functional use of those instances of departure from sociolinguistic norms.

3.7.1. Discoursal Definition

Discoursal definition refers to the way that words are used within a particular discourse community. Different communities may define words and terms in unique ways, and understanding the discoursal definition of key terms can be crucial for effective communication within those communities. Discoursal definition can refer to the specific language or jargon used in a particular field, as well as to the broader cultural beliefs and practices that influence the way that people within that community think and act. (Martín, 2003, p.155)

Discoursal definition can vary significantly between different fields of study. For example, the term "theory" has a specific meaning within the context of academic psychology or sociology that may differ from the way it is used in everyday conversation. Understanding the discoursal definition of key terms is important because it enables individuals to communicate effectively within those communities. Failure to use the appropriate language and terminology can lead to miscommunication or misunderstandings, which can have serious consequences in certain fields.

In addition to specific language or jargon, discoursal definition can also refer to the way that beliefs and values influence the way that people communicate. For example, certain religious communities may have unique definitions for terms that reflect their

Chapter Three Research Methodology and Design

spiritual beliefs, while marginalized communities may use language to subvert oppressive power structures. In this vein, Hassen (2015) claims that:

Nothing defines people better than their discourse. Discourse unfolds the values, cultural themes and beliefs of the people that define how and why they live in the way they do. Access to the discourse of people provides with the necessary information about the patterns of life.(p. 119)

Understanding the discorsal definition within these communities is essential for social scientists or other researchers who wish to understand the experiences of different groups.

Discorsal definition can also play an important role in the creation of knowledge and intellectual inquiry. Researchers within a particular field are often engaged in ongoing debates and discussions, and the language used to define key terms can be crucial in shaping these discussions. Understanding discorsal definition within a particular field can therefore be important for anyone who wishes to engage in productive dialogue or contribute to the development of new knowledge.

Discorsal definition can also play a role in the way that people communicate and understand the world around them. The language used within a particular community reflects the values, beliefs, and experiences of that community, and these beliefs and values can shape the way that individuals perceive the world around them. Moreover,it

takes into consideration what language is used for in social and cultural contexts. Discourse analysis, therefore, studies the relationship between language (written, spoken – conversation, institutionalized forms of talk) and the contexts in which it is used. (Kamalu&Osisanwo, 2015, p. 170)

Understanding discursal definition therefore requires an awareness of the broader cultural and social factors that shape the way that people communicate and interact with one another.

Discursal definition is an important concept for understanding the way that language is used within different communities. Understanding the language and terminology used within a particular field or community can be crucial for effective communication, as well as for the creation of knowledge and the development of new ideas. Discursal definition therefore requires awareness of not just the specific language or jargon used within a community, but also of the broader cultural and social factors that shape the way that people communicate and understand the world around them.

3.7.2. Linguistic Deviation

Linguistic deviation refers to any form of language that deviates from the standard conventions of grammar or syntax (Mansoor, 2017, p 7). Such deviations include the use of slang, colloquialisms, pidgins, and creoles. These forms of linguistic deviation can reveal much about the speaker's cultural background, social status, and education level. Linguistic deviation can reflect the level of education of the speaker. In general, individuals with higher levels of education tend to use more formal language. It “refers to a sentence, or another unit, which violates the rules of the normal use of language and appears grammatically, phonologically, or even semantically ill-formed”.(Salman&Mansoor, 2020, p. 7) This may include using more complex sentence structures, avoiding slang or colloquialisms, and using a wider range of vocabulary. Conversely, individuals with lower levels of education may be more likely to use informal language or dialects.

Chapter Three Research Methodology and Design

One of the most common linguistic deviations is slang. Slang terms are words or phrases that are not considered to be Standard English. Slang is often used by young people or individuals who belong to certain cultural or social groups. Slang terms can be used to express defiance, humour or to establish solidarity with others who share similar views. While slang may be frowned upon by some, it serves an important social function in many communities. (Muhartoyo&Wijaya, 2014, p. 199) Another linguistic deviation, i.e, dialectical deviation. It is the use of colloquial words. Colloquialisms are regional or cultural terms that are not considered standard English. Colloquialisms can be used to express humour or affection and are often used in informal situations. Colloquial terms can vary widely from region to region, with different parts of the United States and other English-speaking countries having their own unique colloquial words. (Hasanah, 2020, p 29)

Pidgins and Creoles are other forms of linguistic deviation. Pidgin languages are a simplified form of language that develops when two or more different languages come into contact. Creoles, on the other hand, are pidgins that have evolved into a fully functional language. (Mufwene, 2008, p. 1). Creoles can be found in many parts of the world, including the Caribbean, Africa, and Southeast Asia.

Linguistic deviation takes many forms and can reveal much about the speaker's identity and cultural background. Whether it is in the form of slang, colloquialisms, pidgins or creoles, deviations from Standard English can serve important social and cultural functions. While linguistic deviation may be sometimes viewed as a negative, it is an important aspect of language that reflects the rich diversity of human cultures and experiences.

3.7.3.. Pragmatic Deviation

Pragmatic deviation occurs when language is used in a different way than what is considered typical or conventional. It is a phenomenon that happens when speakers choose to deviate from the standard interpretation of language. Pragmatic deviation is an essential concept in communication because it highlights the adaptability of language to various social situations. However, pragmatic norms are also

essential for appropriate language use. They are classified into different maxims that are exploited for the purpose of achieving felicitous communication whether in speech or writing. The list of the normative rules governing language use is extensive. (Zidane, 2017, p. 509)

Both speakers and writers often deviate from the standard interpretation of language because they want to achieve a particular communicative goal or influence the behaviour of their audience. For instance, an employee in a workplace might use indirect language to criticize a colleague's behaviour, rather than using direct and confrontational language. Therefore, pragmatic deviation enables efficient and effective communication in various contexts. (Zidane, 2017, p.508) However, if the same presenter were to address a group of non-experts, they might use simpler language and avoid technical terms to ensure that the audience understands the message. Therefore, pragmatic deviation acknowledges that language use is highly dependent on the context and the speaker's intention.

Pragmatic deviation also offers insights into the dynamics of communication. Speakers who have higher status or power might use language to assert their dominance or authority over their audience. For instance, a politician might use persuasive language to influence the behaviour of voters during an election campaign. Similarly, a teacher might use language to control their students' behaviour, motivate them to learn, or convey their

expectations. In such contexts, the speaker's use of language is strategic, aimed at influencing the behaviour or attitudes of the audience. Therefore, pragmatic deviation is an essential concept in understanding the role of language in power relations.(Malabar, 2020, p. 76)

Pragmatic deviation analysis can help understanding language use and communication. Speakers often deviate from the standard interpretation of language to achieve their communicative goals, adapt to different social situations, and influence the behaviour of their audience. Context and speaker intention play a crucial role in determining pragmatic deviation in language use. Therefore, understanding pragmatic deviation is crucial for effective communication in various contexts.

3.8. Data Collection Methods

Data collection methods are essential components of research studies, and they are critical for facilitating accurate and reliable result outcomes. Kabir (2016) defines data collection methods as:

Data collection is the process of gathering and measuring information on variables of interest, in an established systematic fashion that enables one to answer stated research questions, test hypotheses, and evaluate outcomes. The data collection component of research is common to all fields of study including physical and social sciences, humanities, business, etc. (202)

Data collection methods play a crucial role in research studies, and choosing the right method depends on the research question, the type of data required, and the resources available. The effectiveness of each method depends on its accuracy, reliability, and

Chapter Three Research Methodology and Design

validity. As such, researchers should choose data collection methods that are appropriate and reliable to ensure that the research outcomes are credible and valid.

3.9. Data Collection Analysis

Data collection and analysis are the processes of gathering, processing, and interpreting data to extract insights and derive conclusions. They serve as the foundation of any research project or business decision-making. Data collection involves the systematic gathering of information through various methods, while data analysis involves the use of statistical tools and techniques to explore and interpret the data. (Taherdoost, 2021, p 10)The importance of data collection and analysis cannot be overstated, as they help organizations make informed decisions to improve performance, profitability, and customer satisfaction.

Data collection and analysis identify the research problem or business needs. This step involves defining the research question, goals, and objectives. In this stage, the researcher needs to consider various factors like the corpora, data collection method, and data format. Once the research question is defined, the researcher can proceed to collect relevant data. It is worth of noting that data collection in corpus linguistics entails the collection and compilation of linguistic data from extensive text collections called corpora. Corpus linguistics, as a methodology, emphasizes the systematic analysis of language using authentic language samples.

Data analysis in corpus linguistics entails the utilization of diverse techniques and methods to explore and decipher linguistic patterns and phenomena present within a corpus. This involves examining and interpreting the data to uncover meaningful insights about language usage. The following are essential components of data analysis in corpus linguistics. In corpus linguistics, discourse analysis examines the utilization of language in diverse communicative discourses or contexts. It delves into the exploration of discourse

Chapter Three Research Methodology and Design

markers, speech acts, rhetorical devices, and other linguistic components that influence the structure and organization of discourse. This analysis, thus, facilitates comprehension of the functional aspects of language across a range of social and communicative settings. Researchers can also opt for Frequency analysis in corpus linguistics. Frequency analysis entails the process of tallying and examining the occurrence rate of words, phrases, or other linguistic units within the corpus. It aids in the identification of prevalent or noteworthy linguistic elements, such as frequently used words or recurring collocations.

Data analysis involves organizing and summarizing the data to extract meaningful insights. This step involves using statistical tools like concordancers, word frequency, keyword analysis, collocation analysis, cluster analysis, hypothesis testing, and variance analysis to explore the data and derive conclusions. The analysis stage helps to identify patterns, trends, and relationships in the data. The interpretation stage involves making sense of the data and presenting it in a meaningful way. (Richmond, 2006, p. 13) This stage involves drawing conclusions from the data and creating a narrative that summarizes the findings. The interpretation stage is critical to the success of any research project, as it helps to communicate the results to the stakeholders.

The presentation involves communicating the results of the data analysis to the stakeholders. This stage involves using visual aids like screenshots and tables obtained from the corpora under analysis for the sake of presenting the data in a meaningful way that is easy to understand. In this regard, I data presentation Junyong In and Sangseok Lee argue that:

Methods of presentation must be determined according to the data format, the method of analysis to be used, and the information to be emphasized. Inappropriately presented data fail to clearly convey information to readers and reviewers. Even when the same information is

Chapter Three Research Methodology and Design

being conveyed, different methods of presentation must be employed depending on what specific information is going to be emphasized. (268)

In sum, The presentation stage holds significant importance in the data analysis process as it serves as a link between the gathered data and its practical relevance for decision-making. It is at this stage that researchers have the chance to effectively convey the outcomes, understandings, and implications of their data analysis to stakeholders (teachers, students and even readers).

Conclusion

Data collection and analysis are critical processes that helps researchers to make informed decisions. The process involves identifying the research problem, collecting relevant data, analysing the data, interpreting the results, and presenting the data. Data collection and analysis are integral to the research process and offer significant advantages to researchers. Data collection and analysis form the bedrock of research, presenting researchers with possibilities to create fresh knowledge, evaluate hypotheses, aid decision-making, and contribute to progress across diverse disciplines.

Data without analysis and interpretation is like a ship without a captain, wandering aimlessly in an ocean of information.

Chapter Four

**A Corpus Analysis of
Deviation in J. K.
Rowling**

Introduction

4.1. Harry Potter and the Chamber of Secrets and Harry Potter and the Goblet of Fire

4.2. Linguistic Deviation Analysis in Harry Potter and the Chamber of Secrets

4.2.1. Analysis of Phonological deviation in Harry Potter and the Chamber of Secrets

4.2.1.1. The pronunciation of ‘ll

4.2.1.2. The Pronunciation of contraction ‘s’

4.2.1.3. The Pronunciation of mustn’

4.2.1.4. The Pronunciation of “yeh”

4.2.1.5. The pronunciation of “Yer”.

4.2.2. Grammatical Deviations Analysis in Harry Potter and the Chamber of Secrets

4.2.2.1. Fragments sentences in Harry Potter and the Chamber of Secrets

4.2.2.2. Missing Auxiliary (to be) in Harry Potter and the Chamber of Secrets

4.2.2.3. The use of “Also”

4.2.2.3. Sentence fragment

4.2.2.4. The Omission of the verb

4.2.2.5. Non- standard word order in Harry Potter and the Chamber of Secrets

4.3. Morphological Deviation Analysis in Harry Potter and the Chamber of Secrets

4.3.1. Derivation

4.3.2. Coinage

4.3.2.1. Coined word “Dobby

4.3.2.2. Coined word “Bludgers”

4.2.2.3. The word Lumos

4.4. Lexical Deviation Analysis in Harry Potter and the Chamber of Secrets

4.4.1. Affixation

4.4.1.1. Affixation(Floo powder)

4.4.1.2. Compounding

4.4.1.2.1. The word Diagon Alley

4.4.1.2.2. The word invisibility Cloak

4.4.1.2.3. The word Memory Charm

4.5. Semantic Analysis in Harry Potter and the Chamber of Secrets

4.6. Pragmatic Deviation Analysis in Harry Potter and the Chamber of Secrets

4.7. Discoursal Deviation Analysis in Harry Potter and the chamber of Secrets

4.8. Linguistic Deviation Analysis in Harry Potter and the Goblet of Fire

4.8.1.1. The Case of Apocope(Bilmey word)

4.8.1.2. The Case of Apocope(aren')

4.8.1.3. The Case of Apocope(photo)

4.8.1.4. The Case of Apocope (D'you)

4.8.1.5. The Case of Apocope(It's)

4.8.1.2.1. The Case of Aphesis (cause)

4.8.1.2.2. The Case of Aphesis (Mazing)

4.8.1.2.4. The Case Aphesis of "fore

4.8.1.2.5. The Case of Aphesis of the word "round

4.8.1.2.6. The Case of Aphesis "Arry"

4.8.1.2.7. The Case of Aphesis Erm

4.8.1.3. The Case of Syncope

4.8.1.3.1. The case of "wont"

4.8.1.3.1. The case of "wont"

4.8.1.3.3. The case of "gonna"

4.8.1.3.4. The case of "dunno

4.8.1.3.5. The case of "gotta"

4.8.2. Morphological Deviation Analysis in Harry Potter and the Goblet of Fire

4.8.2.1. Morphological deviation of the word “havin

4.8.2.2. The Morphological Deviation of the word “Beauxbatons”

4.8.2.3. The Morphological Deviation of the word Polyjuice

4.8.2.4. The Morphological Deviation of the word “Penieve

4.8.2.5. Morphological Deviation with the word “ Deark Arts”

4.8.2.6. Morphological Deviation with the word “Triwizard”

4.8.2.1. Reduplication as a phonological deviation technique in Harry Potter and the Goblet of Fire

4.8.3. Grammatical Deviation Analysis in Harry Potter and the Goblet of Fire

4.8.3.1. Non- standard past tense

4.8.3.2. Non- standard use of seen

4.5.3.3. Non standard use of the verb

4.8.3.4. Non standard use of was

4.8.3.5. Run- on sentences analysis that are found in Harry Potter and the Goblet of Fire

4.8.4. Lexical Deviation Analysis in Harry Potter and the Goblet of Fire

4.8.4.1. The Case of Neologism

4.8.4.2. Lexical deviation of the word “Muggle”

4.8.4.3. The Case of Functional Conversion

4.8.4.3.1. Examples of Functional Conversion (Quaffle)

4.8.4.2.2. Lexical Deviation

4.9. Semantic Deviation Analysis in Harry Potter and the Goblet of fire

4.10. Pragmatic Deviation analysis in Harry Potter and the Goblet of Fire

4.11. Discoursal Deviation Analysis in Harry Potter and the Goblet of Fire

Conclusion

Introduction

This chapter seeks to demonstrate the results, Analysis and interpretation the researcher has obtained from Harry Potter and the Chamber of Secrets and Harry Potter and the Goblet of Fire. The researcher has used screenshots from AntConc software package in order to share the results along with a Referential method to read, analyse and interpret other types of deviations (namely semantic, pragmatic and discoursal deviations). Screenshots and tables are used to display the output or the results generated by Antconc software. In this regard, this chapter is conducted to display the various deviations employed by J.K. Rowling (*phonological, morphological, grammatical, lexical* deviations, etc) in her two corpora and their analysis and interpretation via using discourse analysis as a method of analysing these deviations. To put it in a nutshell Screenshots and tables are a helpful and practical means to provide a proper explanations and discussions and ensure a comprehensive understanding of the obtained results.

4.1. Corpus Linguistics: Harry Potter and the Chamber of Secrets and Harry Potter and the Goblet of fire

As it has been mentioned in chapter three, corpus linguistics is a systematic analysis in which researchers study and analyse large corpora via using a Desk Top Analysis. It is through corpus linguistics, researchers and even teachers and students are allowed to conduct investigation of the various language patters and usage in a systematic and driven-data. It is worth of noting that, a corpus or corpora are useless without using some kind of computer software tools in order to explore, analyse and examine the corpus and then generate the results in a more comprehensive and understandable way.

The corpus of the current investigation is consisted of two books/ novels written by the British writer J. K. Rowling. The First Novel is Harry Potter and the Chamber of Secrets and the Second book is Harry Potter and the Goblet of Fire.

4.2. Linguistic Deviation Analysis in Harry Potter and the Chamber of Secrets

In linguistic analysis of deviation, we intend to explore, examine and interpret examples of deviation depicted from the corpus under investigation. From the readings conducted by the researcher, it has been recorded that deviation, in Harry Potter and the Chamber of Secrets, takes a place at a various levels. In other terms, J.K. Rowling employed a variety of phonological, morphological, grammatical, lexical, semantic, pragmatic deviations. By exploring, analysing and interpreting these linguistic and semantic, pragmatic violations, researcher gains insights about the communicative purposes and choices that were made up by the author in order to construct a specific meaning and achieve specific effects on the various discourses all along the stories.

4.2.1. Analysis of Phonological Deviation in Harry Potter and the Chamber of Secrets

It is worth to say that J.K. Rowling plies phonological deviations or violations to create distinct accents in order to represent the characters’ distinctive speech patterns. Rowling opted for a variety of these violations in order to reflect specific pronunciations of some characters.

4.2.1.1. The pronunciation of ‘ll

	File	Left Context	Hit	Right Context
1	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ey, but she looked worried. "I expect we'	ll	be able to pick up a lot of Ginny'
2	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	reathless and kept patting her hair. "We'	ll	be able to see him in a minute Gilde
3	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ke sure everyone's out of your way. You'	ll	be able to tackle the monster all by your
4	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	lly remind you all that one of them may	well	be able to tell us who, or what, attacked
5	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	othly. "But perhaps the Gryffindor team	will	be able to raise some gold and get new
6	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	. "I want to see some punishment!" "We	will	be able to cure her, Argus," said Dumble
7	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	are ready for cutting at last. Tonight, we	will	be able to revive those people who have
8	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	lench. "Prove it," he hissed. "Oh, no one	will	be able to do that," said Dumbledore, sm
9	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	o, won't you?" said Harry desperately. "I'	ll	be able to, certainly, but it will be painfu
10	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	cond - but growing them back - " "You	will	be able to, won't you?" said Harry despe
11	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	fully mature," she told Harry. "Then we'	ll	be able to revive those poor people in th
12	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	hen he rounded on Harry. "And you?" "I'	ll	be in my bedroom, making no noise and
13	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	aid Uncle Vernon viciously to Harry. 5 "I'	ll	be in my room, making no noise and pri
14	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	keep his face straight as he emerged. "I'	ll	be in my room, making no noise and pri
15	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	and feeble. "V very well," he said. "ll - l'	ll	be in my office. aettina aettina ready."

Figure4.1. Screenshots of the word “ll”

Table.4.1. Measures of Frequencies of the word “ll”.

Cluster	Rank	Freq	Range
ll be	1	55	1
ll have	2	18	1
ll go	3	10	1
ll take	4	7	1
ll just	5	5	1
ll find	6	4	1
ll get	6	4	1

ll kill	8	4	1
ll know	8	4	1
ll make	8	4	1

The results obtained from the above table demonstrate the following: the rank column indicates the actual position of the verb phrase 'll. The phrase "ll be" has the highest rank of. This could indicate that 'll be" appears most frequently in the corpus '*Harry Potter and the chamber of secrets*'. The rank follows that in an ascending order indicating the least frequent phrases having higher ranks. It is worth to note that the cluster "LL be" has scored the highest frequency. Where the other clusters like 'LL have" has a frequency of 18. This indicates that "LL have" occurs less frequently than "LL be" in the corpus. The other clusters such as "LL take, LL just, etc have a frequencies of 10, 7, and 5 respectively. The use of ll be by Rowling is regarded as a phonological deviation representing the construction of the modal verb "will". Rowling's use of "ll" instead of will could be justified as a deliberate choice made to create a distinct way of using a language by some characters in a different way. So, here the deviation is employed in order to give the character a unique and a distinctive voice. Another reason could be behind Rowling's use of this kind of deviation is her intention to create a sense of informality throughout the story events. i.e., the way people use the language in which she made the conversations among the characters look more authentic and natural for the readers.

4.2.1.2. The Pronunciation of Contraction’s’

	File	Left Context	Hit	Right Context
1	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	dingy street full of parked cars. "Let's go," said	Ron's	voice from his right. And the ground and
2	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	sign, even in the wizarding world." Something in	Ron's	voice made Harry ask, "You do believe me,
3	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	d just kicked Lockhart in the shins. "What now?"	Ron's	voice said, sounding desperate. "We can't get
4	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	going to kill someone!" he shouted, and ignoring	Ron's	and Hermione's bewildered faces, he ran up
5	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	middle stall. "Ready?" he called. "Ready," came	Ron's	and Hermione's voices. "One - two - three -" 183
6	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	no one saw this except Harry, because just then	Ron's	elder brother Percy walked in. He was already
7	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	Harry from the front seats were Fred and George,	Ron's	elder twin brothers. "All right, Harry?" asked Geor
8	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ite - Lockhart was straightening up, 259 panting,	Ron's	wand in his hand and a gleaming smile
9	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	with Harry about the disastrous car journey and	Ron's	wand was still malfunctioning, surpassing itself c
10	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	dy - say good-bye to your memories!" He raised	Ron's	Spellotaped wand high over his head and yelled,
11	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ry," said Hermione, exasperated, as one "197" of	Ron's	bishops wrestled her knight off his horse and
12	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	epset eyes. Harry scratched his ear. So did Goyle.	Ron's	door opened. They stared at each other. Except
13	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	This is the best house I've ever been in."	Ron's	ears went pink. . C H 4 A P T
14	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	strode off, the back of his neck as red as	Ron's	ears. Harry, Ron, and Hermione chose seats as
15	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	That'll give you a laugh," he said. Harry saw	Ron's	eyes widen in shock. He read the clipping
16	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	sn't it?" he said, misreading the revolted look on	Ron's	face. "I usually save it for book-signings."
17	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	Professor," Harry went on hurriedly, treading on	Ron's	foot, "and we thought we'd sneak into

Figure.4.2. Screenshots of the contraction’s’

Table.4.2. Measures of frequencies of the contraction’s’

Cluster	Rank	Freq	Range
ron s	1	46	1

The results demonstrate in this table indicate that the rank column depicts the actual position of the inflectional morpheme ‘s’. The inflectional morpheme “s” such as in the word “Ron’s has the highest rank of. This could indicate that ‘s” appears most frequently in the corpus. The rank follows that in an ascending order indicating the least frequent phrases having higher ranks. In this case, the cluster ‘ron’s’ has a frequency of 46 indicating that the “phrase ron’s” has been appeared in the corpus 46 times. The range in this case has always been 1 for all clusters. This could be justified by the idea that the cluster ‘ron’s refers to a specific possessive form linked with Ron. It is worth of noting that specific possessive for has associated with the cluster “Hermione’s voices”. Rowling in her series Harry Potter employs a wide range for contractions in order to achieve naturalistic

conversations that reflect the way people use language in every day conversations. Moreover, by using contractions, she is trying to achieve rhythm, flow, and informality of spoken language in which she made her characters' conversations sound easier, more authentic and relatable to readers. Rowling opted for this technique in her series in order to make the reader establish connections with the character on a deeper level. It is worth to state that Rowling, in many situations has used a double contraction in order to report specific and nuanced meanings within the conversations.

"I always knew Salazar Slytherin was a twisted old loony," Ron told Harry and Hermione as they fought their way through the teeming corridors at the end of the lesson to drop off their bags before dinner. "But I never knew he started all this pure-blood stuff. I wouldn't be in his house if you paid me. Honestly, if the Sorting Hat had tried to put me in Slytherin, **I'd've** got the train straight back home..... (Rowling, 2000, p. 128).

Rowling's use of double contractions is to achieve a variety of purposes like uniqueness, distinctiveness and naturalness throughout her conversations among the characters. Contractions, as a phonological deviations technique, are used by Rowling in order to make the readers engage and connect with the characters and be immersed with the various events of the story. In toto, phonological deviations in Harry Potter and the Chamber of Secrets are epitomized as orthographic representation of a spoken language.

4.2.1.3. The Pronunciation of **mustn'**

File	Left Context	Hit	Right Context
(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ing to me?" Dobby shuffled his feet. "Harry Potter	mustn'	t be angry with Dobby. Dobby did it for
(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	Dobby blinked anxiously up at Harry. "Harry Potter	mustn'	t be angry... Dobby hoped ... if Harry Potter thoug
(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	last time?" "Dobby can't, sir, Dobby can't, Dobby	mustn'	t tell!" squealed the elf. "Go home, Harry Potter,
(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	; no sound now except for Lockhart telling him he	mustn'	t expect a treat like this every time he

Figure. 4.3. Screenshot of the word “mustn’”

Table.4.3. Measures of Frequencies of the word “mustn’”

Cluster	Rank	Freq	Range
mustn	1	4	1

The results obtained from the above table reveal that the short form of **must not'** which is **mustn** holds up the highest rank in this cluster in which it reveals that it is the most frequent in the corpus. The word “mustn’” has appeared four times in the corpus. This indicates that this short form has appeared infrequently comparing to other forms in the same cluster. The range of “**mustn'**” is 1, suggesting that it appears within a limited range of the text or in a specific contexts. From discourse analysis point of view, these examples of the short form of **mustn** showcases the use of direct speech, contractions, and discourse markers. Rowling employs these linguistic techniques to convey the emotional tone of the interaction, and then create a more engaging and authentic conversation between Dobby and Harry. “Harry Potter mustn't be angry with Dobby. Dobby did it for the best” (Rowling, 2000, p.15). In brief, by employing this kind of phonological deviations, Rowling is allowing readers to hear Dobby's words in his own voice, contributing to the characterization and adding a sense of immediacy and authenticity to the narrative.

4.2.1.4. The Pronunciation of “yeh”

	File	Left Context	Hit	Right Context
1	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	Hogwarts if the attacks don't stop." 4 6 "N" at d'	yeh - " "	I don't think you meant to kill anyone.
2	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	by a sudden thought. "Gotta bone ter pick with	yeh.	I've heard you've bin givin' out signed
3	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	eone else at my house." He winked at Harry. "If	yeh	ask me, she wouldn' say no ter a signed -" "
4	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	guards like that. They won't like it at all." "	Yeh	can' take Dumbledore!" yelled Hagrid, making f
5	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	alfoy would've come marchin' up ter school if	yeh'	d cursed his son. Least yer not in trouble."
6	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	table. "I knew yeh hadn't really. I told Lockhart	yeh	didn' need teh. Yer more famous than him with
7	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	dodgy place, Harry - don' want no one ter see	yeh	down there -" 47 "I realized that," said Harry, du
8	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	I ducked out of sight again. "Well, I don' blame	yeh	fer tryin' ter curse him, Ron," said Hagrid loudly
9	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	nd sending him face first into the table. "I knew	yeh	hadn't really. I told Lockhart yeh didn' need
10	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ck head grazing the ceiling. 'An' how many did	yeh	have ter threaten an' blackmail before they agre
11	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	up the balaclava so he could speak. "Why aren't	yeh	in class?" "Canceled," said Harry, getting up. "W
12	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	owflecked eyebrows. "Yeh sure yeh're all righ'?	Yeh	look all hot an' bothered -" 170 Harry couldn't b
13	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	y set off together down the street. "How come	yeh	never wrote back ter me?" said Hagrid as Harry
14	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	aking in a hoarse whisper. "C'mon ... gotta get	yeh	outta here C'mon now ... in the box. ." Ther
15	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ider his thick, snowflecked eyebrows. "Yeh sure	yeh'	re all righ'? Yeh look all hot an' bothered -" 170

Figure.4. 4. Screenshots of the word “yeh” from Harry Potter and the chamber of Secrets

Table.4.4. Measures of Frequencies of the word “yeh”

Cluster	Rank	Freq	Range
yeh i	1	2	1
yeh ask	2	1	1
yeh can	2	1	1
yeh d	2	1	1
yeh didn	2	1	1
yeh down	2	1	1
yeh fer	2	1	1
yeh hadn	2	1	1
yeh have	2	1	1
yeh in	2	1	1
yeh look	2	1	1
yeh never	2	1	1
yeh outta	2	1	1
yeh re	2	1	1
yeh should	2	1	1
yeh sure	2	1	1
yeh think	2	1	1
yeh ve	2	1	1
yeh won	2	1	1

The results demonstrated that the word “yeh” has ranked 1. This indicates the actual position of the word “yeh”. The word “yeh” has the highest rank of. This could indicate that it appears most frequently in the corpus ‘*Harry Potter and the chamber of secrets*’. It is also worth to mention that the above table has displayed a various instances of the word “yeh” ranked 2 with the same frequency 1 and range 1 for each. For instance, we have “yeh can,” “yeh d,” “yeh didn,” “yeh down,” “yeh fer,” “yeh hadn,” “yeh have,” “yeh in,” “yeh look,” “yeh never,” “yehoutta,” “yeh re,” “yeh should,” “yeh sure,” “yeh think,” “yeh ve,” “yeh won”. Rowling employed this phonological deviation as a deliberate linguistic strategy in order to represent the character’s use of language with “yeh” instead of yeah or yes. It can be assumed that Rowling is attributing a distinct speech pattern that seeks to reflect the character's background, social status, and identity. In this case, the character associated with the use of “yeh” is *Hagrid*, who is originated from a rural background and is often depicted as having a lower socio-economic status compared to other characters in the corpus.

"Well, I don' blame **yeh** fer tryin' ter curse him, Ron," said Hagrid loudly over the thuds of more slugs hitting the basin. "Bu' maybe it was a good thing yer wand backfired. 'Spect Lucius Malfoy would've come marchin' up ter school if yeh'd cursed his son. Least yer not in trouble." (Rowling, 2000, p. 100).

Rowling represents Hagrid’s speech as an example of non-Standard English which can serve various purposes in Harry Potter series. First, this come up with the idea of authenticity that Rowling wants to contribute it to Hagrid's character, allowing readers to identify him with a particular social group. By doing so, Rowling adds depth to Hagrid’s personality throughout his language. By adding a distinct linguistic technique, she is representing his humble origin; all together with his is role as a nurturing and down-to-

earth figure. Second, Rowling use of dialects in her Harry Potter series help her to create a sort of contrast among characters who speak a standard language and those characters who tend to use a non- standard language, i.e., English. The various accents and dialects between characters can display the social hierarchies and power dynamics within the Wizarding world. Thanks to phonological deviations, Rowling establishes a linguistic distinction between Hagrid and the other characters who tend to use an official version of English (such as Harry who is a school boy). To sum up, the use of “yeh” which is a deliberate phonological violation employed by Rowling in order to achieve a sense of authenticity in the fictional world she made.

4.2.1.5. The pronunciation of “Yer”.

	File	Left Context	Hit	Right Context
1	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	slammed the door shut and stood up. "What	yer	doin' down here, Tom?" Riddle stepped close
2	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	e said. "I'm just -" "HARRY! What d'yeh think	yer	doin' down there?" Harry's heart leapt. So did
3	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	up ter school if yeh'd cursed his son. Least	yer	not in trouble." Harry would have pointed ou
4	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	hagrid. "They're ruinin' the school cabbages.	Yer	not on yer own?" "I'm staying with the
5	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ys happy to pass on my expertise to less able	players	Harry made an indistinct noise in his throat a
6	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	Slytherin, is it not? I hear you're a useful	player.	I was a Seeker, too. I was asked to
7	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	rid had steered him right into Diagon Alley. "	Yer	a mess!" said Hagrid gruffly, brushing soot of
8	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	lley! If you hadn't found him, Hagrid!"). "See	yer	at Hogwarts!" And he strode away, head and
9	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	excitement. "You were the youngest House	player	in a hundred years, weren't you, Harry? Weren
10	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ing on? Bludgers never concentrated on one	player	like this; it was their job to try and
11	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ve done a good job on them." "That's what	yer	little sister said," said Hagrid, nodding at Ron
12	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	in't really, I told Lockhart yeh didn' need teh.	Yer	more famous than him without tryin'." "Bet h
13	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	all goal posts, four flying balls, and fourteen	players	on broomsticks). All Harry's spellbooks, his w
14	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ey're ruinin' the school cabbages. Yer not on	yer	own?" "I'm staying with the Weasleys but we
15	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	e crowd to speed them upward, the fourteen	players	rose toward the leaden sky, Harry flew higher

Figure 4.5. Screenshots of the word “yer” from Harry Potter and the Chamber of Secrets

Table 4.5. Measures of Frequencies of the word “yer”

Cluster	Rank	Freq	Range
yer doin	1	2	1
yer not	1	2	1
yer a	3	1	1

yer at	3	1	1
yer little	3	1	1
yer more	3	1	1
yer own	3	1	1
yer wand	3	1	1

The above table displays various phrases containing the phonological deviation “yer” in the context of the Harry Potter and the Chamber of Secrets. Each phrase is accompanied by several statistics, including rank, frequency, and range. The rank column indicates the actual position of the phrase “yer”. The phrase “yer doin” has the highest rank. The rank column indicates the relative frequency of each phrase in terms of the total occurrences of the given phonological deviation. For example, "yer doin" and "yer not" are the most frequent phrases, both appearing twice in the corpus. The fact that phrases like "yer doin" and "yer not" occur more frequently suggests that they might be more commonly used or have greater relevance in the various conversations in Harry Potter and the Chamber of Secrets. It is worth to note that these phrases are associated with specific characters, contexts, or speech patterns that contribute to the overall narrative or character development. The above table indicates that "yer doin" and "yer not" both have a frequency of 2, showing that they appear twice. The other collocations, including "yer a," "yer at," "yer little," "yer more," "yer own," and "yer wand," have a frequency of 1, suggesting they occur only once. The range for all the collocations is 1, which suggests that each of them occurs only once. This implies that the collocations are not repeated throughout the corpus, and thus they have a limited distribution. It can be interpreted that Rowling uses of “yer” characterizes the speech patterns of specific characters, specifically Hagrid. The use of this deviation reflects Hagrid's distinct accent and speech

Chapter Four A Corpus Analysis of Deviation in J. K. Rowling

patterns. Rowling emphasized his rural background and adding authenticity to his portrayal. This use of this phonological deviation/ violation contributes to the overall characterization of Hagrid and helps create a more vivid and realistic fictional world. Rowling plies for “yer” to maintain cohesion and coherence. She establishes a consistent speech patterns for certain characters. By doing so, she allows the readers to anticipate their voices throughout the stories.

4.2.2. Grammatical Deviations Analysis in Harry Potter and the Chamber of Secrets

By grammatical deviations, it is meant the act of moving away from what is regarded as a normal and acceptable. In grammatical deviations, authors violates/ break the rules of the normal or ordinary use of language rules like subject- verb agreement, verb consistency, sentence structure in order to achieve esthetic and stylistic purposes. J.K. Rowling employs a wide range of grammatical deviations in her Harry Potter series in order to achieve specific effects, authenticity and uniqueness of the characters and bring them to life. The bellow Screenshots and tables display some of the grammatical deviations sorted out from Harry Potter and the Chamber of Secrets.

4.2.2.1. Fragments sentences in Harry Potter and the Chamber of Secrets

File	Left Context	Hit	Right Context
460 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	nd you couldn't wait to do it again." "Oh,	no,	Professor, see -" "Harry, Harry, Harry," said
461 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	nd a damp red envelope in his beak." "Oh,	no -"	Ron gasped. "It's all right, he's still
462 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	wide berth by the other ghosts. .132 "Oh,	no,"	said Hermione, stopping abruptly. "Turn t
463 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	and unclench. "Prove it," he hissed." "Oh,	no	one will be able to do that," said Dumbled
464 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	bet loads of people here can do it." "Oh,	no	they can't," said Ron. "It's not a
465 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ul loss that would be to the school." "Oh,	now,	see here, Lucius," said Fudge, looking alar
466 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	Harry curiously. Dobby shuddered." "Oh,	no,	sir, no ... Dobby will have to punish himse
467 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	g over him. He saw a glitter of teeth." "Oh,	no,	not you," he moaned. "Doesn't know wha
468 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	is it carved a path through the trees." "Oh,	no,"	said Ron. "Oh, no, oh, no, oh -" "Shut up,
469 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	over the head with a broomstick. There is	no	evidence at all that Potter has done anythi
470 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	essor Binns, shuffling his notes. There is	no	Chamber and no monster. " "But, sir," said
471 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	and monsters that roam our land, there is	none	more curious or more deadly than the Bas
472 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ul countercharm. I can see now ... there is	nothing	special about you, after all. I wondered, yc
473 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ares, we've got what we needed -" "He is	not	a brainless git," said Hermione shrilly as th
474 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	leoly disapproval of this behavior." "It is	not	a laughing matter," he said coldly. "Oh, or

Search Query Words Case Regex Results Set All hits Context Size 10 token(s)

Figure. 4.6. Screenshot of the word “no”

Table.4.6. Measures of Frequencies of the word “no”

Cluster	Rank	Freq	Range
no one	1	36	1
no said	2	18	1
no more	3	9	1
no idea	4	6	1
no choice	5	5	1
no doubt	5	5	1
no good	5	5	1
no harry	5	5	1
no longer	5	5	1
no time	5	5	1
no i	11	4	1
no sir	11	4	1
no arthur	13	3	1
no it	13	3	1
no magic	13	3	1
no muggle	13	3	1
no need	13	3	1
no no	13	3	1
no noise	13	3	1
no sound	13	3	1
no student	13	3	1
no effect	13	2	1
no offense	13	2	1

The results obtained from the above table display the various cases in which fragment sentences are used. Here, it is worth to note that AntConc cannot provide us with advanced or specialized analysis techniques that could be required for in-depth linguistic research or specific research goals. Thus, as a strategy, we are going to use only the

beginning of the fragment sentence and then give an interpretation and some other fragment sentences from the corpus. Results show that the rank column rank indicates the relative position or importance of each fragment within the analyzed corpus. The frequency column represents the number of times each collocation occurs in the analyzed corpus. The range column indicates the number of different units or sections of the discourse/ sentence in which each fragment appears. All fragments in the above table share the same range value (1). Other examples of fragments sentences can be displayed from the corpus. (i) Uh-oh “said Ron, jabbing at the Invisibility Booster. “It's faulty” (ii) “Now what?”said Harry, blinking at the solid mass...(iii) “Due north” said Ron, checking the compass...Rowling’s use of these fragments are done intentionally. Through these fragments, she captured moments of actions, creating a sense of immediacy and intensity. Rowling's use of fragment sentences helps maintain a fast-paced and the dynamic nature of the events of the story. For instance

Both trolleys hit the barrier and bounced backward; Ron's trunk fell off with a loud thump, Harry was knocked off his feet, and Hedwig's cage bounced onto the shiny floor, and she rolled away, shrieking indignantly; people all around them stared and a guard nearby yelled, "What in blazes d'you think you're doing?". (Rowling, 2000, p. 58)

To sum up, Rowling employed fragment sentences in Harry Potter and the Chamber of secrets for the sake of adding dynamism, immediacy, and intensity.

4.2.2.2. Missing Auxiliary (to be) in Harry Potter and the Chamber of Secrets

File	Left Context	Hit	Right Context
1 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	very deep trouble. "Follow me," said Snape.	Not daring even	to look at each other, Harry and

Figure4.7. Screenshots of missing auxiliary in Harry Potter and the Chamber of Secrets

Table.4.7. Measures of Frequencies of Missing Auxiliary

Cluster	Rank	Freq	Range
not daring	1	2	1

The results obtained from the above table display the following: first, the rank column indicates “not daring”. It has a rank of 1. Second, the frequency column represents the number of times the phrase “not daring” appears in the corpora. In this case, it appears twice, suggesting that it occurs two times within the given text. Third, the range column indicates the number of different locations or contexts in which the phrase "not daring" appears in the analyzed text. In this case, the range is 1, indicating that the phrase occurs in only one distinct location or context within the text. In the above example, nothing daring to look at each other, the verb to be (is or was) is dropped by J. K. Rowling to achieve various objectives. Rowling omitted the verb to emphasize the state of inaction among the characters. Another reason is that she intends to convey a moment of pause or unease. The omission of the verb adds a sense of anticipation and highlights the significance of the characters’ inability or unwillingness to look at each other. By doing so, Rowling, creates a silent moment charged with unspoken emotions or unexpressed thoughts, allowing the readers to imagine the reasons behind their hesitation or the actual consequences of their actions.

4.2.2.3. The use of “Also”

File	Left Context	Hit	Right Context
(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	s over," said Professor McGonagall. "	Your sister is also in Gryffindor.""	Oh, good," said Ron. "

Figure.4.8. Screenshots of the use of Also

Table.4.8. Measures of Frequencies of sentence

Cluster	Rank	Freq	Range
your sisteris also	1	1	1

The results from the above table reveal the following results: the rank column indicates the actual position of the word “also”. The word “also” has the rank of 1. The frequency of your sister is also is 1. And the range is also 1. Rowling’s employed for this incomplete sentence to refer to a comparison. So, the use of “also”, in this context, suggests a comparison or similarity to something or someone else, but the comparison itself is missing in this sentence. Rowling’s use of “also” in this sentence implies a comparison, but the comparison element is missing, deviating from the expected sentence structure. It should perfectly be “Your sister is in Gryffindor as well”. To conclude, this deliberate choice of structure by Rowling is conducted to achieve certain ambiguity and suspense. It could be noted that Rowling incorporates fragment sentences in the Harry Potter series to mimic natural and informal speech patterns. Fragment sentences reflect spontaneous or interrupted conversations.

4.2.2.3. Sentence fragment

File	Left Context	Hit	Right Context
1 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	stared around. He had emerged into a dingy alleyway	that seemed	to be made up entirely of shops devoted
2 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	y enough. Drawn to the spot by the mysterious power	that seemed	to connect him with his foul cat, Argus
3 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	eal panic. Curiously, it was Nearly Headless Nick's fate	that seemed	to worry people most. What could possibly do
4 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	to Harry. Harry gaped at her. Now she said it,	that seemed	the obvious thing to have done. "I - I

Figure.4.9. Screenshots of the pronoun “that”

Table.4.9. Measures of Frequencies of the “pronoun “that”

Cluster	Rank	Freq	Range
---------	------	------	-------

that seemed	1	4	1
-------------	---	---	---

The results from the above table display another example of fragment sentence employed by Rowling. Thus, the rank column indicates the actual position of the word “that” which is 1. The frequency of 4 signifies that the cluster "that seemed" occurs four times in the analyzed data. It highlights the repeated occurrence of this pronoun in the ‘*Harry Potter and the chamber of secrets*’. It is worth to note that in our case we are interested to show misuse of “that”. Rowling used the word “**that**” as a pronoun without a clear antecedent, deviating from the expected grammatical structure. Thus, it should perfectly be “Now that she said it.”

4.2.2.4. The Omission of the verb

File	Left Context	Hit	Right Context
1 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	on." It was better than Harry had expected.	As for Dumbledore'	s writing to the Dursleys, that was
2 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	Harry was just thinking that all he needed	was for Dumbledore'	s pet bird to die while he

Figure.4.10. Screenshots of the Omission of the verb

Table.4.10. Measures of Frequencies the Omission of the verb.

Cluster	Rank	Freq	Range
as dumbledore	1	4	1

The absence of a verb in the sentence “Dumbledore's writing to the Dursleys” by Rowling can be seen as a deliberate choice or a form of ellipsis. It implies the verb “is” or “has been” without explicitly stating it. This omission creates a concise and informal tone, reflecting the casual nature of Dumbledore’s message to the Dursleys. The focus is placed on the act of writing rather than the specific verb tense. The omission of the verb in the “Dumbledore's writing to the Dursleys” by Rowling is a linguistic deviation known as verb

ellipsis or “zero copula.” It is a stylistic choice used by writers to achieve particular effects in the language. This omission allows for brevity and informality in the sentence, contributing to the casual tone of Dumbledore’s communication. It emphasizes the act of writing itself rather than the verb's tense, adding a distinct flavor to the sentence and shaping the characterization and narrative tone. In brief, this linguistic omission adds a distinct style to the sentence and helps shape the characterization of Dumbledore and the overall narrative tone.

4.2.2.5. Non- standard word order in Harry Potter and the Chamber of Secrets

File	Left Context	Hit	Right Context
1 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	pen again." Madam Pomfrey clapped a hand to	her mouth.	Professor McGonagall stared at Dumbledore. "I
2 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	gave a small scream and clapped her hands to	her mouth;	Mr. Dursley jumped to his feet, veins throbbing
3 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	: you doing?" It was Professor McGonagall, and	her mouth	was the thinnest of thin lines. "We were -
4 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	he right words. "What?" said Ron. Ginny opened	her mouth,	but no sound came out. Harry leaned forward
5 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	qual. Professor Sprout clapped her hands over	her mouth.	Snape gripped the back of a chair very
6 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ig look, but he was sure she had almost smiled.	Her mouth	looked less thin, anyway. "I will not take
7 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	sions, but either he had forgotten just how thin	her mouth	could go, or he had never seen her

Figure.4.11. Screenshots of non- standard word order

Table.4.11. Measures of Frequencies of non- standard word order

Cluster	Rank	Freq	Range
her mouth	1	7	1

Rowling uses unconventional word order in her writing, breaking away from the usual sentence structure. This deliberate deviation from standard grammar has different functions, such as highlighting specific words or phrases, establishing a distinct rhythm or tone, or conveying particular nuances in the storytelling. Rowling's use of non-standard word order allows her to emphasize crucial elements within a sentence. By rearranging the structure, she strategically places important nouns or verbs at the beginning or end, drawing attention to them and creating a powerful impact. This technique enhances the general effectiveness of the sentence and adds emphasis where needed. For instance, the

correct word order for the sentence: he was sure that he had almost smiled her mouth looked less thin, anyway, I will not take. It should be "Her mouth looked thinner, anyway".

4.3. Morphological Deviation Analysis in Harry Potter and the Chamber of Secrets

J.K. Rowling uses a wide range of morphological deviations in Harry Potter and the Chamber of Secrets. Morphological deviation refers intentional and purposeful manipulation of forms. In other words, writers, like Rowling, tend to combine morphemes in order to produce new words for creative, aesthetic and stylistic purposes. Novelists, and writers violates from standard morphological patterns in order to introduce new, unusual words. Throughout morphological deviation, Rowling demonstrated her creativity and gift in inventing words.

4.3.1. Derivation

File	Left Context	Hit	Right Context
1 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	Malfoy raised his wand quickly and bellowed, "	Serpensortia!	The end of his wand exploded. Harry watched,

Figure.4. 12. Screenshot of the word “Serpensortia”

Table.4.12. Measures of frequencies of the word “Serpensortia”

Cluster	Rank	Freq	Range
serpensortia the	1	1	1

The term “Serpensortia” used by Rowling is a *neologism* derived from Latin roots. It combines “serpens,” meaning “snake,” and “sortia,” which denotes “conjure” or “summon.” By blending these Latin components, Rowling creates a distinct magical incantation associated with the act of summoning a snake. This incorporation of Latin-derived words boosts the authenticity and scholarly ambiance of the wizarding world, evoking the longstanding connection between Latin and magical practices found in

Chapter Four A Corpus Analysis of Deviation in J. K. Rowling

literature and folklore. From a discourse analysis standpoint, the inclusion of Latin-derived terms like “Serpensortia” in J.K. Rowling's Harry Potter series provides valuable insights. It demonstrates Rowling’s deliberate intention to establish a unique linguistic identity for the magical world she has created. By tapping into the historical connection between Latin and magical practices, she succeeded to establish a link to well-known literary and cultural traditions.

4.3.2. Coinage

File	Left Context	Hit	Right Context
1 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	of lamp-like yellow eyes. It was Mrs. Norris, the	skeletal	gray cat who was used by the caretaker, Argus
2 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ring bones is a nasty business. So was taking the	Skele-	Gro. It burned Harry's mouth and throat as
3 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	er message. Right underneath the first one. Her	skeleton	will lie in the Chamber forever. " Professor Flitwi
4 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	at Dumbledore had booked a troupe of dancing	skeletons	for the entertainment. "A promise is a promise,"
5 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	was holding a large bottle of something labeled	Skele-	Gro. "You're in for a rough night," she
6 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ugh someone had just fed him a large beaker of	Skele-	Gro. "Happy Valentine's Day!" Lockhart shouted.

Figure.4.13. Screenshot of a coined word Skele-Gro

Table.4.13. Measures of Frequencies of the word Skele- Gro

Cluster	Rank	Freq	Range
skele gro	1	3	1

4.3.2.1. Coined word “Dobby

File	Left Context	Hit	Right Context
1 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ar reason you're here?" 10 "Oh, yes, sir," said	Dobby	earnestly. "Dobby has come to tell you, sir ...
2 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	m letting us through!" "Indeed yes, sir," said	Dobby,	nodding his head vigorously, ears flapping. "
3 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	remember? Well --" "It was a clue, sir," said	Dobby,	his eyes widening, as though this was obvio
4 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	who don't even write to Harry Potter?" said	Dobby	slyly. "I expect they've just been - wait a
5 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	"I-Tarry Potter is humble and modest," said	Dobby	reverently, his orb- like eyes aglow. "Harry P
6 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	Dobby?" he asked curiously. "This, sir?" said	Dobby,	plucking at the pillowcase. "'Tis a mark of th
7 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	alfoy. "What did you say?" "Got a sock," said	Dobby	in disbelief. "Master threw it, and Dobby cau
8 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ll me?" "Not kill you, sir, never kill you!" said	Dobby,	shocked. "Dobby wants to save Harry Potter'
9 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	"Master threw it, and Dobby caught it, and	Dobby --	Dobby is free. " Lucius Malfoy stood frozen,
10 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	aid Dobby in disbelief. "Master threw it, and	Dobby	caught it, and Dobby -- Dobby is free. " Luci
11 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	e to tell Ron and Hermione about Colin and	Dobby, 153	but they weren't there. Harry left to look
12 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	enly understood. He nodded at Dobby, and	Dobby	backed into a corner, now twisting his ears in
13 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	appen, are perhaps happening already, and	Dobby	cannot let Harry Potter stay here now that hi
14 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	for Harry Potter and sealed the gateway and	Dobby	had to iron his hands afterward" - he showe
15 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	atter escaped Yet again. "Harry nodded and	Dobby'	s eyes suddenly shone with tears. "Ah, sir," hi

Figure.4.13. Screenshots of the coined word “dobby

Table.4.13. Measures of frequencies of the word “Dobby”

Cluster	Rank	Freq	Range
dobby s	1	12	1
dobby has	2	7	1
dobby doobby	3	4	1
dobby had	3	4	1
dobby is	3	4	1
dobby the	3	4	1
dobby can	7	3	1
dobby he	7	3	1
dobby in	7	3	1
dobby said	7	3	1
dobby shook	7	3	1
dobby was	7	3	1

Rowling introduces the term “Dobby” as a coined word in the Harry Potter series to serve as the name of a character, specifically a house-elf. This exclusive term is created by Rowling to give a distinct identity to this magical creature. It is worth of noting that the name “Dobby” does not have a clear origin or connection to existing words or names, underscoring Rowling’s imaginative prowess in inventing new terms for her fictional universe. The inclusion of coined words like “Dobby” contributes to the depth and originality of the magical world that Rowling made, enabling readers to fully immerse themselves in a vividly imagined realm. The table presents phrases containing the term “Dobby” in reference to its ranks, frequencies, and ranges. These phrases highlight the presence and significance of the character Dobby in the corpus. Dobby is prominently featured and holds a notable role in the story, as indicated by the frequent occurrence of

Chapter Four A Corpus Analysis of Deviation in J. K. Rowling

these phrases. The recurring use of expressions like “Dobby said,” “Dobby shook,” and “Dobby was” implies that Dobby consistently participates in different events and conversations. This repetition underscores Dobby’s importance and active involvement in the narrative.

4.3.2.2. Coined word “Bludgers”

	File	Left Context	Hit	Right Context
1	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ns must have done something to it." "But the	Bludgers	have been locked in Madam Hooch's office si
2	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	igh it was magnetically attracted to Harry, the	Bludger	pelting after him once more and Harry was fo
3	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	to hit it hard toward Malfoy. Once again, the	Bludger	swerved like a boomerang and shot at Harry's
4	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	other end. Harry ducked as Fred swung at the	Bludger	with all his might; the Bludger was knocked of
5	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	06* on each team who carry clubs to beat the	Bludgers	away from their side. Fred and George Weasle
6	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	hack in the direction of Adrian Pucey, but the	Bludger	changed direction in midair and shot straight
7	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	a stupid kind of twirl in midair to dodge the	Bludger,	and he fled, the Bludger trailing a few feet
8	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	s possible Fred Weasley was waiting for the	Bludger	at the other end. Harry ducked as Fred swung
9	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	toward a Slytherin. Harry saw George give the	Bludger	a powerful whack in the direction of Adrian P
10	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	other end of the 141 pitch. He could hear the	Bludger	whistling along behind him. What was going c
11	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	Wood A whistling in Harry's ear told him the	Bludger	had just missed him again; he turned right ove
12	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	with his club in his hand, ready to knock the	Bludger	back toward a Slytherin. Harry saw George giv
13	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	d swung at the Bludger with all his might; the	Bludger	was knocked off course. "Gotcha!" Fred yelled
14	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	his right arm dangling useless at his side - the	Bludger	came pelting back for a second attack, this tin
15	(Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	George trying to signal to Wood and stop the	Bludger	breaking Harry's nose at the same time. Wood

Figure.4.14. Screenshots of the coined word “Bludger”

Table.4.14. Measures of Frequencies of the word “Bludger”

Cluster	Rank	Freq	Range
bludger was	1	3	1
bludger came	2	2	1
bludger had	2	2	1
bludger said	2	2	1
bludger a	5	1	1
bludger and	5	1	1
bludger at	5	1	1
bludger back	5	1	1
bludger behind	5	1	1

bludgerbreaking	5	1	1
bludgerchanged	5	1	1
bludger come	5	1	1
bludger fred	5	1	1
	5	1	1
	5	1	1

Rowling coined the term “Bludger” in a creative and original word specifically for the fictional sport of Quidditch. This unique term is formed by combining “bludgeon,” which refers to a heavy weapon, with the suffix (derivational morpheme) “-er” often used to indicate association or involvement. By merging these components, Rowling invents a word that captures both the physical characteristics of the ball used in Quidditch and its aggressive and purposeful nature. This linguistic invention depicts Rowling’s imaginative approach to language and her ability to construct words that seamlessly fit into the magical world she has created. By deviating from conventional language, Rowling introduces the word “Bludger” as a unique term that diverges from common vocabulary. This departure from traditional linguistic norms infuses the sport of Quidditch and the Harry Potter universe with novelty and imagination. The creation of “Bludger” exemplifies Rowling’s inventiveness in language and her talent for crafting a distinctive and engrossing fictional world

4.2.2.3. The word Lumos

File	Left Context	Hit	Right Context
1 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	of them turned to stare into the darkness ahead. "	Lumos!"	Harry muttered to his wand and it lit again. "
2 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	more tree. Harry took out his wand, murmured, "	Lumos!"	and a tiny light appeared at the end of

Figure.4.16. Screenshots of the word Lumos

Table.4.16. Measures of Frequencies of the word Lumos

Cluster	Rank	Freq	Range
lumos and	1	1	1
lumos harry	1	1	1

The word “Lumos” is another coined word created by J.K. Rowling for the Harry Potter series. It is derived from the Latin word “lumen,” which means “light.” Rowling often drew inspiration from Latin and other languages to create spells and magical terms in the wizarding world. “Lumos” is used as a command to illuminate the tip of a wand, producing light. This word takes place in Harry Potter and the Chamber of Secrets

"Lumos!" Harry muttered to his wand and it lit again. "C'mon," he said to Ron and Lockhart, and off they went, their footsteps slapping loudly on the wet floor (Rowling, 2000, p. 258).

J. K. Rowling’s linguistic departure empowers her to introduce a unique and unforgettable term that symbolizes the magical ability to generate light. This imaginative deviation from conventional language enriches the immersive and enchanting quality of Harry Potter universe, demonstrating Rowling’s creative skill in crafting a vivid and fantastical world.

4.4. Lexical Deviation Analysis in Harry Potter and the Chamber of Secrets

Throughout the series of Harry Potter, J.K. Rowling is a well famous for her creative or inventive language. That is, she used a language that is different from conventional or everyday language. Employing unconventional or unusual language allowed her to raise her readers’ expectation and thus raise their curiosity. She intentionally violates from what is all normal such as inventing words, creating and employing uncommon vocabularies and creating strange structures in order to achieve certain aesthetic value (s), achieving some

stylistic effects and creating a deeper meaning. In this section, the researcher is going to sort out some of the lexical deviations employed in Harry Potter and the Chamber of Secrets and analyse them from discourse analysis perspective.

4.4.1. Affixation

Rowling has created a tremendous number of words in Harry Potter and the Chamber of Secrets through using the technique known as affixation. Through adding “ suffixes or prefixes (they are known as inflectional or derivational morphemes), Rowling frequently invented or created new words with a new and shocking meaning that are peculiar to the magical world. Below some examples of affixations are taken from the corpus.

4.4.1.1. Affixation(Floo powder)

File	Left Context	Hit	Right Context
1 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	nt; this wasn't nearly as uncomfortable as using	Floo powder.	Both of them bent low over the handles
2 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	afely in his pocket before 55 helping himself to	Floo powder.	It definitely wasn't his favorite way to
3 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	; spinning as though he'd just traveled miles by	Floo powder.	Slowly, he gathered together his wand and the
4 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ng would be traveling back to the Burrow using	Floo powder.	They said good-bye to the Grangers, who
5 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	bear all this in mind, Harry took a pinch of	Floo powder	and walked to the edge of the fire.
6 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	d. "Hagrid!" Harry croaked in relief. "I was lost -	Floo powder -"	Hagrid seized Harry by the scruff of the
7 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	actly -" "Not now, Arthur," said Mrs. Weasley. "	Floo powder'	s a lot quicker, dear, but goodness me,
8 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	't fuss," said Mr. Weasley, helping himself to 41	Floo powder,	too. "But, dear, if he got lost, how
9 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	to do?" he stammered. "He's never traveled by	Floo powder,"	said Ron suddenly. "Sorry, Harry, I forgot." "Nev

Figure.4.16.Screenshot of the word “Floo powder”

Table.4.16. Measures of Frequencies of the word “Floo powder”

Cluster	Rank	Freq	Range
floo powder	1	9	1

Rowling introduces the term “Floo Powder” as a coined term to represent a magical substance used for traveling through fireplaces. The term “floo” is derived from “flue,” which refers to a passage that allows the flow of air through. By combining “floo” with “powder,” Rowling creates a unique and imaginative term that denotes the powdered substance used for magical transportation. This linguistic deviation aims to add depth and

creativity to the wizarding realm, providing readers with a different term to describe this specific aspect of magical travel. Results reveal that “floo powder is highly significant in the corpus in which it occupies a prominent position with a rank of 1. Its frequent occurrence, appearing 9 times, emphasizes its repeated presence in the given corpus. The range of 1 indicates that it appears within a specific instance. These findings indicate that “floo powder” plays a crucial role in the corpus.

4.4.1.2. Compounding

Rowling in her *Harry Potter and the Chamber of Secrets* uses a considerable number of compounding words, a form of a lexical deviation, as linguistic technique in order to achieve a unique, imaginative and provocative terms. Rowling employs compound words throughout her series in order to enhance the world- building aspects of the books. The use of lexical deviation contributes to the uniqueness, distinctiveness and richness that Rowling wants.

4.4.1.2.1. The word Diagon Alley

File	Left Context	Hit	Right Context
1 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	red eraser. "It's a Revealer, I got it in	Diagon Alley,"	she said. She rubbed hard on January first.
2 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	gotts Bank. Hagrid had steered him right into	Diagon Alley. "	Yer a mess!" said Hagrid gruffly, brushing soot
3 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ugh the dusty shop window was definitely not	Diagon Alley.	The sooner he got out of here, the
4 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	han Fred, who stepped right into it, shouted, "	Diagon Alley!"	and vanished. * 41 "You must speak clearly, de
5 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ar?" said Mr. Weasley. "But how did you get to	Diagon Alley	to buy your school things last year?" "I

Figure.4.17. Screenshot of the word “Diagon Alley”

Table.4.17. Measures of Frequencies of the word “Diagon Alley”

Cluster	Rank	Freq	Range
Diagon Alley	1	5	1

J.K. Rowling coined the compound term “Diagon Alley” in the Harry Potter series by merging "diagonally" and "alley" together. This inventive combination forms a distinct

and imaginative location within the wizarding world. The term cleverly combines the notion of a diagonal direction with the concept of an alley, resulting in a unique and memorable name for the magical shopping street. This linguistic creation showcases Rowling's creativity and adds to the enchanting atmosphere of the Harry Potter universe. The blending of the two words “diagonally” and “alley” gives rise to a remarkable and unforgettable name for the bustling shopping street in the wizarding world. The compound word “Diagon Alley” encapsulates the enchanting and whimsical essence of the Harry Potter universe, showing the depth and charm of the fictional realm. This linguistic innovation reflects Rowling’s imaginative talent, adding to the immersive and magical atmosphere of the series.

The table depicts that “Diagon Alley” is a phrase of great importance within the Harry Potter series. It occupies a crucial position, indicated by its rank of 1. Then, the frequency of 5 proposes that it is repeatedly mentioned throughout the corpus. In addition to that, the range of 1 indicates that it is consistently associated with a specific instance rather than being used in different contexts. These observations highlight the significance of “Diagon Alley” as a crucial location in the wizarding world, deserving further examination to understand its usage and impact within the narrative.

4.4.1.2.2. The word invisibilityCloak

File	Left Context	Hit	Right Context
1 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	until past midnight. 230 Harry went to get the	Invisibility Cloak	out of his trunk right after dinner, and
2 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	arry went back into Hagrid's cabin to get the	Invisibility Cloak.	Fang was trembling under a blanket in his
3 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	which glued his teeth together. Harry left the	Invisibility Cloak	on Hagrid's table. There would be no
4 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	changed panicstricken looks, then threw the	Invisibility Cloak	back over themselves and retreated into a cor
5 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	talk out of earshot. "We'll have to use the	Invisibility Cloak	again," Harry told Ron. "We can take Fang
6 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	staring around for any unusual activity. Their	Invisibility Cloak	didn't stop them making any noise, and
7 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	one thing from his father: a long and sil very	Invisibility Cloak.	It was their only chance of sneaking out

Figure.4.18. Screenshot of the word Invisibility Cloak

Table.4.18. Measures of Frequencies of the word Invisibility Cloak

Cluster	Rank	Freq	Range
Invisibility Cloak	1	7	1

The coined term “Invisibility Cloak” in J. K. Rowling’s Harry Potter series is a compound word consisting of two separate words, “invisibility” and “cloak.” It deviates from conventional language by merging the notions of “invisibility” and a “cloak.” This departure from standard vocabulary enables J.K. Rowling to introduce a distinct and imaginative expression that signifies a cloak with the power to make the wearer unseen. Thence, this linguistic deviation, i.e., lexical deviation enhances the air of intrigue and enchantment surrounding the concept, augmenting the fantastical elements within the Harry Potter realm.

J. K. Rowling’s use of the term “Invisibility Cloak” captures readers’ attention and ignites their curiosity, as it evokes a sense of magic and suggests an extraordinary object. It adds wonder and enhances the fantastical atmosphere of the narrative, considering the cloak’s pivotal role in the plot. Moreover, it contributes to the world-building by introducing a distinct and iconic artifact closely tied to the wizarding world. Mostly, the coining of “Invisibility Cloak” amplifies intrigue, fosters a sense of enchantment, and enriches the fictional universe Rowling has created. Results show that “Invisibility Cloak” phrases Ranked 1, “Invisibility Cloak” stands out as a crucial element the corpus. Its frequency of 7 indicates that it appears frequently, emphasizing its repeated occurrence within the given context. The range of 1 suggests that it is limited to a specific instance rather than being dispersed across various contexts. These findings emphasize the significance of the term “Invisibility Cloak” in the narrative.

4.4.1.2.3. The word Memory Charm

File	Left Context	Hit	Right Context
1 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	do what they did. Then I had to put a	Memory Charm	on them so they wouldn't remember doing
2 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	Awfully sorry, boys, but I'll have to put a	Memory Charm	on you now. Can't have you blabbing
3 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	I was hopeless, was I?" 283 "He tried to do a	Memory Charm	and the wand backfired," Ron explained quiet
4 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	himself. "His memory's gone," said Ron. "The	Memory Charm	backfired. Hit him instead of us. Hasn't

Figure4.19. Screenshot of the word “Memory Charm”

Table.4.19. Measures of Frequencies of the word “Memory Charm”

Cluster	Rank	Freq	Range
Memory Charm	1	4	1
Memory Charms	2	2	1

The coined term “Memory Charm” by Rowling deviates from conventional language. It blends the words “memory” and “charm” to achieve a unique term that represents a magical spell used to manipulate or erase someone’s memories. This departure from traditional vocabulary allows Rowling to introduce a distinct and specific term for this magical ability. “Memory Charm” engages readers’ imaginations and reinforces the magical nature of the wizarding world. It brings depth and creativity to the story, demonstrating Rowling’s talent for crafting a vivid and imaginative universe of wizardry.

The results from the table above state that the phrase “Memory Charm” is highly significant in the discourse, as indicated by its rank of 1. It is mentioned multiple times with a frequency of 4, emphasizing its recurring presence in the given context. Furthermore, the range of 1 implies that it is consistently used within a specific instance. These findings stress the importance of the term “Memory Charm” in the narrative and its impact on shaping the overall corpus.

4.4.1.2.4. The word house- elf

File	Left Context	Hit	Right Context
1 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	isn't a great time for me to have a	house-elf	in my bedroom." Aunt Petunias high, false laugh
2 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	unishments "But why don't you leave? Escape?" "A	house-elf	must be set free, sir. And the family
3 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	said Fred. "Yeah, Mum's always wishing we had a	house-elf	to do the ironing," said George. "But all
4 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	Dobby, plucking at the pillowcase. "Tis a mark of the	house-elf	s enslavement, sir. Dobby can only be freed
5 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	dark. "Get off!" he said loudly, and then, "Dobby!" The	house-elf	s goggling tennis ball eyes were peering at
6 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	to reach for his wand. Instead, he turned to his	house-elf "	We're going, Dobby!" He wrenched open the
7 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	boy. "I don't know whether the Malfoys own a	house-elf	Harry, said 25 "Well, whoever owns him will be
8 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	aid, "Who are you?" "Dobby, sir. Just Dobby. Dobby the	house-elf,"	said the creature. "Oh - really?" said Harry. "Er -

Figure.4.20. Screenshots of the word “house- elf

Table.4.20. Measures of Frequencies of the word house-elf

Cluster	Rank	Freq	Range
houseelf	1	8	1

The term “house-elf” coined by J. K. Rowling in the Harry Potter series demonstrates a departure from typical language usage. It deviates from Standard English by merging the words “house” and “elf” to create a compound term representing a unique magical being. J. K. Rowling’s creation of the term “house-elf” displays her talent for inventing captivating, expressive and evocative language in the context of her fictional world. By merging the concept of a “house” with the mythical figure of an “elf,” Rowling establishes a term that instantly depicts the creature’s purpose and environment. Moreover, the compound word implies the subservient role of these beings and their strong connection to human households.

The incorporation of the term “house-elf” in Rowling’s writing sheds light on the power dynamics and social hierarchy prevalent in the wizarding world. It works as a poignant representation of the subordination and exploitation faced by these creatures, who are often enslaved and assigned menial tasks. The departure from standard language in using this term emphasizes their marginalized position and the inherent inequity they

experience. The results from the above table show that the phrase “house elf” holds a prominent position in the corpus with a rank of 1. It is frequently mentioned with a frequency of 8, indicating its repeated occurrence in the given context. The range of 1 indicates that it is specific to a particular instance rather than being used in various contexts. These findings emphasize the significance of the term “house elf” within the Harry Potter series, underscoring its importance and role in shaping the discourse.

4.5. Semantic Analysis in Harry Potter and the Chamber of Secrets

The researcher aims to expound and interpret instances where language use deviates from the expected or conventional meaning in J.K. Rowlin’s Harry Potter and the chamber of the Secrets. We aim to investigating how the author adeptly utilizes language and symbolism to communicate profound messages and elicit emotional reactions from readers. By scrutinizing the novel’s themes, motifs, and narrative techniques, our goal is to reveal the hidden meanings within the story and delve into the intricacies of the wizarding realm meticulously crafted by Rowling. This analysis seeks to explore and interpret the author’s violations she made in the Harry Potter series and how these deviations help her to shape the readers’ mind and understanding. Thus, the examples will be intentionally limited to three examples. The examples will be referred to as cases.

Case I

“Wish I knew what he was up to,” said Fred, frowning. “He’s not himself. His exam results came the day before you did; twelve O.W.L.s and he hardly gloated at all” (Rowling, 2000, p. 40). Rowling opted for this as an example of semantic deviation. The phrase “not himself” violates from the conventional way that someone is behaving in their usual way. It suggests that Percy’s behavior has undergone a change or is different from what is typically expected. Rowling employed this semantic violation in order to deliver various narrative purposes. Firstly, it sparks the reader’s curiosity, encouraging them to think

deeply and wonder about the reasons behind Percy's altered behavior. This, consequently, achieve a sense of intrigue and anticipation as readers eagerly seek to decipher the causes behind his unusual and strange actions. Rowling strategically utilizes Percys's violation in behavior as a narrative tool to create tension and conflict through the presentation of Percy's unexpected actions. By doing so, Rowling establishes a feeling of uncertainty and fascination, compelling readers to consider the motivations driving him to exhibit such behaviour.

The phrase "not himself" is employed as a semantic deviation in which it grabs the reader's attention towards Percy's unusual behavior and creating a sense of inquisitiveness and anticipation. It intimates the existence of hidden motivations or conflicts that are responsible for this shift and suggests unexplored aspects of Percy's character. In addition to that, it provides insight into the relationships between characters. The interpretation of Percy's misbehaviour could pave the way to delve into the various themes such as personal growth, redemption, and forgiveness along with many other themes in the Harry Potter series. Rowling may be representing the transformative journey characters can experience, learning from their errors, seeking agreements, and ultimately discovering redemption within themselves and then their relationships with others.

Case II

They couldn't use real Quidditch balls, which would have been hard to explain if they had escaped and flown away over the village; instead they threw apples for one another to catch. They took turns riding Harry's Nimbus Two Thousand, which was easily the best broom; Ron's old Shooting Star was often outstripped by passing butterflies (Rowling, 2000, p. 39). In this example, Rowling's establishes a comparison between Ron's broomstick and passing butterflies deviates from what one would typically expect. It humorously amplifies the lack of speed of Ron's broomstick and introduces a

waggish element to the description. It is worth of note that Rowling incorporates semantic deviation to ensure that the fictional realm remains realistic and coherent through addressing promising issues in the plot. It expound why real Quidditch balls couldn't be used and thus due to the risk of escape or confusion over the village. By replacing apples, the characters keep control and prevent unplanned consequences. Hence, J.K. Rowling's substitution of apples and brooms for Quidditch balls and standard broomsticks can be interpreted symbolically. That is, the choice of apples means simplicity, naturalness, and a temporary solution. It also presents a playful and improvisational attitude among the characters. Furthermore, the contrasting performance of Harry's Nimbus Two Thousand and Ron's Shooting Star brooms indicates the characters' difference in their abilities, competitiveness, and potential hierarchies within the group. In sum, the use of apples and brooms in the Harry Potter series carries out a symbolic meaning associate with simplicity, playfulness, contrasting abilities, and possible hierarchies among the characters. As a final note, the use of semantic deviation by Rowling contributes to the cohesion and coherence of the plot in Harry Potter and the chamber of Secrets. Rowling maintains coherence within the events in the book by offering explanations about why Quidditch balls are not used, as they could potentially escape and cause confusion in the village. This explanation ensures that the narrative remains internally consistent.

Case III

"They wouldn't mind," Harry reassured her. "Dudley would think it was a brilliant joke if I got lost up a chimney, doesn't worry about that - "Well ... all right ... you go after Arthur," said Mrs. Weasley. "Now, when you get into the fire, say where you're going".

"And keep your elbows tucked in," Ron advised (Rowling, 2000, p. 42).

In this example, J. K. Rowling incorporated a semantic departure in order to achieve

a variety of objectives. In this context, Harry's succour to Mrs. Weasley carries out a semantic violation in the language choice. By stipulation, "Dudley would think it was a brilliant joke if I got lost up a chimney, doesn't worry about that," here, Harry's speech adopts an informal and colloquial register. The purpose of this deviation is to reflect Harry's natural conversational style, totting up authenticity to the conversation. Again, Rowling's aim is to make the conversation, real, relatable and believable to readers. The semantic deviation in Harry's encouragement and support adds a touch of realism and relatability through his informal speech patterns. Another purpose behind employing a semantic deviation is maintain humor and sets the tone of the conversation. Harry's observation of Dudley finding it amusing if he got lost up a chimney sheds light the arted and playful tone to the conversation. It highlights Harry's ability and talent to create humor in difficult situations. Additionally, Ron's advice to keep elbows tucked in adds a comedic element with its unexpected and practical suggestion, contrasting with the magical aspect of traveling through the fire. The deliberate use of semantic deviation contributes to the humor and overall tone through exhibiting Harry's humor and Ron's comical advice. Rowling's incorporation of semantic deviation in the Harry Potter series embellishes the consistency and authenticity of the book, promoting the dynamics and relationships among the characters. By incorporating these deviations, Rowling effectively represents the complexities of human communication, in which humor, practical advice, and personal insights interwoven. This meticulous attention to detail enriches the plot, making it more realistic and engaging.

4.6. Pragmatic Deviation Analysis in Harry Potter and the Chamber of Secrets

In the captivating world of Harry Potter, where magic and daily life coexist. Readers are usually drawn into a world of magic and compelling characters. This charming narrative provides fertile ground for the conducting pragmatic deviation analysis, which

intends to uncover the subtle intricacies of language use and communication strategies used by the characters. By examining these deviations, we gain insight into the characters' intentions, motivations, and interpersonal relationships. Rowling, in the Harry Potter series, incorporates a wide range of pragmatic deviations. In other words, pragmatic deviation in Harry Potter and the chamber of secrets refers to Rowling's inappropriate use of well structured utterances in order to achieve stylistic and aesthetic purposes throughout the narrative.

Case I

"No one asked your opinion, you filthy little Mudblood," he spat. Harry knew at once that Malfoy had said something really bad because there was an instant uproar at his words. Flint had to dive in front of Malfoy to stop Fred and George jumping on him, Alicia shrieked, "How dare you!" ; and Ron plunged his hand into his robes, pulled out his wand, yelling, "You'll pay for that one, Malfoy!" and pointed it furiously under Flint's arm at Malfoys face (Rowling, 2000, p.96).

In this above example, pragmatic deviation, i.e., impoliteness results from Malfoy offensive remark towards Hermione by calling her a "Mudblood.". This offensive term is used in the wizarding world to demean and belittle those who have non-magical parents. This could justify Malfoy's offensive remark, using the offensive and malicious term "Mudblood." This also reveals his prejudice, hostility, and belief in the superiority of pure-blood wizards. Rowling's purpose in presenting Malfoy's derogatory language towards Hermione is multifaceted. This presentation serves as a means to reveal the presence of prejudice and discrimination in the wizarding world, particularly the belief in blood purity and the mistreatment of individuals with non-magical ancestry. Rowling utilizes Malfoy's character to illuminate real-world prejudices and challenge the notion of innate superiority rooted in one's bloodline. Rowling intentional use of the character of Malfoy is to openly

shed light on discriminatory viewpoints, aiming to confront and address these omnipresent social issues. To put it bluntly, through Malfoy's actions and attitude, J. K. Rowling heartens readers to contemplate the harmful consequences of prejudice and inspire them to question the legitimacy of beliefs centered on blood superiority. Rowling's presentation of Malfoy character using derogatory language towards Hermione serves as a means to highlight the themes of prejudice, bullying and discrimination, with the ultimate aim of drawing attention to these matters. By doing so, she prompts readers to engage in a serious critical reflection up on these issues and pep up them to actively back up the creation of a more inclusive and equal society. As a final remark, pragmatic deviation, i.e., impoliteness, in this context is elicited through Malfoy's offensive language.

Case II

"Dobby heard tell," he said hoarsely, "that Harry Potter met the Dark Lord for a second time just weeks ago ... that Harry Potter escaped Yet again" (Rowling, 2000, p. 13).

In the above instance, the pragmatic deviation in this instance can be identified in the expression "Dobby heard tell" and the repetitive use of "Harry Potter met the Dark Lord" and "Harry Potter escaped yet again." These pragmatic violations have several pragmatic functions. Dobby's choice to begin the statement with "Dobby heard tell" spots himself as a source of information. This pragmatic deviation suggests that the information might be firsthand or based on rumors. By doing so, Rowling introduces an element of doubt. However, by affirming that he "heard tell," Dobby implies that the information holds some value and should be taken into account, giving it a degree of credibility within the discourse. It is worth of mentioning that Dobby's acknowledgment of possible variations and inaccuracies in information shows an understanding that information is subjective and can be influenced by social processes. Thus, this recognition emphasizes that the interpretation and meaning of information can change through repeated interactions and

retellings within a community. J. K. Rowling's incorporating of the phrase "Dobby heard tell" contributes to introducing uncertainty, the discourse gains complexity and a sense of realism. This reflects the social nature of information sharing, where details can be passed along through interpersonal communication, rumors, or hearsay. In sum, the inclusion of this uncertainty acknowledges that information is not always straightforward or objective. Rowling's use of pragmatic deviation stresses the significance of actively and critically participating in the discourse community. It prompts readers to question critically and assess the information rather than accepting it blindly. By acknowledging the possibility of information being fluid and subject to variations, it encourages individuals to evaluate its credibility and reliability before considering it as true and acceptable.

Case III

"Harry Potter is valiant and bold! He has braved so many dangers already! But Dobby has come to protect Harry Potter, to warn him, even if he does have to shut his ears in the oven door later... Harry Potter must not go back to Hogwarts."(Rowling, 2000, p. 13).

In the above conversation, Dobby, the house-elf, seeks to establish a positive image of Harry and evoke the feelings of admiration from readers, serves an interpretive purpose within the discourse. By presenting Harry as valiant and brave, Dobby aims to authenticate him as a heroic figure deserving of respect and admiration. This interpretation helps shape readers' perception of Harry's character and encourages them to emotionally invest in his journey. Rowling's purpose of cultivating a strong emotional connection and fostering reader affinity towards the protagonist is to fortify the bond between readers and the character. When readers feel admiration and connection to Harry, they become more emotionally invested in his story. This leads to a greater likelihood of supporting Harry's journey, feeling engaged, and deriving increased enjoyment from the narrative.

In the statement "Dobby has come to protect Harry Potter, to warn him, even if he does

have to shut his ears in the oven door later,” in this case, Dobby makes a self-referential remark. In other terms, this pragmatic deviation adds a personal element to the conversation and strengthens Dobby’s dedication to safeguarding Harry. The mention of shutting his ears in the oven door later suggests that Dobby is prepared to endure discomfort or punishment in order to accomplish his duty. Rowling’s depiction of Dobby enhances the complexity of his character and communicates his unwavering loyalty. The phrase “Harry Potter must not go back to Hogwarts” sets out a pragmatic deviation that communicates a warning and prohibition. It, thus, conveys a sense of urgency and worry, suggesting that there are possible dangers or negative consequences awaiting Harry at Hogwarts. Throughout this deviation, Rowling creates a suspenseful and intriguing atmosphere within the discourse, prompting readers to ponder the potential outcomes and increasing the narratives’ tension and stakes. In this instance, Rowling employed pragmatic deviation in order to reflect up on the use of positive reinforcements. By embracing self-referential remarks and urgent warnings, the author skillfully enhances the reader’s emotional connection and creates tension in the plot. This demonstrates Rowling’s the deliberate and meticulous use of language to craft a captivating and immersive fictional world.

4.7. Discourse Deviation Analysis in *Harry Potter and the chamber of Secrets*

J. K. Rowling uses discourse deviations to serve various purposes within the narrative of the corpus. Discourse deviation, in other terms, refers to the specific ways in which words are used and the linguistic conventions that govern communication within that particular discourse context. It encompasses the vocabulary, grammar, syntax, and stylistic choices that are distinct to the wizarding world and its inhabitants. Rowling uses special language within the wizarding community in Harry Potter to mirror the distinct concepts and phenomena of magic. For instance, Terms like “Transfiguration,”

“*Divination*,” and “*Apparition*” are exclusive to the magical realm and encapsulate the essence of magical abilities and practices. In the same vein, the language employed in spells and incantations, such as “*Wingardium Leviosa*” or “*Expecto Patronum*,” is tailored to harmonize with the magical nature of the discourse. The researcher has opted for limited cases to be analysed and interpreted.

Case One

"YOU COULD DO WITH TAKING A LEAF OUT OF PERCY'S BOOK!" yelled Mrs. Weasley, prodding a finger in Fred's chest. "You could have died, you could have been seen, you could have lost your father his job -" (Rowling, 2000, p. 29).

In the above conversation, the capitalization and exclamation marks used in “YOU COULD DO WITH TAKING A LEAF OUT OF PERCY'S BOOK!” The capitalization stresses its importance and conveys Mrs. Weasley's strong emotions and urgent intent. It signifies that she is emphasizing the message with intensity and determination. The visual impact created by the capital letters emphasizes the forcefulness with which she speaks. More than that, this physical gesture indicates the impact of her words, underscoring the gravity of the situation and emphasizing the close relationship between Mrs. Weasley and Fred. Rowling's use of the expression “taking a leaf out of Percy's book” uses a metaphor to demonstrate the idea of learning or imitating someone by drawing inspiration from them, similar to how one turns a page in a book to continue reading. Rowling's use of this figurative language adds richness and visual imagery to Mrs. Weasley's statement, making it more engaging and memorable. It signals that Percy possesses qualities or behaviors that Mrs. Weasley believes Fred should adopt or emulate. The metaphor highlights the importance of learning from others' examples and emphasizes Mrs. Weasley's desire for Fred to make positive changes in his behaviour. In a nutshell, Rowling skillfully incorporates discursial deviations in the Harry Potter series to vividly depict the

atmosphere of the scene, enabling readers to fully experience Mrs. Weasley's intense emotions, urgent tone, and profound personal connection. These deviations contribute to the overall richness and impact of the discourse in which Rowling draws readers into the moment and immersing them in the characters' interactions. Additionally, by applying such deviations, Rowling creates an engaging and memorable scene, emphasizing the significance of Mrs. Weasley's message and spotlighting the depth of her concern for Fred's well-being. It displays J. K. Rowling's mastery in using language to evoke powerful emotions and effectively communicate the dynamics of the situation.

Case Two

"I'll be able to, certainly, but it will be painful," said Madam Pomfrey grimly, throwing Harry a pair of pajamas. "You'll have to stay the night" (Rowling, 2000, p. 147).

In the above instance, discourse deviation lies in Madam Pomfrey's use of a grim tone, conveyed through the adverb "grimly," and the inclusion of ellipsis ("...") after mentioning Harry's need to stay the night, engender a feeling of suspense and anticipation. These deviations highlight the seriousness of Harry's condition, the potential discomfort he may experience, and the importance of his prolonged stay in the hospital. It is worth of mentioning that Rowling incorporates this discourse violation in order to introduce tension, urgency, and concern in the conversation. Through Madam Pomfrey's grim tone and assertive statement about Harry's overnight stay, Rowling seeks to amplify the stakes and underscore the gravity of Harry's situation. Correspondingly, presentation of Madam Pomfrey's grim tone and serious response aims to indicate a realistic depiction of the medical context. This enhances the story's credibility and enables readers to fully engage with the narrative by presenting an authentic portrayal of how a healthcare professional would likely act in a difficult situation. To conclude, Rowling's incorporation of discourse deviation enriches the scene by adding elements of realism, suspense, emotional intensity,

and narrative development. This boosts the reader's experience, making the plot more engaging and immersive.

Case Three

Both of them swung their wands above their heads and pointed them at their opponent; Snape cried: "Expelliarmus!" There was a dazzling flash of scarlet light and Lockhart was blasted off his feet: He flew backward off the stage, smashed into the wall, and slid down it to sprawl on the floor (Rowling, 2000, p. 160).

In the above instance, Rowling's utilisation of discourse deviations aims to generate a lively and captivating atmosphere. The act of swinging wands above their heads and directing them at their adversary serves as a physical motion that introduces a visual dimension to the conversation. It indicates the characters' preparedness for the imminent magical clash and fosters a feeling of excitement and expectation. Then, Snape's proclamation of "Expelliarmus!" functions, in this situation, as a performative utterance. By a performative utterance, we mean a type of speech act that has the ability to trigger a particular action or result. It serves as the catalyst for the magical spell, showing Snape's intent to disarm his opponent. The use of an exclamation mark intensifies the significance and immediacy of his directive. Rowling's use of the term "Expelliarmus!" in this context contributes to its depth and impact to the scene. By presenting Snape's command in a form of performative utterance, she stresses the power of language and the transformative nature of magic in the wizarding world. Hence, the use of an exclamation mark, again, further amplifies the urgency and importance of Snape's directive, emphasizing the imminent action that is about to take place. This discursal violation not only contributes to the excitement and tension of the scene but also reinforces the role of language as a tool for wielding power and initiating change within the magical realm.

Rowling's use of descriptive and sensory language in the phrase "There was a

dazzling flash of scarlet light” violates pragmatically from the ordinary discourse. Rowling’s creative choice of words, such as “*dazzling*” and “*scarlet*,” aims to portray a vivid picture of the spell’s visual effect. By engaging the reader’s imagination and evoking sensory imagery, the deviation lifts up the readers’ ability to mentally picture the magical scene. Hence, this immersive technique heightens the impact of the magical event and cultivates the reader’s experience.

To wrap up, the use of pragmatic deviation as a technique in the Harry Potter series is to raise the reader’s emotional and sensory connection to the events and the plot and the characters. By offering intricate and evocative descriptions, Rowling prompts readers to immerse themselves more deeply in the magical world and to fully experience the magical world moment with a heightened sense of awe and anticipation. This deviation seeks to enrich the narrative, adding layers of depth and texture that enhance the overall enjoyment and immersion for the reader’s sake.

4.8. Linguistic Deviation Analysis in *Harry Potter and the Goblet of Fire*

In *Harry Potter and the Goblet of Fire*, J. K. Rowling opted for a variety of linguistic violations of, or to put it mildly departure from, the sociolinguistic and discourse conventions. In other words, the novelist uses a variety of phonological, morphological, grammatical, semantic, pragmatic and discourse deviations to differentiate between characters. Each character has a unique accent, dialect or even a style to reflect their backgrounds, personalities, thoughts or even social groups. Rowling uses deviation, as a departure from the general rules to denote for the in-depth and authenticity of the characters through their language to make them memorable for the readers. Moreover, writers, Like Rowling, use linguistic along with semantic and pragmatic deviations to emphasize certain aspects or create a particular style of narration.

4.8.1. Analysis of Phonological Deviation in *Harry Potter and the Goblet of Fire*

4.8.1.1. The Case of Apocope (*Blimey* word)

File	Left Context	Hit	Right Context
1 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	his voice, not a worry about anti- Muggle security	Blimey,	I'll be glad when this is over. See
2 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	! There's someone here! Unconscious! It's - but -	blimey. . "	You've got someone?" shouted Mr. Crouch, soundi
3 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ve got our History of Magic exam in ten minutes!	Blimey,"	he said, turning back to Harry, "she must really
4 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ing wrong with Hagrid!" "I know there isn't, but. . .	blimey,	no wonder he keeps it quiet," Ron said, shaking
5 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ntrance hall, with its magnificent marble staircase. "	Blimey,"	said Ron, shaking his head and sending water every
6 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	as soon as I can find a big enough envelope.'	Blimey,	she'd better watch out for herself." Hermione didn'
7 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	t have to face the second one for three months. "	Blimey,	this is heavy," said Lee Jordan, picking up the

Figure. 4.8.1.1. Screenshot of Apocope word “Blimey”

Table.4.8.1.1. Measures of Frequency of the word Blimey

Cluster	Rank	Freq	Range
blimey i	1	2	2
blimey said	1	2	2
blimey he	3	1	1
blimey no	3	1	1
blimey she	3	1	1
blimey this	3	1	1
blimey you	3	1	1

The results from the above table represent the word Blimey as an example of a phonological deviation, i.e., apocope, in different contexts. The rank column indicates the position of each phrase in terms of frequency. For instance, “blimey he” and “blimey no” both have a rank of 3, meaning that they occur with the same frequency as two other phrases. “Blimey you” has a rank of 1, indicating it is the most frequent phrase in the given context. The frequency column indicates how many times each phrase occurs in the corpus. For instance, “blimey I” and “blimey said” both have a frequency of 2, meaning that they occur two times each in the corpus. The range column shows the number of different places or segments in the corpus where each phrase appears. For example, “blimey I” and “blimey said” have a range of 2, indicating that they appear in two

Chapter Four A Corpus Analysis of Deviation in J. K. Rowling

differently in the corpus. Rowling apocopated the word ‘blimey from the expression “cor blimey” which itself is a shortened version of the expression “God blind me”. Rowling has intentionally omitted the initial part of the phrase, “God” resulting in short and more informal “blimey”. By removing the specific religious connotation, the phrase becomes accessible to a broader audience, regardless of their religious beliefs. This adjustment helps to avoid potential religious implications or sensitivities while maintaining the informal and expressive nature of the conversations.

4.8.1.2. The Case of Apocope (aren’)

	File	Left Context	Hit	Right Context
1	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	.. they just like killing, everyone knows that. There	aren'	t any left in Britain now, though." "What happened
2	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	etts couldn't get tickets," said Mr. Diggory. "There	aren'	t any more of us in this area, are
3	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ot remove his hand from Harry's shoulder. 31 "You	aren'	t going to see your nephew till next summer,"
4	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	as she let out a derisive snort. 96 "Oh Harry, you	aren'	t going to pay attention to anything that old
5	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ou know, so we could get Harry. Muggle fireplaces	aren'	t supposed to be connected, strictly speaking - but
6	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	r, Hagrid," Charlie said, frowning. "The champions	aren'	t supposed to know what's coming - she's
7	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	g these lines, said quickly, "They're very interesting,	aren'	t they? Aren't they. Harry?" "What? Oh yeah . . .
8	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	amed and dived into the Great Hall. "Already wet,	aren'	t they? Little squirts! Wheeeeeeeee!" And he aimed
9	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	do something about it?" "Well, the elves are happy,	aren'	t they?" Ron said. "You heard old Winky back
10	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ng to stifle a huge yawn. "Well, they're Apparating,	aren'	t they?" said Mrs. Weasley, heaving the large pot
11	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	year to teach you how to deal with Dark -" "What,	aren'	t you staying?" Ron blurted out. Moody's magical
12	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	3 was fascinated, but Hermione interrupted them. "	Aren'	t you two ever going to read Hogwarts, A
13	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	Diggory, "but they'll have a job proving it, there	aren'	t any casualties." "All right, I'm off," Mr.
14	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	What d'you reckon'll happen to the ones who	aren'	t chosen?" Ron muttered to Harry as the veela-
15	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	on, Ron, it could be worse. At least your fingers	aren'	t full of pus." Hermione was having a lot
16	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	some of your decisions, but I've kept quiet. There	aren'	t many who'd have let you hire werewolves,
17	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	if the snoozing mermaid on the wall. "Myrtle, there	aren'	t merpeople in there, are there?" "Oooh, very good,

Search Query Words Case Regex Results Set All hits Context Size 10 token(s)

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4.8.1.2. Screenshot of Apocope “aren’t” in Harry Potter and the Goblet of Fire

Table.4.8.1.2.Measure of Frequencies of the word aren’t

Cluster	Rank	freq	Range
aren’t	1	28	1
aren you	2	1	1

The results from the above table the word “aren’t” holds the top rank in the table and has a

frequency of 28. It appears in a range of 1, suggesting that it occurs frequently and consistently within the discourse. The word “aren’t” is a contraction of “are not” and is likely used to express negation or disagreement in the discourse. Next is the word “aren”. The phrase “aren you” holds the second rank in the above table but has a frequency of only 1. It appears in a range of 1, suggesting that it occurs once within the discourse. However, it is worth noting that “aren you” appears to be a non-standard usage. The intended phrase might be “aren’t you” as a contraction of “are not you” or “are you not.” Rowling’s deliberate and intentional use of these contractions in the discourse adds authenticity to the characters’ conversations, capturing their natural speech patterns.

4.8.1.3. The Case of Apocope(photo)

File	Left Context	Hit	Right Context
1 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	you'll need to be up early 186 tomorrow for a	photo-	call or something." He wrenched the hangings shut around
2 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	a familiar clicking noise nearby. "I don't want a	photo	of this, Colin," he said loudly. "Lie back, Harry,"
3 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	Dumbledore. And then there's going to be a little	photo	shoot. This is Rita Skeeter," he added, gesturing toward
4 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	nearby laughed loudly at this. "Weasley would like a signed	photo,	Potter," smirked Malfoy. "It'd be worth more than

Figure. 4.8.1.3. Screen shot of Apocope “photo”

Table.4.8.1.3.Measures of Frequencies of the word photo

Cluster	Rank	Freq	Range
photo call	1	1	1
photo of	1	1	1
photo potter	1	1	1
photo shoot	1	1	1

The table above reveals apocopated phrases by J. K. Rowling. Results show that all of these phrases have a rank of 1, indicating their equal significance within the discourse. The frequency and range values of 1 suggest that these phrases consistently appear throughout the analyzed corpus. In other words, photography-related concepts are consistently present and play a significant role in the discourse. It is worth of noting that

Chapter Four A Corpus Analysis of Deviation in J. K. Rowling

these phrases are a short form of the word “photography”. By doing so, Rowling adds visual elements and vivid imagery to the discourse, creating a more immersive and engaging reading experience. Rowling’s utilization of apocopated word (photo) enriches the narrative by creating a vibrant and immersive world that captivates readers’ senses and sparks their imagination. These phrases heighten the descriptive nature of the storytelling, enabling readers to visualize the scenes and characters more vividly.

4.8.1.4. The Case of Apocope (D’you)

File	Left Context	Hit	Right Context
1 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	how the Durmstrang students are getting back," said Ron. "	D'	you reckon they can steer that ship without Karkaroff?" "
2 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	was something they could do. Anything. "Harry" said Ron. "	D'	you think there's any chance at all she'
3 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	get a confession out of Malfoy, the better," snarled Ron. "	D'	you know what I think? He was in such
4 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	work because of illness before this, I'll eat Buckbeak. "	D'	you know Crouch, then?" said Harry. Sirius's face
5 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ongue around them. "Wangoballwime?" "Sorry?" said Cho. "	D'	you - d'you want to go to the ball
6 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	you knew what was inside it?" piped up Professor Flitwick. "	D-	did I? I don't recall -" "I certainly remember
7 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ne defiantly. "Granger, they're after Muggles," said Malfoy. "	D'	you want to be showing off your knickers in
8 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf		D-	KJELJING C-L-IJIB Harry woke up on
9 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf		D	EXPULSED YOU, YOU WAIT TILL I GET HOLD OF
10 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ids beg for the recipe of my Scintillation Solution!" Warlock	D.	J. Prod of Didsbury says: "My wife used to
11 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	burning to know more. "Professor Moody?" he said again. "	D'	you think... could this have anything to do with . . .
12 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	gether. 134 "Snape mentioned it in class a few weeks ago -" "	D'	you think we've got nothing better to do
13 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	He couldn't see how Ginny could still be alive. "	D'	you know what?" said Ron. "I think we should
14 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	his mouth and immediately swallowed a lot of hot ash. "	D-	Dia-gon Alley," he coughed. 48 It felt as though
15 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	hugging him so tightly he thought his ribs would break. "	D-	Dobby?" Harry gasped. "It is Dobby, sir, it is!"

Figure.4.8.1.4. Screenshot of Apocope “D’you

Table.4.8.1.4.Measures of Frequencies of the Word “D’you”

Cluster	Rank	Freq	Range
d you	1	74	2
d be	2	39	2
d better	3	34	2
d have	4	30	2
d been	5	24	2
d never	6	17	2
d just	7	16	2
d like	8	12	2
d seen	8	12	2

d got	10	9	2
d probably	11	8	2
d found	12	7	2
d had	12	7	2
d want	12	7	2
d come	15	6	2
d do	15	6	1
d rather	15	6	2
d think	15	6	2
d ve	15	6	2
d ever	20	5	2
d get	20	5	2
d left	20	5	2
d say	20	5	2
d done	24	4	2
d need	24	4	2
d thought	24	4	2
d all	27	3	2
d even	27	3	1
d go	27	3	2
d let	27	3	2
d looked	27	3	2
d love	27	3	2
d see	27	3	2
d tell	27	3	1
d walked	27	3	2
d always	36	2	1
d bet	36	2	1

d care	36	2	1
d caught	36	2	1
d finished	36	2	2
d gone	36	2	1
d know	36	2	1
d look	36	2	2
d made	36	2	2
d put	36	2	2
d show	36	2	1
d stopped	36	2	2
d try	36	2	1
d yeh	36	2	1
daccidentally	50	1	1
d almost	50	1	1
d already	50	1	1
d apply	50	1	1
d avoided	50	1	1
d beaten	50	1	1
d bring	50	1	1
d call	50	1	1
d cared	50	1	1
d christened	50	1	1
d collapsed	50	1	1
d congratulate	50	1	1
d cough	50	1	1
d cursed	50	1	1
d deserve	50	1	1
d dia	50	1	1

d diaryl	50	1	1
d did	50	1	1
d diddt	50	1	1
d didn	50	1	1
d doobby	50	1	1
d draw	50	1	1
	50	1	1

The table above represents a set of phrases related to the apocope ‘D’you. In the analysis and reading of the table, we have made the following observation: The table provides frequencies for different phrases used in the corpus. For example, “d you” appears 74 times, “d be” appears 39 times, and “d better” appears 34 times. The frequency indicates the relative occurrence of these phrases within the discourse. The phrases listed in the table share a common structure where “d” represents a contraction of “would” or “had.” This cluster of phrases reflects the informal and colloquial language used in the corpus. Several phrases have a frequency of 7, including “d have,” “d been,” and “d just. It is worth to note that the repetition of these phrases suggests their regular usage within the corpus, possibly showing common speech patterns or specific linguistic styles. The range column indicates values of 2, showing that the phrases occur within a consistent linguistic pattern or context. Thus, this consistency in range suggests that the listed phrases share similar properties and are frequently used in the corpus. While some phrases have higher frequencies, others occur occasionally, such as “d finished,” “d deserved,” and “d cough.” These less frequent phrases may have specific contextual relevance or occur in unique

instances within the corpus.

D’you as a contraction of “Do you” with the omission of the “o” sound can have several functions. Rowling’s opting for the apocope in “D’you” to reflect a casual and informal speech pattern. By omitting the “o” sound, the phrase takes on a more colloquial voice, indicating a relaxed or conversational style of communication. So, this linguistic feature can contribute to creating a sense of familiarity or intimacy between the speakers. To sum up, the use of apocope, “D’you,” by specific characters in the Harry Potter series aids in developing their distinct personalities. It can indicate regional or cultural speech patterns, social backgrounds, and unique traits. This linguistic device enhances the genuineness and credibility of the characters’ voices within the fictional realm.

4.8.1.5. The Case of Apocope (It’s)

File	Left Context	Hit	Right Context
1 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	eryone else. "Sings a different one every year," said Ron. "	It's	got to be a pretty boring life, hasn'
2 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ged nervous glances. "It's probably just tired," said Ron. "	It's	never been this far before 12 And they both
3 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	can do it." "Oh, no they can't," said Ron. "	It's	not a very common gift. Harry, this is
4 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	he Quidditch pitch. "You'd better get moving," said Ron. "	It's	nearly eleven - the match - " Harry raced up to
5 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	them!" said Hermione hotly. "No it isn't!" shouted Ron. "	It's	about winning!" People were starting to stare at
6 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	g. "Boullabaisse," said Hermione. "Bless you," said Ron. "	It's	French," said Hermione, "I had it on holiday
7 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	she sputtered, going rather red. "What's up?" said Ron. "	It's -	oh how ridiculous -" She thrust the letter at
8 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ng with suppressed giggles as she looked around at Ron. "	It's	what my mum calls them," Ron muttered, his
9 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ll need to drink all of this. Harry," she said. "	It's	a potion for dreamless sleep." Harry took the
10 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	ooking so happy. "Ooooooh, wait till you see," she said. "	It's	awful-" They heard the lock slide back and
11 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	rience. "Depends where you want to go, Harry," he said. "	It's	never too early to think about the future,
12 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	are you, Myrtle?" said Hermione in a falsely bright voice. "	It's	nice to 112 see you out of the toilet." 134
13 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	you." "Hear me?" said Ron in an unnaturally high voice. "	It's	already heard Fang!" The darkness seemed to be
14 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	to their advantage," Moody retorted in a menacing voice. "	It's	my job to think the way Dark wizards
15 (Book 2) Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf	he's told dear old Draco how to do it. "	It's	obvious. Wish Dobby'd told you what kind

Figure. 4.8.1.5Screen shot of Apocope “It’s”

Table.4.8.1.5Measures of Frequencies of the word “It’s”

Cluster	Rank	Freq	Range
it s	1	378	2

The table reveals that the phrase “it’s” appears frequently, with a total frequency count of 378. The range value indicates that it is used in two distinct contexts or patterns

within the corpus. In other words, “it's” is a commonly used phrase that occurs in multiple situations or scenarios throughout the corpus. Rowling's use of the contraction "It's" in the line "It's not that cold" contributes to maintaining a natural and conversational tone within the dialogue. By incorporating contractions, which are crucial in everyday speech, J. K. Rowling makes the characters’ language more relatable and grounded in reality in order to allow readers to connect with the characters and immerse themselves in the story.

4.8.1.2.1. The Case of Aphesis (cause)

File	Left Context	Hit	Right Context
1 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	He was dreading the Leaving Feast, which was usually a	cause	for celebration, when the winner of the Inter-House
2 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	t you?" "Rita Skeeter goes out of her way to	cause	trouble, Amos!" Mrs. Weasley said angrily. "I would have
3 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	reams. Harry didn't understand why, but the only possible	cause	was the sudden appearance of the skull, which had

Figure. 4. 8.1.6.Screen shots of Aphesis from Harry Potter the goblet of fire

Table. 4.8.1.6. Measures of Frequencies of the Word cause

Cluster	Rank	Freq	Range
cause for	1	1	1
cause trouble	1	1	1
cause was	1	1	1

The table reveals the following statistics. All three examples having a rank of 1 suggesting that the usage of the word “cause” and its associated expressions is equally significant and holds importance in the analysed discourse. The frequency of 1 for each example suggests that the specific usage of “cause” in these contexts is not overly repetitive within the analyzed text. The range of 1 for each example implies that they appear close to each other, possibly within the same paragraph or section of the analyzed text. Rowling’s opt of “cause” as an example of aphasis in “Harry Potter and the Goblet of Fire” can be seen as an intentional and deliberate linguistic choice. It presents Hagrid’s informal speech patterns and regional dialect, adding authenticity and depth to his

character. By employing apheresis, Rowling creates a distinct voice for Hagrid, making his conversations more memorable and recognizable to readers. This deliberate use of language enhances Hagrid’s portrayal and contributes to the overall richness and diversity of the narrative.

4.8.1.2.2. The Case of Apheresis (Mazing)

File	Left Context	Hit	Right Context
1 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	Arts," said Fred. "He's seen it all," said George. "	Mazing,"	said Lee. Ron dived into his bag for his

Figure. 4.8.1.9.Screen shots of Apheresis word “Mazing”

Table.4.8.1.9Measures of frequencies of the word “Mazing”

Cluster	Rank	Freq	Range
mazing said	1	1	1

The results obtain from the above table reveal that the rank of 1 suggests that the occurrence of “mazing said” is significant within the analyzed text. It indicates that this specific combination of words holds prominence or stands out in some way. The fact that “mazing said” has a frequency of 1 indicates that it appears only once in the corpus. This suggests that it is a unique and specific occurrence rather than being repeated extensively throughout the corpus. The range of 1 signifies that “mazing said” is confined to a single portion or section of the analyzed corpus. This suggests that these words are probably found close together, possibly in the same sentence or paragraph. Rowling’s intentional use of “mazing” in the corpus is meant to portray the informal speech patterns and regional dialect of the character(s). This term exemplifies apheresis, a linguistic technique in which the initial syllable of “amazing” is omitted. By employing this device, the conversations gain an authentic quality that accentuates the character’s individual speech style and their cultural or regional heritage. It establishes a recognizable and unique voice for the character, enriching the narrative with diversity and depth.

4.5.1.2.3. The Case of Aphesis tis

File	Left Context	Hit	Right Context
1 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	h no, sir, no," said Dobby, looking suddenly serious. "	Tis	part of the house-elf's enslavement, sir. We
2 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ng, that stuff," Harry said. But Dobby shook his head. "	Tis	strong for a house-elf, sir," he said. 346 Winky

Figure. 4. 8.1.10. Screen shots of Aphesis word “tis”

Table.4.8.1.10. Measures of Frequencies of the word “tis”

Cluster	Rank	Freq	Range
tis part	1	1	1
tis strong	1	1	1

J. K. Rowling employs aphesis, exemplified by the term “tis,” in “Harry Potter and the Goblet of Fire” to create authentic and well-developed characters. By shortening “it is” to “tis,” Rowling introduces a phonological deviation in which the initial sound “I” is dropped. This linguistic technique adds depth to the characters’ speech patterns and helps establish their unique identities. In sum, the use of aphesis, specifically “tis,” functions as a phonological violation that contributes to the authenticity and characterisation of the narrative. The results obtained from the table above indicate that both clusters have a rank of 1, indicating their significance within the corpus. This propounds that these particular word combinations hold importance or are notable in some manner. Moreover, both clusters have a frequency of 1 implies that each combination appears only once corpus. This reveals that they are singular instances rather than being repeated multiple times throughout the text. All clusters in the table have a range of 1, indicating that they appear within a single range or span of corpus. This indicates that words in each cluster are likely located in close proximity to each other, possibly within the same context.

4.8.1.2.4. The Case Aphesis of “fore

KWIC	Plot	File	Cluster	N-Gram	Collocate	Word	Keyword
total Hits: 1							
		File			Left Context	Hit	Right Context
1	(Book 2)	Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf			out a couple of the bristles that covered Goyle's	fore *_2 14 *	head and Ron pulled out several of Crabbe's

Figure.4.8.1.11. Screenshot of the Word “fore”

Table.4.8.1.11. Measures of Frequencies of the Word “fore”

Cluster	Rank	Freq	Range
fore head	1	1	1

In *Harry Potter and the Goblet of Fire* the use of “fore” as an example of apheresis demonstrates the omission of the initial “b” sound from the word “before.” This linguistic device adds an informal and colloquial tone to the conversation, reflecting the distinct speech patterns and regional dialects of some characters. By employing apheresis, J. K. Rowling strengthens the authenticity and depth of the narrative, capturing the nuances of everyday language in the wizarding realm. Results from the above table can be summarized as follows: Rank of 1, indicating its significance within corpus. Its frequency is 1. Finally, Range is 1.

8.1.2.5. The Case of Aphesis of the Word “round

KWIC	Plot	File	Cluster	N-Gram	Collocate	Word	Keyword
Total Hits: 12							
		File			Left Context	Hit	Right Context
1	(Book 2)	Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf			Harry, his beard twitching. "Said she was jus' lookin'	round	the grounds, but I reckon she was hopin' she
2	(Book 2)	Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf			emitting loud sparks and bangs as it whirled wildly	round	the room. The sight of Percy bellowing himself ho
3	(Book 2)	Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf			the iron chandelier in the ceiling. "Come on now -	round	them up, round them up, they're only pixies,"
4	(Book 2)	Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf			lier in the ceiling. "Come on now - round them up,	round	them up, they're only pixies," Lockhart shouted. He
5	(Book 2)	Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf			n arm for silence and called "Gather round, gather	round!	Can everyone see me? Can you all hear me?
6	(Book 2)	Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf			lo," said Nearly Headless Nick, starting and looking	round.	He wore a dashing, plumed hat on his long
7	(Book 2)	Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf			tacked. "They went for Filch first," Neville said, his	round.	face fearful. "And everyone knows I'm almost a
8	(Book 2)	Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf			other hand, greeted them cheerfully. Neville was a	round-	faced and accident-prone boy with the worst mem
9	(Book 2)	Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf			khart waved an arm for silence and called "Gather	round,	gather round! Can everyone see me? Can you all
10	(Book 2)	Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf			and jet-black hair that was always untidy. He wore	round	glasses, and on his forehead was a thin, lightning-
11	(Book 2)	Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf			om with rough stone walls and ceiling from which	round,	greenish lamps were hanging on chains. A fire was
12	(Book 2)	Harry Potter and the Chamber of Secrets by Rowling J. K (z-lib.org).pdf			up to the hospital wing in a matchbox." Neville's	round,	pink face went pinker. "How about Malfoy and Pott

Figure.4.8.1.12. Screenshots of Aphesis Word “round”

Table.4.8.1.13. Measures of Frequencies of the Word “round”

Cluster	Rank	Freq	Range
round the	1	2	1
round them	1	2	1
round can	3	1	1
round face	3	1	1
round faced	3	1	1
round gather	3	1	1
round glasses	3	1	1
round greenish	3	1	1
round he	3	1	1
round pink	3	1	1

The word “round” in *Harry Potter and the Goblet of Fire* seems to go through a linguistic process called aphesis, where a sound or syllable is dropped from the beginning

of a word. This process results in the truncated form “round,” indicating that a part of the original word is missing. Results from the above table show that the phrase “round the” has the highest occurrence and frequency, appearing two times. This indicates that in the context the word “round” is commonly followed by the word “the” in a particular phrase or expression. The phrase “round can” has a rank of 3 and a frequency of 1, suggesting that it is not as frequently used in the plot. The remaining phrases, including "round face," "round faced,” “round gather,” “round glasses,” “round greenish,” “round he,” and “round pink,” all have a rank of 3 and a frequency of 1. These phrases depict various characteristics, objects, or actions associated with the concept of "round" within the corpus.

4.8.1.2.6. The Case of Aphesis “Arry”

File	Left Context	Hit	Right Context
1 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	evening. The thought gave him no pleasure at all. "	Arry!"	He looked around. Fleur Delacour was hurrying up th
2 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf / with bits of 118 Yorkshire pudding. "Oops -- sorry, '		Arry --"	He swallowed. "You won't get them sick leave
3 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	Fleur smiled at him; Hermione scowled. "Good-bye, '	Arry,"	said Fleur, turning to go. "It 'az been a

Figure.4.8.1.14. Screen shots of Aphesis Word “arry’

Table.4.8.1.14. Measures of Frequencies of the Word ‘arry’

Cluster	Rank	Freq	Range
arry he	1	2	1
arry said	2	1	1

Another example of the device aphasis where the first letter, i.e., the phoneme “h sound” is dropped from the name Harry. Rowling’s use of “arry" generates a feeling of closeness and warmth. It mirrors the informal language and affectionate nicknames characters use to address one another. So, by abbreviating “Harry” as “arry,” a relaxed and endearing atmosphere is established, underscoring the strong connections and friendships between characters. The results from the above table indicate that the cluster “arry he”

holds the highest rank of 1, indicating its significance in the corpus. On the other hand, the cluster “arry said” has a rank of 2, suggesting it is also noteworthy but perhaps slightly less prominent than “arry he.” Finally, the range of 1 for both clusters show that they appear closely together within the corpus, likely within the same sentence.

Interestingly, the characters who drop “h” either belong to the north regions of England, the Midlands or to the Welsh capital-city, Cardiff. English-speakers whose social status is high do sound the “h”, which reinforces their social status.

4.8.1.2.7. The Case of Aphesis Erm

File	Left Context	Hit	Right Context
1 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	for your wand after you'd left the Top Box?"	Erm . . .	Harry thought hard. "No," he said finally. "I didn'
2 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	he skrewts again on Monday. Okay, Tuesday, I'll . . .	erm . . .	Lose a treasured possession," said Harry, who was fl
3 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ood one," said Ron, copying it down. "Because of...	erm . . .	Mercury. Why don't you get stabbed in the
4 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	find words to break the very nasty silence. "Very -	erm -	very nice place you've got here." As the
5 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	en, obviously deciding not to comment, she said, "	Erm -	where are the skrewts." "Out by the pumpkin patch,
6 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	een Ron?" Harry interrupted. Hermione hesitated. "	Erm . . .	yes. . . he was at breakfast," she said. "Does he

Figure.4.8.1.15.Screen shots of aphesis word “Erm”

Table4.8.1.15.Measures of Frequencies of the Name ‘ Erm

Cluster	Rank	Freq	Range
erm harry	1	1	1
erm lose	1	1	1
erm mercury	1	1	1
erm very	1	1	1
erm where	1	1	1
erm yes	1	1	1

The word "Erm" used in *Harry Potter and the Goblet of Fire* is an example of aphesis, where the initial sound “H” is omitted from “Hermione.”The shortened form “Erm” is commonly linked to the character Hermione Granger in the Harry Potter series. It has come

to symbolize her unique way of speaking and behavior. The inclusion of “Erm” portrays her as someone who is careful and reflective in her communication, often pausing or contemplating before speaking. The utilization of apheresis with “Erm” also functions as a linguistic technique to set Hermione apart from other characters who share the name Hermione in the narrative. It seeks to establish a unique identity for her and reinforces her significance as a central character in the story. The table displays several clusters where the word "erm" is followed by different words like “harry,” “lose,” “mercury,” “very,” “where,” and “yes.” Each cluster holds a rank of 1, indicating their importance in the analyzed text. With a frequency of 1, it implies that these combinations occur only once, making them unique rather than recurring frequently. Furthermore, the range of 1 for each cluster suggests that these words are found closely together, potentially within the same context.

4.8.1.3. The Case of Syncope

It is worth to mention that *Syncope* or *syncope* which is a linguistic phenomenon in which the writer drops or omitted one or more syllables from the middle of the word is not commonly used by J. K. Rowling. *Syncope* comparing to other linguistic phenomenon is not widely present/ opted by the writer. However, the researchers have managed to sort out some examples.

4.8.1.3.1. The Case of “wont”

File	Left Context	Hit	Right Context
1 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	the prospect's black, Too late, it's gone, it	wont	come back" Harry let himself float back upward and
2 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	do you, anything for a story, and anyone will do,	wont	they? Even Ludo Bagman -" "Sit down, you silly little

Figure.4.8.1.3.17. Screen shots of Syncope Word “wont”

Table.4.8.1.3.17. Measures of Frequencies of the Word “Wont”

Cluster	Rank	Freq	Range
wont come	1	1	1
wont they	1	1	1

The word “wont” is an example of syncope, where a vowel sound is omitted from the middle of a word. Specifically, it is a contraction of “won’t” achieved by removing the apostrophe and the letter “o.” This linguistic device has multiple functions in the story. The use of syncope with the word “wont” in *Harry Potter and the Goblet of Fire* contributes to the character’s informal and colloquial speech style. By shortening “won’t” to “wont,” the character’s dialogue becomes more relaxed and casual, reflecting their personality or regional dialect. This linguistic choice distinguishes the character’s voice, adding memorability and authenticity to their interactions. The results indicate that the cluster “wont come” and “wont they” have a rank of 1, indicating their importance within the corpus. This suggests that these word combinations are noteworthy and catch attention in some manner. Both the cluster “wont come” and “wont they” have a frequency of 1 implies that they occur only once in the corpus. This suggests that these specific word combinations are not repeated extensively but rather stand out as unique occurrences. At the end, the range of 1 for both clusters indicates that the words within each cluster are found in close proximity to each other within the corpus. This suggests that these word combinations are likely situated within the same sentence or paragraph, emphasizing their contextual connection.

4.8.1.3.2. The Case “cant”

Chapter Four A Corpus Analysis of Deviation in J. K. Rowling

	File	Left Context	Hit	Right Context
1	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ie was up to Disapparating or anything." "You	cant	Disapparate on the Hogwarts grounds, haven't
2	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	e behind the trees. . . they shouted words - an	incantation - " "	Oh, stood over there, did they?" said Mr. Crou
3	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	EE The Death Eaters - 416 THIRTY-FOUR Prio	Incantatem - 426	THIRTY-FIVE Veritaserum - 433 THIRTY-SIX Th
4	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	wand." 425 CHAPTER THIRTY-FOUR - PRIORI	INCANTATEM	Wormtail approached Harry, who scrambled t
5	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	after the World Cup." Percy cleared his throat	significantly	and looked down toward the end of the table
6	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ow, disbelief etched all over his face. "Said an	incantation,	did they? You seem very well informed about
7	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	whose face there was an arrested look. "Priori	Incantatem,"	he muttered. 449 His eyes gazed into Harry's a
8	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	Ron. "It's a bit funny, isn't it, that he	cant	manage to come to the Yule Ball, but he
9	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	and placed it tip to tip with Harry's. "Prior	Incantato!"	roared Mr. Diggory. Harry heard Hermione gas
10	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	little voice, and the voice we heard doing the	incantation	was much deeper!" She looked around at Harr

Figure. 4.8.1.3.18. Screen shots of syncope word “cant”

Table.4.8.1.3.18. Measures of Frequencies of “cant”

Cluster	Rank	Freq	Range
cant disapparate	1	1	1
cant manage	1	1	1

The word “cant” is syncope of “can't,” achieved by omitting the apostrophe and the phoneme “n.” This linguistic device serves multiple purposes in the narrative. It introduces informality and colloquialism, lending an authentic and distinct voice to the character. It also enhances the flow and naturalness of the dialogue, contributing to its conversational tone. Moreover, syncope helps establish a specific cultural or regional flavour, enriching the overall narrative world. The syncope of “cant” in the character’s speech adds informality and colloquialism. It deviates from the standard “can't,” creating an authentic reflection of the character’s unique voice or regional dialect. This linguistic change enhances characterization and fosters a deeper connection between readers and the character. Both the clusters “cant disapparate” and “cant manage” have a rank of 1, highlighting their importance within the corpus. This suggests that these word combinations are noteworthy and catch the reader's attention. With a frequency of 1, it indicates that these clusters appear only once, making them distinct occurrences rather than

recurring phrases. Additionally, the range of 1 signifies that the words within each cluster are found closely together, likely within the same sentence.

4.8.1.3.3. The Case of “gonna”

File	Left Context	Hit	Right Context
1 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ter spoil it fer yeh," said Hagrid. "But it's	gonna	be spectacular, I'll tell yeh that. Them champions'

Figure. 4.8.1.3.19. Screen shots of syncope word “gonna”

Table.4.8.1.3.19.Measures of Frequencies of the word “gonna”

Cluster	Rank	Freq	Range
gonna be	1	1	1

Another word used by Rowling as an example of syncope is the word “gonna”, where “going to” is shortened by dropping the “ing” sound. Its use adds informality and colloquialism to the dialogue, reflecting natural speech patterns and creating an authentic atmosphere. It helps characterize specific individuals, reflecting their personality, regional dialect, or cultural background. All in all, “gonna” enhances the storytelling by immersing readers in relatable language and adding depth to the narrative world. Results from the table reveal that the cluster "gonna be" holds a top position with a rank of 1, indicating its significance in the analyzed text. It stands out as a unique occurrence, appearing only once and not repeated extensively. The close proximity of the words "gonna" and "be" within a range of 1 suggests they are located together, likely in the same sentence or phrase. This cluster draws attention to the specific usage of the phrase "gonna be," emphasizing its relevance and importance within the corpus.

4.8.1.3.4. The Case of “dunno”

File	Left Context	Hit	Right Context
1 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	Is this supposed to be part of the task?" "I	dunno,"	said Cedric. He sounded slightly nervous. "Wanc
2 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	to decide who the champions are?" said Harry. "	Dunno,"	said Fred, "but it's them we'll have
3 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	: the next Hogsmeade weekend for?" said Ron. "	Dunno,"	said Harry dully. The momentary happiness that
4 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	his eyebrows. "What would they do that for?" "I	dunno,"	said Harry. He felt it would sound very melodrar
5 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ol, or hang around to watch the tournament?" "	Dunno,"	said Harry. "Hang around, I suppose... Madame
6 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	s to turn up, does she?" he asked Ron blankly. "	Dunno,"	said Ron. "Harry, I'd better hurry, I'm
7 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	an eye on Snape as well as Karkaroff?" "Well, I	dunno	if that's what Dumbledore asked him to do,
8 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ermione asked him. "Well... " said Ron slowly, "I	dunno	if they would. They're... they're obsessed 367 w
9 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	But I s'pose they might want someone older....	Dunno	if we've learned enough... "I definitely haven't,"
10 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	for something. Didn't even answer. And then - I	dunno -	I just sort of came to my senses and
11 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	said, the memory coming back to him at last. "I	dunno ...	I never noticed it had gone. I was more
12 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	trying to do you in again, wouldn't be? I	dunno,	Harry, maybe curse scars always twinge a bit... I'
13 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ione whispered. "What happened to his face?" "	Dunno,"	Ron whispered back, watching Moody with fasc
14 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	s he and Harry went back to Gryffindor Tower. "	Dunno ...	balderdash." But the Fat Lady had barely begun
15 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	Mr. Weasley anxiously "It's like some sort of... I	dunno ...	like some sort of rally," said Mr. Roberts. "They
16 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	then? Why didn't he just let him die?" "I	dunno -	maybe he thought Dumbledore would kick him.

Figure. 4.8.1.3.20. Screen shots of syncope word “dunno”

Table.4.8.1.3.20. Measures of Frequencies of the word “dunno”

Cluster	Rank	Freq	Range
dunno said	1	6	1
dunno if	2	3	1
dunno i	3	2	1
dunno what	3	2	1
dunno balderdash	5	1	1
dunno harry	5	1	1
dunno like	5	1	1
dunno maybe	5	1	1
dunno ron	5	1	1
dunno she	5	1	1
dunno they	5	1	1
dunno when	5	1	1

The term "dunno" in "Harry Potter and the Goblet of Fire" exemplifies syncope, in

which “don't know” is shortened by omitting the middle sound “t.”The usage of “dunno” contributes to an informal and colloquial atmosphere in the conversation, delineating the natural way people speak in everyday conversations. This linguistic modification enhances the authenticity and relatability of the characters' interactions, making them feel more realistic. Rowling employs “dunno” improves the rhythm of the conversation, making it feel more conversational. It injects a spontaneous and immediate quality into the interactions, enhancing their naturalness and liveliness.

4.8.1.3.5. The Case of “gotta”

File	Left Context	Hit	Right Context
1 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	fer each o' the champions, is it? What've they	gotta	do - fight 'em? "Just get past them, I think,"
2 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	Bewildered on the fifth floor. Password's 'pine fresh.'	Gotta	go ... want to say good night -" He grinned at

Figure. 4.8.1.3.21. Screen shots of syncope Word “gotta

Table. 4.8.1.3.21.Measures of Frequencies of the Word “gotta”

Cluster	Rank	Freq	Range
gotta do	1	1	1
gotta go	1	1	1

The term “gotta” is a shortened version of “got to” through syncope, where the middle sound “t” is omitted. In *Harry Potter and the Goblet of Fire*, the inclusion of “gotta” serves multiple purposes. It brings informality and colloquialism to the conversation, mirroring the natural speech patterns and everyday language of the characters. Additionally, it contributes to character development by revealing their personality traits, regional dialect, or even their cultural background. Furthermore, “gotta” fosters an authentic and relatable atmosphere, especially in casual or conversational situations. Ultimately, its usage deepens the reader’s engagement with the narrative world, contributing to its complexity and authenticity.

4.8.2. Morphological Deviation Analysis in *Harry Potter and the Goblet of Fire*

Rowling is a well known author for her fabrication and creative way of using language, i.e., new words as a result of some sociolinguistic, artistic and cultural exigencies. By deviating from morphological conventions, J. K. Rowling creates words and even names that seem distinct and memorable. These morphological deviations contribute to the originality and uniqueness of the author’s fictional realm. Moreover, she creates creativity and stylistic beauty and variations to her writing. In the following section, this is devoted to the analysis and interpretation of the various morphological deviations used by Rowling.

4.8.2.1. Morphological deviation of the Word “havin

File	Left Context	Hit	Right Context
1 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	of the fireplace when they entered Hagrid's cabin. "Bin	havin'	a cuppa with Olympe," Hagrid said. "She's jus'
2 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	he just wanted to talk about Hermione - " "I'll be	havin'	a few words with her, an' all," said Hagrid
3 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	strong and very hard to control. "Look like they're	havin'	fun, don' they?" Hagrid said happily. Harry assumed he

Figure.4.8.2. 22. Screen Shots of the Word ‘havin’

Table. 4.8.2.22.Measures of Frequencies of the Word “ havin

Cluster	Rank	Freq	Range
havin a	1	2	1
havin fun	2	1	1

“Havin” is a morphological form resulting from the reduction of the verb “having.” From a morphological standpoint, the occurrence of “havin” exemplifies the contraction process found in English. Through this contraction, the word "having" is simplified and condensed, resulting in the merging of sounds within the shortened form. The morphological form of "havin'" enhances the conversational and informal tone of the dialogue. It mirrors the speech patterns observed in everyday conversations, where contractions and reductions are frequently employed for smoother and more effortless

communication. By incorporating this linguistic feature, the narrative gains a genuine and relatable quality, enabling readers to connect with the story on a personal level. Results from the above table display the following statistics. The first cluster “havin a” has a rank of 1, indicating its significance within the corpus. The second cluster “havin fun” has a rank of 2, suggesting it is also notable but may have slightly less prominence compared to “havin a.” The frequency of 2 for “havin a” and 1 for “havin fun” indicates that these combinations appear more than once and once, respectively, suggesting recurring occurrences of these phrases in the corpus. The range of 1 for each cluster suggests that the words within the clusters are located closely together within the corpus, likely within the same sentence or phrase. All in all, these clusters highlight specific usage of the expressions “havin a” and “havin fun,” emphasizing their relevance and importance within the discourse

4.8.2.2. The Morphological Deviation of the word “Beauxbatons”

File	Left Context	Hit	Right Context
25 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	sd Hermione. "Sorry?" said Harry. "They must go to	Beauxbatons,"	said Hermione. "You know... Beauxbatons Academy
26 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	WIZARD TOURNAMENT THE DELEGATIONS FROM	BEAUXBATONS	AND DURMSTRANG WILL BE ARRIVING AT 6 O'CLO
27 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	the only one lying awake. 148 CHAPTER FIFTEEN -	BEAUXBATONS	AND DURMSTRANG Early next morning, Harry wok
28 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	it go to Beauxbatons," said Hermione. "You know...	Beauxbatons	Academy of Magic... I read about it in An
29 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	plause. "And in third place - Miss Fleur Delacour, of	Beauxbatons	Academy!" Harry could just make out Mrs. Weasley,
30 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	rapped Parvati, and she went off with the boy from	Beauxbatons.	When the song ended, she did not return. Hermione
31 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	thin minutes was asked to dance by a boy from 272	Beauxbatons. "	You don't mind, do you, Harry?" Parvati said. "
32 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	less I am very much mistaken, the delegation from	Beauxbatons	approaches!" "Where?" said many students eagerly,
33 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	she got up and went to join Parvati and the	Beauxbatons	boy, who conjured up one of his friends to
34 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	sitting at a distant table with a whole crowd of	Beauxbatons	boys, and Hermione was once more dancing with K
35 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ollowing 238 against the dark skies. He thought the	Beauxbatons	caravan was likely to be pretty chilly too. Hagrid,
36 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	is he watched, Madame Maxime emerged from the	Beauxbatons	carriage and walked over to Hagrid. She appeared to
37 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	he was going; it hadn't been much past the	Beauxbatons	carriage... somewhere around here. . . . "Viktor?" H
38 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	y saying that because Crouch disappeared near the	Beauxbatons	carriage." "We never thought of her, did we?" said
39 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	was found, but you say it was just past the	Beauxbatons	carriage? Dumbledore, you know what that woman
40 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	in ze 'alls, and eef a poltergeist ever entaired into	Beauxbatons, '	e would be expelled like zat." She slapped her

Figure.4.8.2.23. Screenshot of the Word “beauxbatons”

Table.4.8.2.23. Measures of Frequencies of the Word “beauxbatons”

Cluster	Rank	Freq	Range
beauxbatons	1	12	1
carriage	2	11	1
beauxbatons and	3	5	1
beauxbatons students	4	3	1
beauxbatons horses	5	2	1
beauxbatons academy	5	2	1
beauxbatons party	5	2	1
beauxbatons said	8	1	1
beauxbatons approaches	8	1	1
beauxbatons boy	8	1	1
beauxbatons boys	8	1	1
beauxbatons caravan	8	1	1

beauxbatons e	8	1	1
beauxbatons girls	8	1	1
beauxbatons had	8	1	1
beauxbatons in	8	1	1
beauxbatons leapt	8	1	1
beauxbatons like	8	1	1
beauxbatons lot	8	1	1
beauxbatons muttered	8	1	1
beauxbatons sleeping	8	1	1
beauxbatons we	8	1	1
beauxbatons were	8	1	1

“Beauxbatons” is a compound word formed by combining the French words “beaux” (meaning “beautiful”) and “batons” (meaning “sticks” or “rods”). This fusion of words result in creating a unique term that represents the name of a renowned wizarding school. By blending these elements, a new word with a specific meaning is formed, contributing to the richness and cultural diversity of the Harry Potter series. Rowling’s use of the morphological form "Beauxbatons" enriches the narrative by enhancing the world-building and cultural tapestry of the story. The incorporation of French elements in the name underscores the global and diverse nature of the wizarding world. It imparts an air of refinement and grace to the school, aligning it with its esteemed standing. On the whole, this linguistic choice contributes to the depth and sophistication of the narrative, immersing readers in a vibrant and multi-faceted magical universe.

The results in the above table display various combinations of words associated with the term “Beauxbatons” in the corpus. These combinations include words like “carriage,” “students,” “horses,” “academy,” and others. The ranking indicates the significance of each

combination, with higher ranks assigned to more frequently occurring clusters. The frequency column shows how often each cluster appears in the corpus, while the range of 1 suggests that the words within the clusters are closely related within the corpus. In brief, the table offers valuable insights into the usage and associations of the term “Beauxbatons” in the corpus.

4.8.2.3. The Morphological Deviation of the Word Polyjuice

File	Left Context	Hit	Right Context
1 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	calm. 444 "Wormtail and I did it. We had prepared the	Polyjuice	Potion beforehand. We journeyed to his house. Moody p
2 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	on it. Potter saw me stealing more ingredients for the	Polyjuice	Potion from Snape's office one night. He thought
3 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	so cheerful, apart from the day when a dose of	Polyjuice	Potion had given Hermione the hairy face and tail
4 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	s out-of-order toilets a convenient place to brew	Polyjuice	Potion in secret - a forbidden potion that had turned
5 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ort while afterward in Azkaban. She was careful to drink	Polyjuice	Potion until the end. She was buried under my
6 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	came to visit me. They gave me a draft of	Polyjuice	Potion containing one of my mother's hairs. She
7 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	of my mother's hairs. She took a draft of	Polyjuice	Potion containing one of my hairs. We took on
8 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	in their second year - they had needed it for the	Polyjuice	Potion - and while Snape had suspected Harry at the
9 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	A thick glutinous liquid splattered onto the office floor. "	Polyjuice	Potion, Harry," said Dumbledore. "You see the simplicity
10 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	even Dumbledore. I also needed his hair to make the	Polyjuice	Potion. The other ingredients were easy. I stole boom-

Figure.4.8.2.24. Screenshots of the Word “Polyjuice

Table.4.8.2. 24. Measures of Frequencies of the Word “Polyjuice

Cluster	Rank	Freq	Range
polyjuice potion	1	10	1

The term “Polyjuice” is another a compound word formed by combining the prefix “poly-” meaning “many” or “multiple,” and the other word is “juice.” This fusion of elements forms a new word with a unique meaning. In the context of the Harry Potter series, “Polyjuice” refers to a magical potion that enables individuals to assume the appearance of other people. This morphological construction plays a vital role in building the magical realm of the narrative, adding complexity and fascination to the storyline. The term “Polyjuice” symbolizes the potion’s extraordinary properties and its capacity to facilitate transformation. The analysis of the result in the above table show the following: The cluster “polyjuice potion” holds a top-ranked position (rank 1) in the corpus,

displaying its importance. It appears multiple times (frequency 10), demonstrating that it is a significant and frequently mentioned element in the corpus. The close proximity of the words “polyjuice” and “potion” (range 1) manifest that they are consistently used together, likely within the same sentence or phrase. This cluster’s repeated occurrence underscores the significance and relevance of the term “polyjuice potion” in the plot.

4.8.2.4. The Morphological Deviation of the Word “Penieve

File	Left Context	Hit	Right Context
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	s just outside the door." 375 CHAPTER THIRTY - THE	PENSIEVE	The door of the office opened. "Hello, Potter," said
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	sd another shining silver thought, and added it to the	Pensieve.	The thoughts inside began to swirl so fast that
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	e same strange silvery-white substance that filled the	Pensieve.	Dumbledore added this fresh thought to the basin, an
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	demort?" said Dumbledore, looking at Harry over the	Pensieve.	It was the characteristic, piercing look Dumbledore ha
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	id Dumbledore, indicating the stone basin, "I use the	Pensieve.	One simply siphons the excess thoughts from one's
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	hining silver thought to the seething mass within the	Pensieve. "	Professor," Harry said at last, "do you think he'
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	too looked as though she could have done with a	Pensieve. "	Rita Skeeter," she muttered finally. "How can you be
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	had been their spy, Dumbledore had said so in the	Pensieve.	Snape had turned spy against Voldemort, "at great pe
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	you about. . . that court thing I was in ... in the	Pensieve?" "	You could," said Dumbledore heavily. "I attended it m
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ght," said Harry hastily, staring at the contents of the	Pensieve	again, which were swirling more slowly now that Durr
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	mbledore placed his long hands on either side of the	Pensieve	and swirled it, rather as a gold prospector would
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	who he was. He had seen him in Dumbledore's	Pensieve,	had watched him being led away from court by
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	arry looked back. Dumbledore was standing over the	Pensieve,	his face lit from beneath by its silvery spots
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	I remember her at school." The silvery light from the	Pensieve	illuminated Dumbledore's face, and it struck Harry su
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	all?" Ron whispered. Everything Harry had seen in the	Pensieve,	nearly everything Dumbledore had told and shown hi
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	is it?" Harry asked shakily. "This? It is called a	Pensieve,"	said Dumbledore. "I sometimes find, and I am sure

Figure4.8.2.25. Screenshots of the word Pensieve (Coinage word from *Harry Potter and the Goblet of Fire*

Table.4.8.2. 25. Measures of Frequencies of the Word Pensieve

Cluster	Rank	Freq	Range
pensieve the	1	2	1
pensieve again	2	1	1
pensieve and	2	1	1
pensieve dumbledore	2	1	1
pensieve had	2	1	1
pensieve his	2	1	1

pensieve illuminated	2	1	1
pensieve it	2	1	1
pensieve nearly	2	1	1
pensieve one	2	1	1
pensieve professor	2	1	1
pensieve rita	2	1	1
pensieve said	2	1	1
pensieve seemed	2	1	1
pensieve snape	2	1	1
pensieve swirl	2	1	1
pensieve when	2	1	1
pensieve you			

The term “Pensieve” is a compound word formed by blending “pen” and “sieve.” This fusion of elements creates a unique word with a particular meaning. The Pensieve is a magical tool utilized for storing and revisiting memories. The inclusion of “pen” suggests a connection to writing or recording, while “sieve” implies the process of filtering or sorting. Together, “Pensieve” represents a device that enables individuals to explore and analyze their memories. The use of this morphological structure of “Pensieve” contributes to the captivating of the world-building of the narrative, highlighting its depth and complexity.

4.8.2.5. Morphological Deviation with the Word “ Dark Arts”

File	Left Context	Hit	Right Context
1 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	I told them all during their last Defense Against the	Dark Arts	lesson that he preferred to prepare his own
2 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	mine hung back in their next Defense Against the	Dark Arts	lesson to ask Professor Moody something. The rest
3 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	nation too. An odd quality in a Defense Against the	Dark Arts	teacher, Dumbledore, but no doubt you had your
4 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	grid. As there was no longer a Defense Against the	Dark Arts	teacher, they had those lessons free. They used
5 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	nts. "May I introduce our new Defense Against the	Dark Arts	teacher?" said Dumbledore brightly into the silence
6 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	was missing. "Where's the new Defense Against the	Dark Arts	teacher?" said Hermione, who was also looking up
7 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	over a long career, that I despise and detest the	Dark Arts	and those who practice them?" Mr. Crouch shoute
8 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	tered as he hobbled out of the Defense Against the	Dark Arts	class an hour later (Moody had insisted on
9 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ang, they hurried out into the corridors toward the	Dark Arts	classroom and found Professor Moody leaving it. F
10 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	nnament. Some fear that Potter might resort to the	Dark Arts	in his desperation to win the tournament, the
11 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	common knowledge that Snape really wanted the	Dark Arts	job, and he had now failed to get
12 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ie found her, emerging from a Defense Against the	Dark Arts	lesson. "Er - Cho? Could I have a word
13 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	got to Hogwarts. He takes his Defense Against the	Dark Arts	seriously, Moody. I'm not sure he trusts
14 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	hers. They had never yet had a Defense Against the	Dark Arts	teacher who had lasted more than three terms.
15 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	and Professor Lupin, their last Defense Against the	Dark Arts	teacher, Moody waved the map in front of
16 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ar running. Snape had disliked all of their previous	Dark Arts	teachers, and shown it - but he seemed strangely

Figure4.8.2.26. Screenshots of the Word Dark Arts

Table.4.8.2.26. Measures of Frequencies of the Word “Dark Arts”

Cluster	Rank	Freq	Range
dark arts	1	25	1

The phrase “Dark Arts” is a compound word created by J. K. Rowling through combining “dark” and “arts.” The morphology of “Dark Arts” involves uniting these words to form a new term that represents a specific type of magic. In the Harry Potter series, the Dark Arts encompass a range of spells, practices, and knowledge associated with the use of magic for negative or sinister purposes. This compound term stresses the existence of a distinct branch of magic focused on dark and potentially harmful aspects, adding depth and complexity to the story’s magical world.

The term “Dark Arts” combines the word “dark,” symbolizing evil or secrecy, with “arts,” denoting a skill or practice. This compound phrase represents the study and application of magical abilities tied to darker intentions. The morphological structure of “Dark Arts” adds depth to the story’s magical world, emphasising a separate branch of magic with its own unique practices, ethics, and risks. The table shows that the cluster

Chapter Four A Corpus Analysis of Deviation in J. K. Rowling

“dark arts” holds a significant position within the analysed text. This combination of words stands out due to its high frequency of occurrence (25 times) and close proximity of the words “dark” and “arts” within the corpus. The repeated mention of “dark arts” emphasises its relevance and importance in the narrative.

4.8.2.6. Morphological Deviation with the Word “Triwizard”

File	Left Context	Hit	Right Context
1 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	The Yule Ball is approaching - a traditional part of the	Triwizard	Tournament and an opportunity for us to socialize wi
2 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	with a groan. "Cheating's a traditional part of the	Triwizard	Tournament and always has been." "I didn't cheat,"
3 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	you think that perhaps you were tempted to enter the	Triwizard	Tournament because - "I didn't enter," said Harry, st
4 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ut then the wonderful picture of himself winning the	Triwizard	Tournament filled his mind again. ... He wondered h
5 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	however, it was the third and final task in the	Triwizard	Tournament for which he needed to prepare, but he
6 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	Ladies and gentlemen, the third and final task of the	Triwizard	Tournament is about to begin! Let me remind you
7 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ire, smiling around at the sea of upturned faces. "The	Triwizard	Tournament is about to start. I would like to
8 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	cut out. Never thought I'd live ter see the	Triwizard	Tournament played again!" They ended up having lur
9 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	rumored to be last. ... and she would have known the	Triwizard	Tournament was coming up, wouldn't she?" "Yeah, b
10 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ation, and allow their attention to wander freely. "The	Triwizard	Tournament was first established some seven hundre
11 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	is my very great pleasure to inform you that the	Triwizard	Tournament will be taking place at Hogwarts this yea
12 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	A servant who would guide Harry Potter through the	Triwizard	Tournament without appearing to do so. A servant wl
13 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	iveritable mine of information. "She told me that the	Triwizard	Tournament would be played at Hogwarts this year. S
14 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	brother," said George. "You two got any ideas on the	Triwizard	Tournament yet?" Harry asked. "Thought any more al
15 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	he was still clutching: the smooth, cold handle of the	Triwizard	Cup and Cedric's body. He felt as though
16 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	old house on the hillside. Cedric looked down at the	Triwizard	Cup and then up at Harry. "Did anyone tell

Figure.4. 8.2. 27. Screenshots of the word triwizard(affix variation)

Table.4.8.2. 27. Measures of Frequencies of the word “triwizard

Cluster	Rank	Freq	Range
triwizard tournament	1	42	1
triwizard cup	2	21	1
triwizard champion	3	2	1
triwizard clue	3	2	1
triwizard champions	5	1	1
triwizard event	5	1	1
triwizard judge	5	1	1
triwizard winnings	5	1	1

The term “Triwizard” is a combination of the prefix “tri” meaning “three” and the word “wizard.” This morphological structure forms a new word that represents the Triwizard Tournament, a magical contest in which three wizards from different schools

participate. The use of “Triwizard” highlights the involvement of three wizards and adds to the magical and fantastical elements of the story. It depicts the importance of the number three in the wizarding world and contributes to the immersive world-building of the narrative.

4.8.2.1. Reduplication as a Phonological Deviation Technique in Harry Potter and the Goblet of Fire

Generally speaking, reduplication refers to a linguistic process where a word or part of a word is repeated to convey emphasis, intensity, or repetition. It is defined as “the process of copying an entire base or some part of the base to create a new word or new word form” (Braun, 2009, p.242). However, in the context of the wizarding world, there are no terms or words that can be considered as examples of partial reduplication. It is crucial to state that J. K. Rowling, in the Harry Potter series, does not utilise reduplication as a linguistic. Thence, it can be concluded that “reduplication” is not a defining characteristic in J.K. Rowling’s style or a well known technique used in Harry Potter series. The claim can be put that reduplication is not a prominent linguistic feature like coinage, compounding, etc in Harry Potter series.

4.8.3. Grammatical Deviation Analysis in Harry Potter and the Goblet of Fire

J. K. Rowling is a well known author that departs from the sociolinguistic rules of the language due to the nature of the discourse. To all likelihood, J. K. Rowling has purposefully broken the rules of the language in her series of Harry Potter in her attempt to portray close to real-life characters whose speech acts sounds natural in an English environment. The author deliberately breaks the sociolinguistic rules of the language in order to attribute to the characters distinctive personalities. Through employing diverse discourse patterns, the author faithfully portrays how English comes to be used by the English in their day-to-day life. Thus, J. K. Rowling aims to make her characters more

Chapter Four A Corpus Analysis of Deviation in J. K. Rowling

memorable and authentic. It also seeks to make the readers differentiate and identify themselves with characters. By departing from the rules of the language, J. K. Rowling does not make it, however, harder for the readers to grasp and understand her writings. The ultimate goal is the attempt to create an emphasis, intensity, and emotional impact on readers. Overall, J. K. Rowling is indulging in violating from the sociolinguistic rules of the language to achieve an artistic purposes.

4.8.3.1. Non- Standard Past Tense

File	Left Context	Hit	Right Context
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	Krum shrugged. He held out his hand as Fleur had	done,	shook Harry's hand, and then Ron's. Ron
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	her witch or wizard -- any wizard -- the thing could be	done	so much more quickly! If you allowed me to
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	foot; Harry felt more warmly toward her than he had	done	so far as she heft the tent with her
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	some of your parents will be horrified that I have	done	so - either because they will not believe that Lord
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	different hex. Nor were they the only ones to have	done	so. "Thought we'd see what those three were
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	with untidy hair fell to the ground as Bertha had 430	done,	straightened up, and looked at him . . . and Harry, his
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	Mr. Crouch, we can go up to the-" "I've	done . . .	stupid . . . thing . . ." Mr. Crouch breathed. He looked u
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	watching them out other carriage window. "What yeh	done	ter your hands, Hermione?" said Hagrid, looking conce
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	the Goblet of Fire," said Hermione. "And they must've	done	that for a reason. Harry. Snuffles is right. Maybe
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	stayed behind to get all the hostages. I should've	done	that." "I was the only one who was thick
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	udents in every direction lying about why they haven't	done	their homework Been humming ever since I got here.
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	"Yeah, probably," said Ron. "But Dumbledore's always	done	things his way, hasn't he, and Moody's
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	He knew Snape was trying to provoke him; he had	done	this before. No doubt he was hoping for an
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	stands, and walked out onto the field. "What've they	done	to it?" Cedric said indignantly, stopping dead. The Quik
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	et; he was shaking as uncontrollably as Wormtail had	done	when his hand had been cut off; he staggered
Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	say this before he lost his nerve. "It could be	done	without Harry Potter, My Lord." Another pause, more p

Figure4. 8.3.27. Screenshots of the Word “done” Non- Standard Past Tense

Table.4.8.3.27. Measures of Frequencies of the Word “done”

Cluster	Rank	Freq	Range
had done	1	29	1
have done	2	17	1
ve done	3	13	1
t done	4	9	1
be done	5	7	1
s done	6	4	1
d done	7	3	1

well done	7	3	1
never done	9	2	1
only done	9	2	1
they done	9	2	1
always done	12	1	1
been done	12	1	1
excited done	12	1	1
job done	12	1	1
not done	12	1	1
were done	12	1	1
yeh done	12	1	1

J K Rowling’s use “Yeh done” in an unconventional way in order to signify a departure from standard grammar. This can be intentional and serve various purposes, such as representing a regional dialect, reflecting a character's distinct way of speaking, or adding stylistic effect to her Harry Potter series. A character in the plot may intentionally use “done” in a non-standard manner as a reflection of their unique speech pattern, chosen by the author to portray their personality, background, or cultural influences. Results from the above table indicate that the frequency and rank of different phrases in the table indicate their occurrence in the discourse and their level of significance or prominence. the repetition of phrases like “well done,” “never done,” “only done,” and “always done” in the table indicates their thematic or rhetorical importance in the discourse. These repeated phrases emphasise and reinforce specific ideas or concepts related to the notion of “done.” Finally, the table demonstrates variations in the usage of “done” through different forms and combinations like “had done,” “ve done,” “t done,” and “s done.” These variations may indicate differences in grammar, dialects, or individual speech patterns or even their backgrounds.

4.8.3.2. Non- standard Use of seen

File	Left Context	Hit	Right Context
15 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	urnament in the first place. Worried! I dunno when I	seen	Dumbledore more worried than he's bin lately. An'
16 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	to keep up with her. The last time Harry had	seen	Hermione in a rage like this, she had hit
17 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	t showing the class the ugliest plants Harry had ever	seen.	Indeed, they looked less like plants than thick, black,
18 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	and it was a face unlike any Harry had ever	seen.	It looked as though it had been carved out
19 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ever, but he could hardly believe what he'd just	seen	Krum do. The use of an Unforgivable Curse on
20 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	all around him, but his wand was nowhere to be	seen. "	Maybe it's back in the tent," said Ron. "
21 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	could that be?" "Slow, aren't you?" He had never	seen	Moaning Myrtle so cheerful, apart from the day when
22 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	rcy, asking, as Sirius had suggested, whether he had	seen	Mr. Crouch lately. They used Hedwig, because it had
23 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	moved from the woods an hour later, remains to be	seen.'	Oh really," said Mr. Weasley in exasperation, handing
24 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	s got into them?" he demanded. But Harry had just	seen	Parvati and Lavender come in through the portrait he
25 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	zed. "The Minister has seen to that!" Harry had never	seen	Professor McGonagall lose control like this. There we
26 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	l the Goblet, or get over Dumbledore's - "Have you	seen	Ron?" Harry interrupted. Hermione hesitated. "Erm. .
27 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	to keep that quiet," said Ron. "Yeah, you should've	seen	Snape's face when Karkaroff turned up in Potions
28 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	hed a level of ferocity beyond anything they had yet	seen.	The Beaters on both sides were acting without mercy
29 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	the skrewts the most repulsive things Harry had ever	seen.	The class looked dispiritedly at the enormous boxes I
30 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ough the students, and Karkaroff was nowhere to be	seen.	When the next song ended, everybody applauded on
31 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	Sirius. "What if they catch you? What if you're	seen?" 336 "	You three and Dumbledore are the only ones around

Figure4.8.3.28. Screenshots of Non- Standard Use of seen

Table.4.8.3.28. Measures of Frequencies of the Word seen

Cluster	Rank	Freq	Range
had seen	1	21	1
never seen	2	20	1
ever seen	3	15	1
ve seen	4	10	1
d seen	5	7	1
t seen	5	7	1
be seen	7	6	1
s seen	8	5	1
have seen	9	4	1
been seen	10	3	1
just seen	11	2	1
rarely seen	11	2	1

yet seen	11	2	1
actually seen	14	1	1
has seen	14	1	1
i seen	14	1	1
not seen	14	1	1
only seen	14	1	1
re seen	14	1	1
simply seen	14	1	1
they seen	14	1	1
you seen	14	1	1

The non-standard use of “seen” in the example “I dunno when I seen Dumbledore” represents a departure from the usual past tense form “saw.” Rather than saying “I don’t know when I saw Dumbledore,” the character opts for “seen” as the past tense verb form. The non-standard use of “seen” in this context could suggest that it is influenced by a regional dialect or vernacular speech pattern. Various regions have unique and particular linguistic characteristics, including differences in verb forms and tenses. The character’s way of speaking might be a reflection of the specific dialect spoken in their area. J. K. Rowling incorporates non-standard language usage in the Harry Potter series to achieve a more genuine depiction of the character’s personality by making the discourse a distinctive register. This non-standard dialect or speech pattern helps readers build a stronger connection with the character and offers valuable glimpses into their personality, background, or cultural context. Result from the above table indicate that The phrase “yeh seen” is found in the table with a rank of 14 and a frequency of 1, suggesting that it is not frequently used in the corpus.

4.8.3.3. Non Standard Use of the verb

	File	Left Context	Hit	Right Context
8	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	sir." "Why's he sent you up here, if he	knows	you don't like heights?" said Harry, frowning. "Master
9	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	back into the door. "Well... making it look like he	knows	everything and we don't..." Ron snarled. "Father's
10	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	pe?" Ron said. "He really trusts Snape, even though he	knows	he was a Death Eater?" "Yes," said Harry. Hermione
11	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ar with the boy's story, Amos?" "Of course - everyone	knows -"	muttered Mr. Diggory, looking highly discomforted. "
12	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	res, they're like trolls... they just like killing, everyone	knows	that. There aren't any left in Britain now,
13	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	other was a giantess?" said Harry. "Well... no one who	knows	him will care, 'cos they'll know he's
14	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	the truth. "But I'm not the only one who	knows.	Fleur and Krum will know by now - Maxime and
15	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	re bound to compete in the tournament." "Well, Barty	knows	the rule book back to front," said Bagman, beaming
16	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	rom the crowd, his eyes gleaming. "I wonder if Cedric	knows?	Think I'll go and tell him..." "Cedric?" said
17	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	you don't know what the second task is -" "Dobby	knows,	sir! Harry Potter has to go into the lake
18	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	of Aging Potion might do it, George..." "Dumbledore	knows	you're not of age, though," said Ron. "Yeah,
19	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	arts is hidden," said Hermione, in surprise. "Everyone	knows	that... well, everyone who's read Hogwarts, A History,
20	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	Harry, make sure you get a picture of him. Goodness	knows	I could do with a laugh." She left the
21	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	like that - I want Harry to win the tournament. Harry	knows	that, don't you, Harry?" "You've got a
22	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	I just thought you were someone I knew." "But I	knows	Dobby too, sir!" squeaked the elf. She was shielding
23	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ave no wife," said the cold voice, very quietly. "Nobody	knows	you are here. You told nobody that you were
24	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ogsmeade and up toward Hogwarts. "Wonder if Percy	knows	all that stuff about Crouch?" Ron said as they

Figure.4.8.3.29. Screenshots of the Non Standard Use of the Verb “knows”

Table. 4.8.3.29. Measures of Frequency of the Verb “knows”

Cluster	Rank	Freq	Range
he knows	1	10	1
everyone knows	2	3	1
nobody knows	3	2	1
who knows	3	2	1
always knows	5	1	1
barty knows	5	1	1
cedric knows	5	1	1
dobby knows	5	1	1
dumbledore knows	5	1	1
else knows	5	1	1
even knows	5	1	1
forward knows	5	1	1
goodness knows	5	1	1
harry knows	5	1	1

i knows	5	1	1
judge knows	5	1	1
lee knows	5	1	1
percy knows	5	1	1
prophet knows	5	1	1
really knows	5	1	1
snape knows	5	1	1
talent knows	5	1	1
we knows	5	1	1

In the given phrase, the character's use of "knows" instead of the standard present tense form "know" indicates a non-standard or dialectal usage. The character's decision to use "knows" instead of "know" reflects their adoption of informal or colloquial speech patterns, which are commonly utilised during relaxed conversations. This use of non-standard grammar and vocabulary enhances the authenticity and natural flow of the conversation. J. K. Rowling incorporates non-standard language to bring the character to life and make their presentation more vibrant and genuine. The characters' choice to use "knows" instead of "know" contributes to their distinctiveness, personality, and background. It, thus, offers a glimpse into their unique speech patterns and facilitates a stronger connection between readers and the character. The inclusion of the phrases "we knows" and "i knows" in the table, ranked at 5, signifies their frequent appearance in the corpus. This repetition indicates a departure from the standard usage of "know" in favor of "knows" for the first-person singular and plural pronouns.

4.8.3.4. Non standard Use of Was

File	Left Context	Hit	Right Context
1 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	to do was creep up to the big house while	we was	all sleeping..." The villagers exchanged dark looks."1

Figure 4.8.3.30. Non Standard Use of Was

Table 4.8.3.30. Measures of Frequencies of the Word “was”

Cluster	Rank	Freq	Range
we was	1	1	1

J. K. Rowling’s use of “was” instead of “were” may indicate the influence of a specific regional or dialectal speech pattern. In certain informal contexts or particular regions, the non-standard form “was” is used as a plural form of the verb “to be.” This departure from standard grammar adds authenticity to the dialogue and reflects the character's regional background or origins. Rowling may purposefully use the non-standard form of “was” to create a distinct speech pattern for a specific character. This choice allows her to stress the character’s uniqueness, social status, or cultural background through their language. By deviating from standard grammar, J. K. Rowling effectively distinguishes the character’s voice, prompting their presentation and adding depth to the plot. The results of the above table indicate that the phrase “we was” occurs only once in the corpus, making it a relatively rare occurrence. It holds the highest rank among the listed phrases, showing its prominence within the specific context. However, since it has a range of 1, meaning it occurs in only one instance, it is challenging and tough to derive conclusions or conduct a detailed and thorough analysis based on this limited data.

4.8.3.5. Run- on Sentences Analysis in *Harry Potter and the Goblet of Fire*

The sentences below are taken from *Harry Potter and the Goblet of Fire* as examples of Run-on sentences and then analysed and interpreted from discourse analysis perspective.

These passages are divided in terms of cases.

Case I

“The tiny kitchen exploded with laughter; Harry looked around and saw that Ron and George were sitting at the scrubbed wooden table with two red-haired people Harry had never seen before, though he knew immediately who they must be: Bill and Charlie, the two eldest Weasley brothers”(P. 34).

In this sentence, J. K. Rowling combines two independent clauses in which the first clause describes the situation or the scene inside the kitchen. The kitchen is exploding with laughter, and the second describing Harry's observation of Ron, George, Bill, and Charlie. The clauses should be separated into distinct sentences for clarity. From a discourse analysis point of view, run-on sentences are employed serve a variety of purposes, such as (i) conveying a sense of immediacy, (ii) maintaining a conversational tone, or (iii) emphasizing the flow of information. However, it could be noted that balance this style with proper punctuation and clarity to ensure readability and comprehension for the reader.

Case II

“Bill got to his feet, smiling, and also shook Harry's hand. Bill came as something of a surprise. Harry knew that he worked for the wizarding bank, Gringotts, and that Bill had been Head Boy at Hogwarts; Harry had always imagined Bill to be an older version of Percy: fussy about rule-breaking and fond of bossing everyone around”(p.34).

J. K. Rowling employed this run-on sentence in which she combines multiple pieces of information about Bill without clear breaks or punctuation. This is done purposefully in order to be able to continuous flow of thought, as Harry reflects on his previous impressions of Bill and how they differ from the reality. By stringing together these thoughts, the

sentencemaintainsaconversationaltoneandconveysHarry'smentalprocessashe reevaluates his assumptions. The interpretation of deviation here is the absence of clear punctuation which gives the writer the opportunity to continue the flow of ideas.

Case III

“He had never suffered nerves like these; they were way beyond anything he had experienced before a Quidditch match, not even his last one against Slytherin, whichhaddecided who would win theQuidditchCup” (p.204).

In this case, J.K. Rowling confronts us with a multiple clauses with a clear break of punctuation. We can note that the clear break of punctuation system is done on purpose to highlight Harry's heightened nerves and anxiety, emphasizingtheir intensity by comparing them to his experiences in Quidditch matches. More than that, Rowling opted for run- on sentences, i.e., series of clauses without punctuation in order to reflect Harry's personality and nature which is chaotic and unsettled as he is trying to find his position via the challenging situations. Through employing the technique of grammatical deviation (which is, in our case, run on sentence) allows the writer to underscores the continuous and cumulative nature of Harry's anxiety, emphasising its exceptional nature. It can be concluded that the interpretation of using grammatical deviation/ or violation is to put the reader in Harry's perspective for a deeper understanding of this characters.

4.8.4. Lexical Deviation Analysis in Harry Potter and the Goblet of Fire

Lexical deviation refers to the process when words depart from their normal standards. J. K. Rowling opted for Lexical deviation, as a technique in literature, in Harry Potter and the Goblet of Fire for the sake of creating a unique, special and imaginative element that suit the magical world. For this purpose, she invented names of characters, places and things that deviate from the conventional meaning and usage in order to have a deep impact on the readers.

4.8.4.1. The Case of Neologism

File	Left Context	Hit	Right Context
1 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	en he rounded another corner and found himself facing a	Blast-	Ended Skrewt. Cedric was right - it was enormous. Ten
2 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	wouldn't want to kiss; his immediate thought was a	Blast-	Ended Skrewt, but something told him that wasn't
3 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	looked at Harry as though he were a particularly large	Blast-	Ended Skrewt. "Still - never mind, eh? Double Potions to
4 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	a teetering tower of crates, each containing a very large	Blast-	Ended Skrewt. To the class's horror, Hagrid proceeded
5 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	Creatures." Whether Hagrid was trying to make up for the	Blast-	Ended Skrewts, or because there were now only two
6 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	in, jumping backward. "Eurgh" just about summed up the	Blast-	Ended Skrewts in Harry's opinion. They looked like
7 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	know. We could feature these - er - Bang- Ended Scoots." "	Blast-	Ended Skrewts," Hagrid said eagerly. "Er - yeah, why not?"
8 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	g Charms. Even Hagrid was adding to their workload. The	Blast-	Ended Skrewts were growing at a remarkable pace given
9 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	st month, he admitted breeding creatures he has dubbed "	Blast-	Ended Skrewts," highly dangerous crosses between manti-
10 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	one another nervously; Harry would rather have taken fifty	Blast-	Ended Skrewts for a walk than admit to Hagrid
11 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	shaken. The sleeve of his robe was smoking. "Hagrid's	Blast-	Ended Skrewts!" he hissed. "They're enormous - I only
12 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	liver and lower them into the crates to tempt the	Blast-	Ended Skrewts. Harry couldn't suppress the suspicion that
13 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	wait for the Slytherins, they won't want ter miss this -	Blast-	Ended Skrewts!" "Come again?" said Ron. Hagrid pointed d
14 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	g creatures called?" she asked, beaming still more widely. "	Blast-	Ended Skrewts," grunted Hagrid. "Really?" said Rita, appare

Figure. 4.8.4.31. Screenshots of Lexical deviation (Neologism) of Blast- Ended

Table.4.8.4.31. Measures of Frequencies of the word Blast- Ended

Cluster	Rank	Freq	Range
blast ended	1	14	1
blast of	2	6	1
blast on	3	2	1
blast a	4	1	1
blast hike	4	1	1
blast it	4	1	1
blast like	4	1	1
blast off	4	1	1
blast solid	4	1	1
blast told	4	1	1
blast us	4	1	1

J. K. Rowling’s use of the term “Blast-Ended” in the Harry Potter series indicates her creativity in inventing unique compound words. This specific term combines “blast” and “ended” to describe a type of creature in the wizarding world. It implies that these

Chapter Four A Corpus Analysis of Deviation in J. K. Rowling

creatures possess explosive or destructive qualities, while the inclusion of “ended” adds a sense of finality and peril. All in all, the term enhances the richness and distinctiveness of the magical creatures in Rowling’s fictional universe. J. K. Rowling’s creation and utilisation of the term “Blast-Ended” in her Harry Potter series enhances the intricacy and vibrancy of the magical creatures in her fictional world. This inventive term not only demonstrates her imaginative prowess as an author but also contributes to the overall allure and distinctiveness of the Harry Potter series. The results reveal that phrase “blast ended” holds the top rank in the table, indicating its significance and prominence within the corpus. With a frequency of 14, it appears frequently in the given context. Furthermore, its range of 1 suggests that it occurs consistently throughout a specific instance or section of the corpus.

4.8.4.2. Lexical deviation of the word “Muggle”

File	Left Context	Hit	Right Context
1 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	birth to me, leaving me to be raised in a	Muggle	orphanage . . . but I vowed to find him ... I revenged
2 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	gate's already getting suspicious - I bought this in a	Muggle	shop," said the old wizard stubbornly. "Muggles wear tl
3 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	e like Hogwarts?" "It's bewitched," said Hermione. "If a	Muggle	looks at it, all they see is a moldering
4 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	told him a hundred times: Carpets are defined as a	Muggle	Artifact by the Registry of Proscribed Charmable Objec
5 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	re supposed to go incognito - do I look like a	Muggle,	Harry?" "Yeah," said Harry, smiling, "very good." "Whe
6 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	didn't give it to him because he's a	Muggle!	said Fred indignantly. "No, we gave it to him
7 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	been so in the war. "I am calling you a	Muggle,"	said the voice coolly. "It means that you are
8 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	a fully qualified wizard who worked in the Misuse of	Muggle	Artifacts Office at the Ministry of Magic, but he
9 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	purebloods; in other words, they considered anyone of	Muggle	descent, like Hermione, second-class. However, under
10 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	him. "Help me, Harry," he muttered, pulling a roll of	Muggle	money from his pocket and starting to peel the
11 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	still ready to take the lead in a spot of	Muggle-	torture, I believe? Yet you never tried to find
12 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	a very offensive term for a witch or wizard of	Muggle	parentage. "Never mind, Ron," said Hermione quickly,
13 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	laugh. "Harry, that's their idea of fun. Half the	Muggle	killings back when You-Know-Who was in power
14 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	as quickly as possible in the normal way, because the	Muggle	postman has never delivered to our house, and I
15 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	water.... "There's a tap marked on this map the	Muggle	gave us," said Ron, who had followed Harry inside
16 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	orning!" said Mr. Weasley brightly. "Morning," said the	Muggle."	Would you be Mr. Roberts?" "Aye, I would," said
17 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	they?" Harry didn't like to tell Mrs. Weasley that	Muggle	taxi drivers rarely transported overexcited owls, and Pig

Figure.4.8.4.33.Screenshots of the word “Muggle”

Table.4.8.4.33. Measures of Frequencies of the word “ Muggle”

Cluster	Rank	Freq	Range
muggle said	1	4	1
muggle artifacts	2	2	1

muggle attention	2	2	1
muggle born	2	2	1
muggle for	2	2	1
muggle killings	2	2	1
muggle repelling	2	2	1
muggle security	2	2	1
muggle and	9	1	1
muggle artifact	9	1	1
muggle at	9	1	1
muggle boy	9	1	1
muggle cards	9	1	1
muggle child	9	1	1
muggle clothing	9	1	1
muggle descent	9	1	1
muggle dressing	9	1	1

“Muggle” is a term created by J.K. Rowling in the Harry Potter series to refer to individuals without magical abilities or a magical heritage. Within the wizarding world, it is used by magical beings to differentiate between themselves and non-magical people. Hence, the term helps to establish an explicit divide between the magical and non-magical communities, and it plays a significant role in shaping the identity and dynamics within Rowling's fictional realm. By introducing the concept of **Muggles**, Rowling adds complexity and depth to her magical world while providing a means to differentiate and categorize characters based on their magical capabilities.

The above table presents various phrases that contain the term “muggle” along with their rankings, frequencies, and ranges. These phrases highlight the significance of the concept of Muggles within the corpus and its wide-ranging usage. They encompass

Chapter Four A Corpus Analysis of Deviation in J. K. Rowling

discussions on Muggle artifacts, Muggle attention, Muggle-born individuals, Muggle killings, and Muggle security, among other topics. This extensive exploration of the concept emphasizes its importance in the Harry Potter series. The repetition of these phrases indicates their thematic relevance and the recurring theme of the interaction and contrast between the magical and non-magical worlds. Analysing these phrases provides valuable insights into the representation and dynamics of the Muggle- Magical divide in the corpus.

4.8.4.3. The Case of Functional Conversion

J. K. Rowling seems to have opted for what is known as “functional conversion” as one of the main process of creating lexical deviation. The author is a well- known for the imaginative use of language and word play in Harry Potter series. Functional Conversion is a linguistic phenomenon used extensively in order to create a vivid, and a luring magical world.

4.8.4.3.1.Examples of Functional Conversion (Quaffle)

File	Left Context	Hit	Right Context
1 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ullet shot toward the goal posts yet again, clutching the	Quaffle	tightly under her arm, the Bulgarian Keeper, Zograf, flew
2 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	by Moran ducked to avoid the Bludger and dropped the	Quaffle;	and Levski, soaring beneath, caught it - "TROY SCORES!"
3 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	g away the Bulgarian Chaser Ivanova and dropping the	Quaffle	to Moran. One of the Bulgarian Beaters, Volkov, swung
4 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	around through his Omniculars. "But Levski's got the	Quaffle!"	"Harry, if you're not going to watch at
5 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	the air. Dimitrov shot straight at Moran, who had the	Quaffle,	nearly knocking her off her broom. "Foul!" roared the
6 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	ed dancing, and Bulgaria was again in possession of the	Quaffle. "	Dimitrov! Levski! Dimitrov! Ivanova - oh I say!" roared Ba
7 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	se brooms. . . yes. . . there they go. . . and Troy takes the	Quaffle. .	Play now reached a level of ferocity beyond anything
8 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	as Troy made as though to dart upward with the	Quaffle,	drawing away the Bulgarian Chaser Ivanova and droppin
9 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	game recommenced immediately, now Levski had the	Quaffle,	now Dimitrov - The Irish Beater Quigley swung heavily a
10 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	players was incredible - the Chasers were throwing the	Quaffle	to one another so fast that Bagman only had
11 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	not helping. Trotting around talking about Bludgers and	Quaffles	at the top of his voice, not a worry
12 Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	crate open - four balls burst into the air: the scarlet	Quaffle,	the two black Bludgers, and (Harry saw it for

Figure.4.8.4.35. Screenshots of the word Quaffle

Table.4.8.4.35. Measures of Frequencies of the word Quaffle

Cluster	Rank	Freq	Range
quaffle to	1	2	1
quaffle and	2	1	1

quaffle dimitrov	2	1	1
quaffle drawing	2	1	1
quaffle harry	2	1	1
quaffle nearly	2	1	1
quaffle now	2	1	1
quaffle play	2	1	1
quaffle the	2	1	1
quaffle tightly	2	1	1

J. K. Rowling's use of the word “Quaffle” in the Harry Potter series exemplifies functional conversion, where a noun takes on a different grammatical role. Normally, the word “Quaffle” functions as a noun, representing the ball used in Quidditch. However, J. K. Rowling creatively employs it as a verb in specific instances. This usage involves actions related to throwing or passing the Quaffle during a Quidditch match. By employing functional conversion, Rowling adds depth and creativity to the wizarding world, showcasing the linguistic inventiveness and enhancing the immersive experience for readers. Rowling's functional conversion of the term “Quaffle” adds up a unique and imaginative element to the language of Quidditch. By reimagining the noun as a verb, she brings innovation and originality to the sport, elevating its immersive and imaginative qualities. This depicts Rowling’s creative talent and enriches the overall depth and richness of the Harry Potter series.

4.8.4.2.2. Lexical Deviation

	File	Left Context	Hit	Right Context
1	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	the bookshelves, pulling down more books - books of	hexes	and charms, books on merpeople and water monsters,
2	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	leave; Moody had given them such a rigorous test of	hex-	deflection that many of them were nursing small injuries
3	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	Arts. We'd never have found out about all these	hexes	in class." "Good training for when we're all
4	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	I think we ought to start on some of these	hexes	this evening." She looked down the list they had
5	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	centration. He stared hopelessly down the index of Basic	Hexes	for the Busy and Vexed. Instant scalping. . . but dragons
6	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	from the depths of the stone basin. " He put a	hex	on me, Professor Dumbledore, and I was only teasing
7	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	their feet, all three of them having used a different	hex.	Nor were they the only ones to have done
8	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	the third task. Practice Stunning and Disarming. A few	hexes	wouldn't go amiss either. There's nothing you
9	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	back of every exam class so far, looking up fresh	hexes	for the third task. "S'pose so," Harry said
10	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	Goyle, who were still lying on the floor, covered in	hex	marks. Uncle Vernon was waiting beyond the barrier. M
11	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	wand. "Look," he said flatly, "take it, or I'll	hex	you. I know some good ones now. Just do
12	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	go up to the library and do a spot more	hex	research, the door of the side chamber opened, and
13	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	a week before the end of term. Harry was practicing	hexes	at every available moment. He felt more confident about
14	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	re different to how they were before he put that	hex	on you. . . . They're all... straight and - and normal-
15	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	he was nervous, but he kept running over all the	hexes	and spells he had been practicing in his mind
16	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	either in the library with Hermione and Ron, looking up	hexes,	or else in empty classrooms, which they sneaked into
17	Harry Potter and the Goblet of Fire by Rowling, Joanne Kathleen (z-lib.org).pdf	the laughter. "I forgot - it was the custard creams we	hexed -"	Within a minute, however, Neville had molted, and once

Figure.4.8.4.36. Screenshots of the word “Hex”

Table.5.8.4.36. Measures of Frequencies of the word “hex”

Cluster	Rank	Freq	Range
hexes and	1	2	1
hexes for	1	2	1
hexes at	3	1	1
hexes in	3	1	1
hexes or	3	1	1
hexes this	3	1	1
hexes wouldn	3	1	1

The unconventional use of the word “hex” by J. K. Rowling departs from its traditional meaning and usage. In its conventional sense, “hex” refers to a harmful spell or enchantment. Nonetheless, J. K. Rowling broadens its semantic boundaries, incorporating a wider range of magical effects and actions. This departure from the norm introduces a distinctive lexical variation as Rowling redefines the term within the context of her

magical world. By employing this non-standard usage, Rowling infuses her fictional universe with depth and creativity, providing readers with a unique, exceptional and imaginative outlook on the magical arts.

The results present phrases comprising the term “hexes” along with their rankings, frequencies, and ranges. These phrases stress the presence and importance of hexes in the corpus. The term “hexes” is utilised by characters in diverse contexts, including discussions about specific purposes, locations, and comparisons. The recurrence of these phrases indicates a thematic emphasis on hexes and their impact within the corpus. By analysing the discourse, one can glean insights into the frequency and usage of hexes, offering a deeper understanding of their significance in the magical world of Harry Potter.

4.9. Semantic Deviation Analysis in *Harry Potter and the Goblet of fire*

In this section, this researcher is examining and interpreting instances where language use deviates from the expected or conventional meaning. J. K. Rowling includes different rhetorical and stylistic devices such as metaphors, hyperbole, and irony. By studying and interpreting these deviations, researchers seek to, first, uncover, and decipher deeper layers of meaning. Second, they try to explore the author’s choices she made in the Harry Potter series and how these deviations help her to shape the readers’ mind and understanding. These examples will be intentionally limited to 4 semantic deviation examples from *Harry Potter and the Goblet of fire*. These examples will be referred to as cases.

Case I

“Did you put your name into the Goblet of Fire, Harry?” he asked calmly. “No,” said Harry. He was very aware of everybody watching him closely. Snape made a soft noise of impatient disbelief in the shadows” (J. K. Rowling, 2000, p. 179). Rowling employs hyperbole, a form of exaggerated language, to intensify the dramatic effect and to puzzle her readers. For instance, when Harry is chosen as the fourth

Triwizard champion, Dumbledore exclaims, Did you put your name into the Goblet of Fire, Harry? He asked calmly. Here it worth to state that the word calmly caused a sharp contrast to the shocking and intense situation. Rowling's use of hyperbole aims to stress certain ideas, create vivid imagery, and convey strong emotions within her narrative. Here, Rowling describes the reaction and attitude of Snape through his soft noise, disbelief and skepticism towards Harry's statement. The role of deviation, i.e., semantic deviation, in this context, is to reveal the uncertainty and conflict between the characters. In a nutshell, Rowling's use of hyperbole as a semantic deviation technique adds depth, humor, and vividness, conflict between the characters in the Harry Potter series and the world of wizardry in general. This amplifies the influence of certain elements in order to create memorable characters and scenes, and therefore enhances the overall reading experience by imbuing the events of the story, i.e., the plot with a touch of exaggeration and whimsy and shocking at the same time. Throughout Harry Potter and the goblet of Fire, Rowling

Case II

“Cedric Diggory was murdered by Lord Voldemort” (Rowling, 2000, p.465). In this example, Rowling uses euphemisms or indirect expressions to shed the light on very sensitive or uncomfortable topics. The sensitive topic being discussed in this context is the death of Cedric Diggory. Dumbledore when explaining the death of Cedric Diggory he uses the word murdered. Rowling employed the word murdered as a euphemistic word to refer to the death softens the harsh reality of the actual situation. Rowling employed the word “murdered” in order to refer to the gravity and the severity of the action. Rowling, through using the term “murdered” she is attempting to convey the seriousness of the situation without delving into overly disturbing details, considering the age group of the readers.

Case III

He-Who-Must-Not-Be-Named (Rowling, 2000, p. 285). This is another example of euphemism that has been used by Rowling. This euphemism can be regarded as a semantic deviation which aims to avoid mentioning the name Voldemort in which Rowling made indirect way to refer to his name. This deviation seeks to stress the suspense. Thus, the characters in the Harry Potter series strengthen the perception of Voldemort as a highly threatening and dreaded individual, thereby heightening the overall sense of suspense and fear surrounding his presence. It can be deduced from avoiding using the name Voldemort and replacing the name by “He-Who-Must-Not-Be-Named” can reveal some hints about identity and ideology. The choice made by Rowling implies a direct denial to give Voldemort the recognition and legitimacy linked with a name. By denying him a name, the characters (such as Dumbledore and Harry) reinforce their own values and resistance against his ideology. Rowling’s deliberate and intentional use of this semantic deviation is used to maintain a symbolic divide between good and evil, highlighting the characters’ commitment to their principles. As a final comment, the use of this expression is prosperous example of how language choices and deviations made by J.K. Rowling shape and reflect identities and ideologies in the wizarding realm of the Harry Potter series. Rowling, in her Harry Potter series, represents the intricate ways in which language contributes to the construction of the fictional world and engages the readers in a deeper analysis and interpretation of the story events.

4.10. Pragmatic Deviation analysis in *Harry Potter and the Goblet of Fire*

J. K. Rowling, in the Harry Potter series, employed a wide range of pragmatic deviations. By doing so, the author has succeeded in traducing new words, concepts, and various ways of using a language in which the author establishes a new and distinct linguistic and cultural environment to suit her characters. She utilises pragmatic deviation to represent the character’s personalities, attitudes, ideologies, and backgrounds. Moreover,

the different ways in which characters make use of language, the terms that they employ, and the deviations they embrace can reveal their identities, and attitudes. Rowling employed this type of deviation to add depth and complexity to character development, helping in that readers understand and connect with the characters on a deeper level. As a final note, *Harry Potter and the Goblet of Fire* not only captivates readers with its thrilling plot and fantasy-related elements but also delves into deeper themes that resonate with readers of all ages and all over the world. It is useful to mention all examples and instances of pragmatic deviation employed by J. K. Rowling, but the number of the examples and interpretations will be limited only to three. The examples will be classified in terms of cases.

Case I

“It was indeed odd. Harry thought, that Bagman was here at the Three Broomsticks on a weekend when there was no Triwizard event, and therefore no judging to be done. He watched Bagman in the mirror. He was looking strained again, quite as strained as he had that night in the forest before the **Dark Mark** had appeared. But just then Bagman glanced over at the bar, saw Harry, and stood up” (J. K. Rowling, 2000, p. 289).

J. K. Rowling uses the term Dark Mark as an avoidance strategy to overcome mentioning the name Voldemort. Rowling focuses on the symbol itself rather than the acts of violence it represents; the euphemistic deviation aims to alleviate the direct mention of Voldemort's malevolence. This omission of Voldemort's name might be done on purpose to shield younger readers from explicit descriptions of violence. It can also be noted that Rowling opted for this deviation to maintain a certain level of ambiguity and suspense within the narrative. Rowling, also, opts for this Dark Mark refereeing in that to a symbolic power and fear. Dark Mark" highlights the symbolic power and fear associated with Voldemort character. By deviating from explicit language and employing a term “Dark

Mark” with implicit meaning. The “Dark Mark” serves as a linguistic tool for communication among Death Eaters, allowing them to identify each other and signal their allegiance without explicitly stating their intentions. This covert communication is significant in terms of power dynamics and the formation of social networks within the wizarding world. From discourse analysis perspective, this can be interpreted that use of coded language reflects how language can be used strategically to create specific groups, establish hierarchies, and enable secretive communication within a society. Rowling’s use of pragmatic deviation adds depth and intrigue to the narrative. Rowling uses her creative skill in representing Voldemort as a mysterious and formidable antagonist adding to that the fear and tension experienced by characters and readers alike. At the end, it can be summed up that objective behind employing the pragmatic deviation in using the term “*Dark Mark*” not only adds intrigue and suspense to the narrative but also demonstrates how language can be utilised to convey hidden and implicit messages and therefore contribute to the building of social structures within larger contexts. It also stresses the complex relationship between language and power providing insights into the discursive elements in the Harry Potter series.

Case II

“The Goblet of Fire”

In this phrase, the pragmatic deviation is employed in order to achieve an expressive and evocative title in order to catch the readers’, create strong first impression, and pique curiosity. By blending the words “goblet” and “fire”, J. K. Rowling taps into the cultural associations and imagery related to both elements. So the word goblet is usually used by people to refer to a vessel for drinking, in the meanwhile, the connotative meaning of the word fire is power, danger, and transformation. It is clear from the way in which J. K. Rowling has blended the two words together ending up in

creating very evocative, expressive, and rich meaning. The pragmatic deviation in the phrase “the goblet of fire” represents emotional resonances that pulls readers and pique their interest the goblet’s function and the various difficulties it brings.

It is worth of note that the phrase “goblet of fire” adds to the world- building in the Harry Potter series. By deviating pragmatically, J. K. Rowling creates exclusive concepts that are peculiar only to the wizardy world. For instance, a goblet that is not just an ordinary vessel; however, it possesses magical properties that are tied to fire. So here Rowling, as it has been stated earlier, produces a juxtaposition that intensifies the stakes and tension surrounding the competition. Thereupon, the deviation serves to amplify the significance of the event, emphasising its magical and hazardous nature. From a discourse analysis point of view, this deviation aims to the construction of the narrative events as an exciting and pivotal moment in Harry Potter and the goblet of fire. As a conclusion, Rowling opted for pragmatic deviation in the phrase “goblet of fire” in order to represent the crucial significance of the enchanted object. The violation from conventional language contributes to the depth and complexity to the phrase, reverberate with readers ‘feelings and immersing them in the vivid and fantastical realm of the story. In brief, the pragmatic deviation in the title “Goblet of Fire” carries out effective, expressive and evocative meaning on various levels in which readers’ are engaged in the Harry Potter realm.

Case III

“Indeed, yes,” said the voice, “According to Nagini, there is an old Muggle standing right outside this room, listening to every word we say” (Rowling, 2000, p. 10).

J. K. Rowling’s use of the term “Muggle” in the Harry Potter series in which she violates from the conventional language by determining a particular designation for non-magical individuals. J. K. Rowling opts for pragmatic deviation as a way of distinguishing between the magical and non- magical worlds. By violating from conventional terms such

as non-magical world, Rowling utilizes the word “Muggle” to contribute to the sense of otherness to promote the magical atmosphere of the Harry Potter series. Thanks to this deviation, Rowling manages in some way to differentiate between magical and non-magical discourses in the wizarding realm and stresses the idea of uniqueness in the magical community. Thus, the use of the word “Muggle” as a pragmatic deviation in the Harry Potter series helps to maintain power dynamics and social hierarchies within the story. Moreover, this violation caused a sense of wonder at the same time curiosity about what the magical world looks like. In summation, the term Muggle in Harry Potter and the goblet of fire has a crucial role in the construction of the social representation. The language departure from standard usage provides layers of meaning. In addition to that, it aids in the creation of the wizarding world and pique the readers into its complexities.

4.11. Discoursal Deviation Analysis in *Harry Potter and the Goblet of Fire*

Discourse, or discoursal, deviations, can be defined as the novelists’ deliberate departure from the expected or typical patterns of discourse within a text or discourse. It is highly recommended to state that a discourse should begin at the beginning of discourses as well as at the beginning of sentences. Rowling, in the Harry Potter series, utilises discoursal deviations to achieve specific effects and enhance the overall reading experience by introducing variations and diversions from the expected patterns of discourse. In addition to that, J. K. Rowling uses discoursal deviation to stress power dynamics, or societal issues within the plot of Harry Potter series. These deviations attract special focus toward specific ideas or messages prompting the readers to contemplate and ponder up on them. The bellow examples are examples where discoursal deviation is used and analysed.

Case I

What he really wanted (and it felt almost shameful to admit it to himself) was someone like - someone like a parent: an adult wizard whose advice he could ask without feeling stupid,

someone who cared about him, who had had experience with Dark Magic....” (J. K. Rowling, 2000, p. 15).

In this example, J. K. Rowling seems to be trying to represent Harry’s emotional need and the fulfillment of those needs. She has depicts Harry’s intense desire and his inner conflict. By doing so, the author portrayed Harry’s vulnerability, sensitivity and then establishes the narrative mode of the story. In this context, Rowling employs the phrase “*someone like - someone like a parent*” as a discursal deviation, repeating the expression to underscore Harry's longing for a parental figure and emphasizing the importance of this yearning feeling. Here Rowling implies that Harry is encountering a difficulty in revealing his deep yearning and is reluctant to fully acknowledge it. Rowling inclusion of “and it felt almost shameful to admit it to himself” adds an additional and exceptional element of deviation in the discourse. It indicates that Harry is grappling with internal contradictions and experiencing a sense of shame or unease when it comes to acknowledging his longing for parental guidance. Through this introspective portrayal, Rowling underscores Harry’s vulnerability and enhances the complexity of his character. To bring to a conclusion, Rowling skillfully utilizes discursal deviation to highlight and stress Harry’s emotional yearnings, internal conflict, and his specific criteria for a parental figure. Through this technique, J. K. Rowling creates a heartfelt and relatable depiction of Harry’s longing for guidance and care.

Case II

“And so you volunteer to go and fetch me a substitute? I wonder...perhaps the task of nursing me has become wearisome for you, Wormtail? Could this suggestion of abandoning the plan be nothing more than an attempt to desert me?”(J. K. Rowling, 2000, p.8). J. K. Rowling utilises discursal deviation in this context in order to accentuate the dynamics and power dynamics between the two characters which are Voldemort and

Wormtail. By deviating from conventional and ordinary speech patterns and employing rhetorical questions, Rowling succeeds to generate a feeling of tension and suspicion within the dialogue. The deviation serves to underscore Voldemort's skepticism and uncertainty regarding Wormtail's loyalty and dedication to him. Through this employment of discursal deviation, Rowling deepens the interaction, unveiling the underlying intricacies of their relationship. More than that, it offers insights into Voldemort's character, delineating his manipulative and authoritative disposition over Wormtail. Overall, the discursal deviation contributes to an ambiance of unpredictability and fascination in the scene. Rowling's incorporation of discursal deviation, particularly through the use of rhetorical questions, enables her to establish the power dynamics between Voldemort and Wormtail. Through Voldemort's interrogative tone, his authority and dominance over Wormtail are conveyed in an effective way, indicating that he holds the advantage in their relationship. By questioning Wormtail's motives and dedication, Voldemort professes his control and reinforces his position of power over Wormtail. On a final note, through the employment of discursal deviation, J. K. Rowling delves deeper into the characters of Voldemort and Wormtail. Voldemort's skepticism and suspicion reveals his inherent distrust and strange nature, exposing his paranoia. Contrarily, Wormtail's fearful and subservient responses underscore his vulnerability and lack of control within the relationship. These deviations shed light on the psychological dynamics between the characters and offer valuable insights into their motivations. On the whole, Rowling employs discursal deviation to enrich the characterization of both Voldemort and Wormtail, providing a nuanced presentation of their complex and unbalanced relationship. Rowling skillfully employs discursal deviation, in this context, to accomplish multiple objectives: first, depicting power dynamics, second, emotional manipulation, third, character growth, and finally, establishing an immersive atmosphere.

Through the creative use of dialogue, J. K. Rowling intricately captures the complexities of interpersonal relationships, adding depth to the narrative. The author's exceptional talent in utilising discourse deviation demonstrates her talent for creating captivating, fantastic and engaging storytelling.

Case III

"My Lord! I -- I have no wish to leave you, none at all --" "Do not lie to me!" hissed the second voice. "I can always tell, Wormtail! You are regretting that you ever returned to me. I revolt you. I see you flinch when you look at me, feel you shudder when you touch me..." (J. K. Rowling, 2000, p. 8).

In like manner, J. K. Rowling carries out in employing discourse deviation to focal point the emotional tension and power dynamics between the two characters Voldemort and Wormtail. The deviation arises when Voldemort accuses Wormtail of contemplating desertion, to which Wormtail strongly denies any such intention. The deviation occurs in Voldemort's reaction, where he hisses and alleging Wormtail of falsehood. Rowling's use of discorsal deviation, she opts for a non-standard speech patterns and hissing tone to intensify the atmosphere and engender unease in the dialogue between Voldemort and Wormtail. Through employing discorsal deviation, she portrays Voldemort's hiss conveys his menacing nature, while his accusation bring to light his perceptive abilities regarding Wormtail's true feelings. This deviation effectively establishes Voldemort's dominance, as he challenges Wormtail's loyalty and delves into his deepest fears and revulsions. All in all, the discorsal deviation boosts the scene in which it depicts the power dynamics and psychological complexity between the characters. The utilization of discorsal deviation in this context stresses Voldemort's manipulative and control. By asserting his ability to discern Wormtail's genuine emotions based on his physical responses, Voldemort's character, thus, gains further complexity. This deviation demonstrates his proficiency in

taking advantage of others' weaknesses and exerting a strong hold over them. The discursal deviation contributes to the nuanced presentation of Voldemort's personality. Thence, the use of discursal violation adds up to the atmosphere of tension, fear, and manipulation. It depicts the power dynamics between Voldemort and Wormtail, demonstrating Voldemort's control and Wormtail's subservience. Thanks to this deviation, Rowling effectively communicates and deepens the emotional complexity of the scene, allowing readers to have a better understanding of the characters' motives, intentions and interactions.

Conclusion

Desktop Analysis, i.e., analysis using software packages along with discourse analysis method to examine language use, i.e., deviation. The analysis of J. K. Rowling's *Harry Potter and the chamber of Secrets* and *Harry Potter and the Goblet of fire* indicate that the author uses a wide range of innovative, expressive and creative language choices. Indeed, J. K. Rowling, in writing the Harry Potter series, effectively plies a wide range of deviations. In other terms, the author seems to put to use linguistic, i.e., phonological, morphological, grammatical, lexical, semantic, pragmatic and discourse deviations in order to express her creativity and to connect with the readers. Additionally, Rowling's deliberate and intentional use of these violations contributes to her sense of novelty and originality. Throughout employing the various kinds of deviations, J. K. Rowling successfully constructs fantastical and magical atmosphere.

General Conclusion

GENERAL CONCLUSION

The current investigation has undertaken to analyse quantitatively as well as qualitatively deviation as a linguistic and discourse theme in two corpora: *Harry Potter and the Chamber of Secrets* and *Harry Potter and Goblet of Fire*. Both novels were written by Joanne Kathleen Rowling in 1998 and 2000 respectively. The seven series of Harry Potter, which belong to children fantasy literature, occasioned such interest from the readership around the world that the novels were soon made into movies. Interestingly, book sales reached 600 million copies, and the series were translated into 84 languages. As for Warner Bros's revenues from making the series into films, they reached \$ 7.7 billion in 2018. Such popularity deserves, therefore, academic attention.

Although not particularly bright during her formative years, J. K. Rowling proved to be talented. In the high school, her teacher noticed that she was good at English while not outstanding in other subjects. In like manner, J. K. Rowling was much more interested in her social life than academic achievements. It is note of worth to mention that J. K. Rowling longed to be a writer but took other subjects, i.e., French, for practical purposes. Bilingual graduates had easy access to the job market. Being trilingual helped J. K. Rowling to work as a secretary for Amnesty International.

Socially, J. K. Rowling knew a difficult life particularly when her mother was diagnosed with "virulent strain" of multiple sclerosis, a disease that affects the cover membrane of the brain and spinal cord nerves. She was devastated by her mother's death (1990), which explains why the theme of death seems omnipresent in her Harry Potter series. J. K. Rowling's father-daughter relationship was not satisfying as she succinctly described "home was a difficult place to be". Peter James Rowling, her father, desperately wanted a son instead of a daughter, which might explain the turbulent relationship with the daughter. This complex relationship with the father could possibly be behind the idea of making Harry Potter an orphan. In fact, in interview with the British well-known

GENERAL CONCLUSION

Manchester-based newspaper *The Guardian*, J. K. Rowling insinuated that Harry Potter had to be an orphan to avoid disappointing his parents.

Equally important to note that J. K. Rowling married life was not truly happy: She married Jorge Arantes, a Portuguese television journalist, but soon her marriage collapsed. Domestic abuse, cultural differences, and intellectual incompatibility between the couple seemed to have coalesced to make married life unbearable. Jorge Arantes did not deny that he had hit hard J. K. Rowling in the face in the street and that he did not regret it. Despite Jessica's birth in 1993, Rowling and Arantes's marriage ended in shambles. It is interesting to know at this stage that, according to J. K. Rowling herself, her Portuguese husband, Jorge Arantes, kept a Harry Potter manuscript as 'hostage' to keep his wife at home.

The Harry Potter series inherited the British interest in children fantasy literature. British authors have been so creative in writing about fantasy and dream-like worlds. In 1726, the Anglo-Irish clergyman Jonathan Swift published *Gulliver's Travels* wherein Lemuel Gulliver travels to the island Lilliput where very small people live. Lewis Carroll's *Alice in Wonderland* and its sequel *Through the Looking Glass* (1866 and 1872 respectively) narrate the story of a girl who falls in a rabbit hole and ends in a fantasy world of anthropomorphic creatures. The Scottish Sir J. M. Barrie's *The Little White Bird*, which appeared in 1902, tells about Peter Pan (Chapters 13 through 18), whom the fairies taught how to fly. As J. K. Rowling lived in a middle-class home full of books, it is only natural to assume that she had read those books and loved them as she had had with reading.

It appears that being in a train station saw the germination of idea of Harry Potter. In 1990, J. K. Rowling was waiting to travel by train from Manchester to London when she pictured in her mind the physical features of Harry Potter: a dark-haired, bespectacled boy who ignored that he was a wizard. Although J. K. Rowling is blonde, unlike Harry Potter,

GENERAL CONCLUSION

she ignored that she was a gifted novelist with a great deal of talent, imagination, and charm. It could be boldly claimed that J. K. Rowling has created what her subconscious hid for long; her father wanted a boy; she had talent to write and ignored that. Like Harry Potter who was an orphan living with his abusive relatives, J. K. Rowling was not comfortable at her parents' home.

Against this backdrop, the current study has come with a quiet hope to fill in a gap in the literature. J. K. Rowling has utilised different speech styles that gave each character its identity. That kind of speech mannerisms has helped create affable and peculiar characters such as Dobby, the house elf whose English is broken and grammatically inconsistent. It appears that J. K. Rowling has included original speech mannerism to give colour and specificity to each character. The author has succeeded to create real-to-life characters.

It is thought incumbent upon scholars to investigate the "exotic" language used by J.K. Rowling from different perspectives. The present study, which proves to be tackled from four perspectives (namely, discursal, linguistic, stylistic, and aesthetic) undertakes to statistically attempt to get to the bottom of the author's creation of a diction that reflects different characters which come from different socio-cultural backgrounds. It is assumed that deviation in reporting the dialogues is not whatsoever a breach of the sociolinguistic code but an aesthetic and pragmatic, i.e., functional, approach to create characters which readers can love and with which readers can readily identify.

The study, therefore, adheres primarily to discourse analysis. Discourse analysis concerns itself with the examination of language beyond the level of sentence. In other words, full meaning is not only conveyed by the 'grammaticality' of the speech act elements such as the subject, verb, and complement or object, but also by the peculiar (sub)conscious use of language. Overall, the discourse, which refers to what is spoken and written, seems to be linked not only to grammar but also to the pragmatic aspect of what is

GENERAL CONCLUSION

being uttered. According to the well-known Canadian Marshall McLuhan who claims that 'the medium is the message', discourse deviation turned out to be the message in the corpora under investigation. In a sense, this is what underlines discourse analysis: Through what media is the message encoded? It is in the interactional exchange between source and recipient that 'true' meaning is embedded.

The role of a discourse analysis is to evaluate interactional exchange, i.e., conversation, turn-taking, and dialogue, etc., to reach a better understanding of how language works in its 'natural habitat'. Literal meaning is easy to decode while the 'potential' meaning does not give itself away readily. It is debatable and open to different and often conflicting interpretations. Intentions are not easily discernable. Here comes the role of discourse analysts: To issue a verdict when literal meaning or 'potential' meaning is the one exchanged during an instance of interactional change.

As for deviation, which is taken to mean the irregularity in language use in a particular sociolinguistic context, is the focus and drive of the current study. In Harry Potter series, the British author, J. K. Rowling, intentionally deviated from the sociolinguistic conventions. In this dissertation, it is firmly believed that this resort to the 'distortion' of the discourse is deliberate to achieve aesthetic, pragmatic, and stylistic objectives. This intentional act of departing from sociolinguistic conventions in *Harry Potter and the Chamber of Secrets* and *Harry Potter and the Goblet of Fire* is systematically analysed thanks to AntConc software program (version 4.0).

AntConc, which stands for analysis of text concordance, was developed by Laurence Anthony- Wasada University professor of educational technology and corpus linguistics. AntConc targets high-frequency patterns of words or phrases sequences in a text and lists them down, which would make it easy for the researcher to statistically calculate the frequency thereof. Working with large corpora such as the ones used for the study proved

GENERAL CONCLUSION

to be tedious if worth it. AntConc (Reference 4.0) has been used to identify deviational concordancers.

The AntConc and desktop analyses have disclosed that J. K. Rowling has deliberately and functionally utilised a plethora of deviational instruments to create an authentic discourse that is sociolinguistically appropriate for the social situations so much so it appears to come naturally to the characters. As the author was actively involved in social life (namely friends, working for Amnesty International, and teaching English as a foreign language in Portugal) gave the author ample opportunities to be in sociolinguistic situations where English was used at different levels of competency. English was pidginised, creolised, and dialectically and formally utilised. These kinds of English wiggled through the literary texts in Harry Potter series.

Discourse deviation has been extensively used in the corpora with aesthetic, pragmatic, and stylistic purposes. The analysis of the corpora has disclosed that apharesis, syncope, apocope (phonological deviation), lexical, morphological, syntactical, grammatical, stylistic deviational instances have been recorded. Even English black humor has found its way to the text. For instance, in *Harry Potter and the Goblet of Fire*, a line like “Fine. Go naked. In addition, Harry, make sure you get a picture” is used to persuade Ron to stop being difficult and wear whatever in wardrobe.

Dobby, the house elf, is famous for quirky speech such as in 'Dobby whispered, ‘he said: we *is* free to call him a-a barmy old cadger if we likes, sir!’ speaks volumes of the peculiar use of the language. Hesitation and no subject-verb agreement are present in the same sociolinguistic exchange discourse. Being non-human and always on the defensive, Dobby's authentic speech act adds to the veracity and authenticity of the text. It also adds to the humorous aspect of the text. Overall, deviation in the corpora is definitely functional.

GENERAL CONCLUSION

Despite the easy access to J. K. Rowling's series of Harry Potter and the availability of the corpora, namely, *Harry Potter and the Chamber of Secrets* and *Harry Potter and the Goblet of Fire*, it has not been easy to work with AntConc. First, this researcher was not familiar with the software programme and the technician, who was hired to assist with AntConc analysis, was not available. For over three months, the technician kept delaying the process of AntConc analysis on account of cogent as well as lame excuses, which delayed the completion of the dissertation. What is more, a malware attacked the fourth chapter and damaged it to the extent that it was decided to rewrite the whole chapter relying exclusively on desktop analysis, which would mean that an extended period seemed necessary. Thank Allah, after an incredible effort the chapter in it totally has been recovered. Still, a great deal needs to be executed to thoroughly complete the analysis with satisfying results.

The current research has undertaken to study one aspect in discourse analysis in Harry Potter series- discourse deviation. It has attempted to prove that deviation is deliberate to fulfil a functional objective. It is recommended that other willing researchers may take other aspects such informality and colloquialism, formulaic sequences, collocations, black humor as strategies to enrich and involve potential readers so that more insights are shed on the linguistic and pragmatic usages. It would equally interesting to restudy discourse deviation using other programs such wordsmith to certify or refute the present outcomes.

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Appendices

A. J. K. Rowling (A Brief biography)



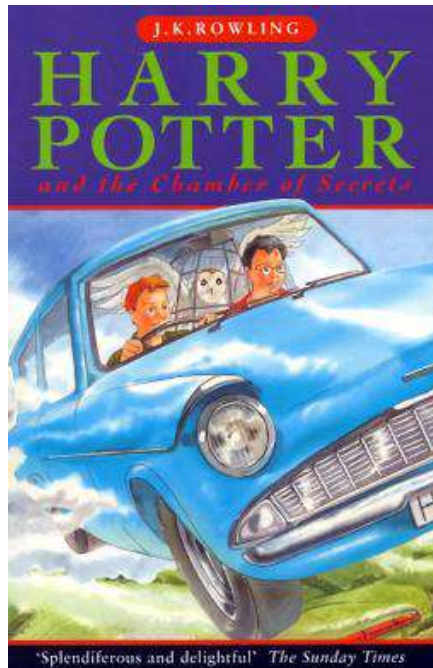
Joanne Rowling, aka J. K. Rowling, is a British bestseller author of the world known fantastic series of Harry Potter. J. K. Rowling was born on July 31st, 1965 in Yate, Gloucestershire. She was a bilingual secretary and researcher for the human rights watchdog, Amnesty International. At an early age (around 6), J. K. Rowling attempted to write a story entitled *Rabbit*. Reading seems to be a passion for little Joanne as her home was filled with books. Although she was bright at English, she was not exceptionally gifted according to one of her high school teachers. She studied French and German and was bright at both. In 1982, J.K. Rowling applied for Oxford but she was rejected. She earned a degree from the University of Exeter in French as being bilingual would offer better opportunities according to her parents. It seems that J.K. Rowling did not seem to be exceptionally gifted in her French graduate studies as she was more interested in her social life than in her tertiary studies. She worked temporarily at many odd jobs among which a night teacher of English in Porto, Portugal. J. K. married J. Arantes, a television journalist, but their marital life was not happy despite a daughter born in 1993. Likewise, J. K. Rowling had had a troublesome relationship with her father and preferred to stay with her sister. These bad relationships led her to depression and consider suicide although she never ceased writing Harry Potter chapters. In 1999, Nancy Stouffer sued J.K. Rowling for plagiarism and the latter won the case. In 2000, J.K. Rowling was declared Officer of the

APPENDICES

British Empire for her exceptional contribution to children literature. The seven series won her fame and fortune as she sold \$ 600 million copies and the series were turned into Box Office hits. The seven series were translated into 84 languages.

APPENDICES

B. Summary of Harry Potter and the chamber of secrets



Harry Potter and the Chamber of Secrets begins when Harry is spending a miserable summer with his only remaining family, the Dursleys. During a dinner party hosted by his uncle and aunt, Harry is visited by Dobby, a house-elf. Dobby warns Harry not to return to Hogwarts, the magical school for wizards that Harry attended the previous year. Harry politely disregards the warning, and Dobby wreaks havoc in the kitchen, infuriating the Dursleys. The Dursleys angrily imprison Harry in his room for the rest of the summer. Luckily, Harry's friend Ron Weasley steals Harry away in a flying car, and Harry happily spends the rest of the summer at the Weasley home.

While shopping for school supplies with the Weasleys, Harry has two unfortunate encounters. He first encounters Lockhart, one of his teachers, who demands to be in a photo shoot with Harry. Harry then encounters Lucius Malfoy, the evil father of one of Harry's enemies, who almost starts a fight with Mr. Weasley. As Harry prepares to return to Hogwarts, he finds that he and Ron are unable to enter the magically invisible train platform, so they fly the Weasley car to

APPENDICES

Hogwarts. They land messily, and both boys are given detentions. Lockhart, who believes Harry flew the car to get attention, lectures Harry.

Quidditch practices begin and Draco Malfoy is the new Slytherin seeker. On the field, he calls Hermione a "mudblood," insulting her Muggle heritage. After taunting Hermione, Draco is the suspect when, on Halloween night, someone petrifies the school caretaker's cat and writes a threatening message. Before the cat is attacked, Harry twice hears an eerie voice. He hears it first during his detention and second during a party, moments before the cat is attacked. Everybody in the school is alarmed. By doing some research, Harry, Ron, and Hermione learn that fifty years ago a chamber at Hogwarts was opened and a student was killed.

Playing for Gryffindor, Harry wins the Quidditch match against Slytherin. During the game, an enchanted ball hits Harry and causes him to lose the bones in his arm. Dobby, a house elf, has enchanted the ball in an effort to have Harry injured and sent home. That night, Harry sees the body of a first-year who has been petrified arrive at the hospital. Soon after, Lockhart begins a dueling club. During the first meeting, Harry terrifies his fellow students by speaking in Parseltongue to a snake. Harry's ability frightens the others because only the heir of Slytherin, who is responsible for opening the chamber, would have the ability to converse with snakes. Harry comes under further suspicion when he stumbles upon the petrified bodies of Justin Finch-Fletchley and Nearly-Headless Nick.

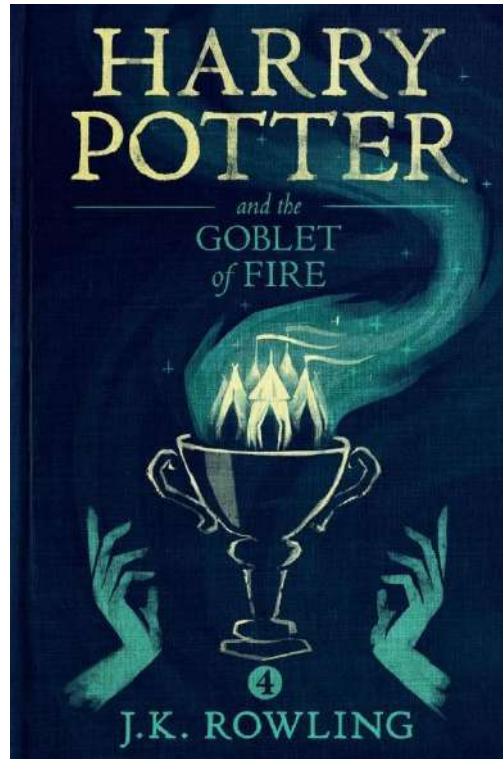
Determined to catch the culprit, Ron, Harry and Hermione brew a potion called Polyjuice. The potion allows them to assume the bodies of Slytherins and question Malfoy on the Chamber of Secrets. They find out that Malfoy is not the heir of Slytherin. No more attacks occur for a while, and right before Valentine's Day, Harry finds a diary in the broken toilet. The diary belongs to a ghost named Moaning Myrtle who haunts the girls' restroom. Harry writes in the diary, which responds by writing back. Through this dialogue, Harry meets Tom Riddle, a boy who many years before had accused Hagrid of opening the Chamber of Secrets.

APPENDICES

Hermione and a Ravenclaw girl are mysteriously petrified. Harry and Ron venture out of the castle to question Hagrid. Before they reach Hagrid, the Minister of Magic, Cornelius Fudge, and Lucius Malfoy remove Dumbledore and Hagrid from Hogwarts. As Hagrid is led away, he instructs the boys that by following the spiders, they can find out about the Chamber monster. Several nights later, Harry and Ron sneak into the Forbidden Forest to follow the spiders. They discover the monster who killed the girl fifty years before was not a spider, that the girl's body was found in a bathroom, and that Hagrid is innocent. The boys are almost killed by a colony of giant spiders. As they escape, Harry and Ron decide that Moaning Myrtle must have been the girl killed by the monster.

A few days later, Ron and Harry discover a piece of paper with a description of a basilisk on it in Hermione's frozen hand. They deduce the Chamber monster is a basilisk. Before the boys can act on their knowledge, the teachers announce that Ginny Weasley has been taken into the chamber. Ron, Harry, and Lockhart slide down a secret passage in Myrtle's bathroom to underground tunnels. When Lockhart accidentally curses himself, Ron helps him and Harry leaves them behind. Harry enters the Chamber of Secrets and encounters Ginny's still body and Tom Riddle. Tom turns out to be a younger version of Voldemort, who has been enchanting Ginny through his journal. Harry calls for help from Dumbledore. A phoenix and a magic hat arrive. Tom summons a basilisk, but the phoenix punctures its eyes. The hat produces a sword, which Harry uses to kill the giant snake. Harry sticks a basilisk fang through the diary, destroying Tom. Ginny wakes up.

Harry explains his adventure to Dumbledore. Lucius Malfoy storms into the office with his house-elf, Dobby, and Harry frees Dobby from by tricking Lucius into giving Dobby a sock. All is well in the castle as the students leave for their summer vacations.

C. Summary Harry Potter and The Goblet of Fire

The story begins fifty years before the present day, with a description of how the Riddle family was mysteriously killed at supper, and their groundsman, Frank Bryce, was suspected of the crime, then declared innocent. Frank Bryce, now an elderly man, wakes in the night to see a light in the window of the abandoned Riddle House. He investigates and overhears Voldemort and Wormtail plotting to kill a boy named Harry Potter. Voldemort takes note of him and kills him on the spot. Harry Potter wakes up in the night with a throbbing pain in the scar Voldemort gave him. He worries that Voldemort is nearby, and he writes to Sirius Black, his godfather, mentioning the pain in his scar.

The next morning Harry's Uncle Vernon receives a letter from the Weasleys asking Harry to join them at the Quidditch World Cup, and Vernon grudgingly agrees to let Harry go. The following day, the Weasleys arrive in the Dursleys' boarded-up fireplace to pick up Harry. The Weasley twins "accidentally" leave a trick toffee on the ground, which Dudley eats, causing his tongue to engorge itself. The Dursleys panic and throw things at Mr. Weasley as the Weasley boys and Harry exit through the fireplace. Harry arrives at The Burrow, the Weasley household,

APPENDICES

and there he meets for the two eldest Weasley brothers, Bill and Charlie, and there, Mrs. Weasley berates the twins for making Weasleys' Wizard Wheezes and giving them to Dudley.

Early the next morning, the Weasleys, Harry and Hermione head off to the Quidditch World Cup. They travel by Portkey, a process that involves using a piece of trash as a touchstone for warping across space. They use the same Portkey as Cedric Diggory, another Hogwarts student, and his dad. Together they are carried to the World Cup campground. Upon arrival, the Weasleys, Harry and Hermione head off to pitch their tent. Soon, Ludo Bagman arrives, jubilant at the festivities, and makes a wager with the twins on the outcome of the Cup. Soon afterward, Mr. Crouch arrives, throwing Percy into a great reverent fuss. Before they leave, they allude to a mysterious event that will happen at Hogarts. Harry, Ron, and Hermione buy souvenirs and troop to the Top Box, where they meet Winky, a house-elf who is saving a seat for her master. The game begins, after a show from the respective mascots. In the end, Ireland wins, but Viktor Krum, the Bulgarian Seeker, catches the Snitch.

The night after the game, a crowd of Death Eaters, followers of Voldemort who escaped punishment, torture four Muggles by levitating them in the air. Harry, Hermione and Ron escape by fleeing into the woods, where Harry discovers that his wand is missing. Moments later someone fires the Dark Mark (the sign of Voldemort) using his or her wand. Winky the house-elf is found holding a wand at the scene of the crime. Mayhem ensues at the Ministry of Magic through the week.

Ron receives horrible second-hand robes from his mother and is upset. Amos Diggory brings news that a man named Mad-Eye Moody attacked an intruder at his house. Mr. Weasley runs to the Ministry to sort everything out. The Weasleys, Harry, and Hermione take taxis to the train station and board the train to Hogwarts. Upon arriving, after the Sorting ceremony and in the middle of dinner in the Hogwarts Great Hall, Dumbledore announces that the Triwizard

APPENDICES

Tournament between schools will take place this year at Hogwarts, and also that Mad-Eye Moody will be the new teacher of defense against the dark arts.

Mad-Eye Moody is a competent teacher. He turns Malfoy into a ferret for trying to attack Harry while Harry's back is turned. In class, Moody teaches Gryffindor the three unforgivable curses, Imperius, Cruciatius, and Avada Kedavra (the curse that killed Harry's parents). Meanwhile, Hermione founds a society that advocates freeing house-elves, who are slaves. She asks Harry and Ron to wear badges. As Defense Against the Dark Arts progresses, Harry learns to successfully ward off the Imperius Curse.

In late October, the delegates from Beauxbatons and Durmstrang arrive, and Ron is thrilled to see that Viktor Krum, a famous Quidditch player, has come with Durmstrang. On halloween night, the Goblet of Fire spits out the names of the champions who will compete in the Triwizard Tournament; along with Cedric Diggory, Fleur Delacour, and Viktor Krum, Harry Potter is selected. Mass chaos ensues, since Harry is too young. But because the Goblet's decision is final, it is generally decided that Harry is obligated to compete. Gryffindor House is triumphant, but Ron is sullen and envious, and he doesn't speak to Harry for quite some time. School resumes, and Harry is frustrated that few people believe he didn't place his own name in the Goblet of Fire. The first task approaches, and Harry is fretful; during the weighing of the wands, a reporter named Rita Skeeter accosts Harry and interviews him for what she says is a story about the tournament, but instead publishes a sappy, exaggerated article about Harry's tragic past.

A few nights before the task, Hagrid invites Harry for a late night walk, which ultimately turns into a glimpse of the first task: dragons. Harry hurries home, and in the Gryffindor common room fireplace, Sirius's head appears, warning Harry that Karkaroff, the head of Durmstrang, was a Death Eater and possibly still is dangerous, and that Moody was the Ministry's best dark wizard catcher ever, and is probably at Hogwarts for a reason. The next day, Harry warns Cedric about the first task; Moody overhears, commends Harry's decency, and hints that Harry should

APPENDICES

use his broomstick to get past the dragon. Harry and Hermione spend hours practicing summoning charms, and the day of the first task, Harry summons his broomstick and flies past the dragon, capturing the golden egg and receiving high marks. Everyone in Gryffindor is ecstatic, and Ron and Harry are reunited.

Soon afterward, Hermione drags Harry and Ron down to the kitchens, where they encounter Dobby, who is thrilled at his freedom, and Winky, Mr. Crouch's ex-house-elf, who is miserable at hers. In class, Professor McGonagall announces that the Yule Ball is approaching and that the champions must find partners; this is an unexpected and difficult task. Harry gathers his courage to ask Cho, but finds out that she is already going with Cedric. Hermione has a date, but won't say who it is; and she is annoyed when Ron asks her as his last-resort date. Finally, Harry and Ron procure the pretty but annoying Patil twins as their partners for the Yule Ball. On Christmas, the night of the ball, Ron wears his awful dress robes and spends the entire night staring at Hermione, who is there as Viktor Krum's date. Harry spends the whole night feeling miserable about Cho and Cedric, and so Harry and Ron leave the ball for a stroll, during which they overhear Hagrid telling Madame Maxime, the giant head of Beauxbatons, that he is half-giant. After the ball that night, Cedric hints for Harry to take a bath with the golden egg, but Harry is wary of this advice. Harry returns to Gryffindor tower to find that Hermione and Ron are having a huge fight about why she went to the ball with Krum instead of with him.

The next day, Hagrid is not teaching class. Rita Skeeter has written an article saying that his ancestors, who are giants, give him a violent and dangerous nature. He is embarrassed and refuses to emerge from his cabin. During a trip to Hogsmeade, Ludo Bagman offers to help Harry with the tournament and mentions that Mr. Crouch has stopped coming to work. Hermione insults Rita for writing such horrible articles. Harry, Ron, and Hermione return to Hogwarts, visit Hagrid, and persuade him to return. Hagrid is grateful for their loyalty, and he begs Harry to win the tournament. That night Harry takes the egg into the bathtub. It sings that he will have an hour

APPENDICES

to reclaim something valuable that has been taken into the lake. On his way back to his dorm from the bathroom, Harry, wearing his Invisibility cloak, checks his Marauder's Map and spies Mr. Crouch in Snape's office. In his surprise, he drops the golden egg, which makes a loud screeching noise. Filch and Snape appear instantly. Moody also appears, shoos away the other men and returns Harry's egg to him. Moody asks to borrow the Marauder's Map, which shows every part of Hogwarts grounds and castle, and where every person is within it.

The night before the second task, Harry still has not figured out how to breathe under water. He falls asleep in the library and is awakened in the morning by Dobby, who gives him a ball of gillyweed and sends him off to the lake, where the task is starting. The gillyweed gives Harry gills, so he swims easily through the lake, finding Hermione, Ron, Cho, and Fleur's sister asleep and tied together in a merpeople village. Harry waits to make sure all of the champions rescue their hostages before returning to the surface. Fleur never comes, so he returns with her sister and with Ron, coming up last, but gaining high marks for his moral fiber in his completion of the task.

Soon afterwards, Rita Skeeter publishes an article claiming that Hermione toys with the hearts of both Harry and Krum. The three friends read the article in potions class. After class, Harry overhears Karkaroff confiding fearfully in Snape that something on his arm has returned. The following day, Harry, Ron, and Hermione meet Sirius Black, disguised as a large black dog named Padfoot, in Hogsmeade. He informs them that Mr. Crouch's son was convicted as a Death Eater, and he finds it peculiar that Mr. Crouch has not been coming to work, as well as that he never showed up to take the seat saved by Winky, his house-elf, at the World Cup. Back at Hogwarts, Harry, Ron, and Hermione visit the kitchens to give a gift of socks to Dobby, who is delighted. Winky is still sad and currently drunk, and she mentions between hiccups that she is guarding a great secret for her ex-master. Around this time, Hermione begins getting hate mail for supposedly breaking Harry Potter's heart.

APPENDICES

The four champions are taken to see the grounds for the maze, their third task, and on the way back, Krum pulls Harry into the forest to ask if he is at all romantically interested in Hermione. When Harry answers no, a disheveled Mr. Crouch appears from the forest, speaking to trees and madly demanding to see Dumbledore. Harry runs to get Dumbledore while Krum waits with Mr. Crouch; when Harry returns, Mr. Crouch has stunned Krum and disappeared, much to everyone's puzzlement. Sirius sends Harry a letter warning him to be careful and to practice hexes for the third task; Harry tries to follow both instructions. In Divination class, Harry falls asleep and dreams about Voldemort, and he wakes up screaming and clutching his scar. Harry leaves class and goes to tell Dumbledore what happened. As he waits for Dumbledore to return to his office, he peers into a Pensieve and enters Dumbledore's memories of various Death Eater trials, including that of Ludo Bagman, Karkaroff, and Mr. Crouch's son. Dumbledore returns, pulls Harry from the memory-world, listens to his story, and says that he suspects that Voldemort is growing stronger.

The morning of the third task, Rita Skeeter prints an article about how Harry fainted in class and is possibly disturbed. The evening of the task, the four champions enter the maze, and Harry finds his path relatively manageable. Soon both Fleur and Krum are out of the running, and Harry and Cedric, the only remaining contestants, arrive at the trophy at the same time, and they both agree to touch it together. The trophy turns out to be a portkey, and it takes both boys to a far away graveyard, where a man in a hood instantly kills Cedric and ties up Harry. The man, Wormtail, drops the bundle he is carrying (Voldemort's current form) into a cauldron, as well as ashes from Voldemort's father, blood from Harry's arm, and Wormtail's own right hand. Voldemort resumes his body and rises from the cauldron. Voldemort presses a tattoo of the Dark Mark on Wormtail's arm, and suddenly Death Eaters begin appearing in a circle around them. Voldemort explains to Harry and his Death Eaters his fall from and rise back to power, and then he challenges Harry to a duel. Harry prepares for death, but he manages to use the disarming

APPENDICES

spell on Voldemort just as Voldemort cries "Avada Kedavra!" the killing curse, at Harry. The light from the two wands meets in midair and remains connected. Voldemort's past victims emerge from his wand and protect Harry once the wand connection is broken, giving him time to grab Cedric's body and touch the trophy, thus returning to Hogwarts.

Once Harry returns, he is weak and shaken. Moody carries him into the castle, where Moody reveals that he is in fact a Death Eater, and that he was responsible for placing Harry's name in the Goblet and for turning the trophy into a portkey. Moody also informs Harry that Karkaroff felt his Dark Mark burn and then fled that night. Moody prepares to kill Harry when Dumbledore and other teachers burst into the room, stunning Moody and saving Harry. Dumbledore explains to Harry that Moody's body is a disguised version of Mr. Crouch's son, the young Barty, and that he has made the switch by drinking Polyjuice potion every hour. After some time, the potion wears off and Harry recognizes Barty Crouch. Snape gives Crouch truth serum, and Crouch explains how his father smuggled him out of prison and allowed him to live under an Invisibility cloak, guarded by Winky; and how Bertha Jorkins discovered him and ultimately was relieved of his information by Voldemort, who returned to find young Crouch. He also says that he killed his father, and that he was hoping to bring Voldemort back into power by bringing Harry to him. Then Dumbledore takes Harry into his own office, where he asks Harry to explain what he saw in the graveyard to him and to Sirius, who had arrived. After listening to Harry, Dumbledore explains that the wands of Harry and Voldemort are made of feathers from the same phoenix, so one was forced to regurgitate its spells when the two wands met.

Harry is sent to bed, and in the night he is awakened by an argument between Cornelius Fudge and Dumbledore, in which Dumbledore tries unsuccessfully to persuade Fudge to take precautions against Voldemort's new power. Fudge refuses to believe that this is possible. He gives Harry the tournament prize money and leaves huffily. Soon the term ends, and at the final dinner Dumbledore makes a speech telling everyone how Cedric was murdered by Voldemort, and how the future looks bleak and would require them to join together. On the train ride back to

APPENDICES

London, Hermione shows Harry and Ron a beetle in a jar—Rita Skeeter's animagus form—that she caught and warned not to write any more untrue things. As the students leave the train, Harry gives his gold to the Weasley twins to help start their practical joke company, and he asks that they use some of it to buy Ron a new pair of dress robes. Harry returns to the Dursleys for the summer.

D. Characters List in Harry Potter and the Chamber of Secrets

Harry Potter

The hero and protagonist, Harry is a twelve-year-old boy with messy hair and glasses who became famous within the wizard community by surviving the curse of a powerful wizard. Harry frequently finds himself entangled in dangerous adventures but he always lives to tell the tale. Harry's character represents good intentions, innocence, and the fantasies of childhood.

Ron Weasley

Ron is tall, red-haired, and from a respected but poor family. Ron is one of Harry's two best friends at Hogwarts. He is loyal to Harry, and belligerent to their enemy, Malfoy. Ron uses experience and a process of trial-and-error to solve most mysteries. Ron's character is often overshadowed by Harry's, but Ron always manages to succeed.

Hermione Granger

Hermione is always the top student in her class. She is clever and well-read. Most spells come easily to her and remain in her encyclopedic mind. Her insight leads her to discover that the monster within the Chamber is a basilisk and that Polyjuice potion will allow the group of friends to spy on Malfoy. Principled and fond of rules, Hermione unwillingly follows the boys on their illicit adventures in order to unravel the mystery of the Chamber of Secrets.

APPENDICES

Voldemort

Once a student named Tom Riddle who attended Hogwarts fifty years before Harry, Voldemort became the most powerful dark wizard ever. When Harry was a baby, Voldemort killed Harry's parents and tried to kill Harry, only to have his curse backfire and render him powerless. He is an embodiment of pure evil.

Tom Riddle

Tom's past and appearance resemble Harry's. Tom, who grew up to become Voldemort, is the last remaining descendent of Salazar Slytherin. Through his old diary he enchants Ginny Weasley to perform his dark tasks.

Hagrid

The gamekeeper at Hogwarts and a good friend of Harry's. Hagrid is a giant, hairy man with a strong accent and a great liking for strange and dangerous creatures. Tom Riddle frames him as responsible for the monster within the Chamber of Secrets.

Albus Dumbledore

The headmaster of Hogwarts. Dumbledore is a wise, powerful, elderly man with a long silver beard. He is one of the most impressive characters Harry has ever met. He has a calm, secretive demeanor and is extremely intuitive and trustworthy. He also is an egalitarian wizard, believing that all wizards, whatever their blood, have the same potential for greatness. This notion infuriates Lucius Malfoy, who tries to get Dumbledore fired from the position of headmaster.

APPENDICES

E. Characters in Harry Potter and the Goblet Fire

Harry Potter

Harry is the protagonist of the series. He rose to fame when, as a baby, he defeated Lord Voldemort in an encounter that left both of his parents dead. In *The Goblet of Fire*, Harry is forced to compete in the dangerous Triwizard Tournament when a follower of Lord Voldemort enters his name into the Goblet without his knowledge (despite the fact that he is too young to compete). Harry comes to a lot of "grown-up" realizations in book four, learning about the darker sides of the wizarding world, and finally coming face-to-face with a newly embodied Voldemort. Harry endures and witnesses great loss in book four; though he is hopeful for the future, he knows that dark times lie ahead.

Hermione Granger

Harry and Ron's best friend, Hermione is the brightest witch of her age. Her favorite thing to do is to spend time at the library reading books about the history of the wizarding world and learning new spells. She often helps Harry solve problems and practice his magic. In fact, without Hermione, Harry would likely not be able to overcome half the magical obstacles he faces throughout the series. In *The Goblet of Fire*, Hermione has a few subplots that contribute to the main narrative. She is a romantic interest of Viktor Krum, a famous Quidditch player and Durmstrang Triwizard champion, which stirs jealousy in Ron (and foreshadows that Hermione and Ron will develop a romantic relationship later in the series). She conducts research to help Harry with each challenge, and she also takes it upon herself to investigate how Rita Skeeter manages to overhear so much private information without actually being present. Perhaps most significant to her character development is Hermione's newfound awareness of the mistreatment of house-elves and other non-human

APPENDICES

magical creatures in the wizarding world; she starts an organization called S.P.E.W. to address the inequality and disenfranchisement of elves.

Ron Weasley

Ron is Harry's best friend and the youngest Weasley brother. Though usually 100% on Harry's side, in *The Goblet of Fire* Ron grows jealous of Harry's time in the spotlight. When Harry is chosen as a Triwizard Champion, Ron believes that he entered himself without sharing his method of entry. Ron thinks, for a short while, that Harry entered the competition as a way of gaining more attention than he already has. However, after the first task, Ron realizes the danger Harry faces in the tournament and comes around to the idea that someone is actually trying to hurt Harry by entering him into the competition.

Cedric Digory

The other Hogwarts champion of the book, Cedric Diggory, is a Hufflepuff. He is strong, brave, and intelligent. His father works alongside Arthur Weasley at the Ministry of Magic. Harry and Cedric decide to share their Triwizard victory by each grabbing the Cup at the same time. However, the Cup turns out to be a portkey, and Cedric is murdered by Wormtail when they enter the graveyard at the end of the book.

Victor Krum

Krum is the champion of Durmstrang Institute. He is a star quidditch player and Ron's hero at the beginning of the book, but when Krum asks Hermione to the Yule Ball, Krum becomes something of a romantic rival to Ron. Krum is controlled with the Imperius curse in the maze and thus is forced by Barty Crouch Jr. to torture Cedric until Harry finds them and stuns Krum.

Fleur Delacour

Fleur is the champion of the French magical school, Beauxbatons. Fleur is characterized primarily by her physical appearance. She is described as being extremely beautiful; her

APPENDICES

grandmother is a Veela, a type of magical humanoid whose beauty, like a siren, is hypnotic.

Mad-Eye Moody

Throughout the book, Hogwarts students believe they are being taught by Alastor Moody, an ex-Auror, however, Moody is actually Barty Crouch Jr. in disguise. Moody is a stern man, considered paranoid by many, though wizards who worked with him still respect him as one of the greatest Aurors of all time. His name comes from the glass eye he wears that can see through walls and that often spins around randomly in his head.

Barty Crouch Junior

A Death Eater that spends the book disguised as Alastor Moody, Barty is loyal to Voldemort and hopes to be the one to send Harry Potter to him. He is given the Dementor's kiss at the end of the book.

Reeta Skeeter

A journalist who manipulates the truth in order to gain publicity. She causes a lot of trouble for the protagonists and spies on them by transforming herself into a beetle.

Dumbledore

The headmaster of Hogwarts, Dumbledore is a calm father figure to Harry. He has no choice but to allow Harry to enter the tournament since ancient magic dictates the law.

Hagrid

Hagrid is the friendly gamekeeper of Hogwarts. Ever since Harry was a baby, Hagrid has protected him. Hagrid loves dragons and all manner of dangerous magical creatures. In this book, Hagrid reveals that he is a half-giant, which explains his abnormally large figure. During this book, he begins a romance with the Headmistress of Beauxbatons, Madame Maxime, another half-giant.

APPENDICES

Voldemort

Voldemort is the main antagonist of the Harry Potter books. During the fourth installment of the Harry Potter series, Voldemort is finally able to regain his true physical form and begins his war in earnest. With the help of some of his loyal supporters, Voldemort attempts once again to harm Harry Potter.

Igor Karkaroff

The ex-Death Eater headmaster of Durmstrang school, Karkaroff is regarded with suspicion throughout the book, but turns out not to be part of the nefarious plot.

Ludo Bagman

Head of the Department of Magical Games and Sports at the Ministry of Magic, Bagman is instrumental in bringing the Triwizard Tournament to Hogwarts. He has a gambling problem and tries to help Harry win the tournament throughout because he placed a bet on him in order to pay back a group of goblins to whom he owes a large sum of money.

Bartemius Crouch Sr.

Barty Crouch Sr. is a complicated figure high up in the Ministry of Magic who, despite his record of taking a hard line against Death Eaters and Dark wizards, helps free his son from Azkaban (after sending him there for a life sentence for torturing Aurors and following Voldemort).

F- Glossary

In order to shed light on the conceptual and operational definitions of the glossary terms of this investigation, it appears judicious to provide useful definitions whose main aim is to help overcome any potential confusion.

Antcon Software package

It is an advanced text analysis application which provides details about the text inside of one or multiple text files, should you opt for batch processing. With AntConc, we present results with the frequencies of interesting text analysis tools which calculate and displays the results of its analysis in a few different ways including concordance, file viewer and a cluster tool and Screenshots, etc.

Analysis

Analysis, in discourse analysis, entails a methodical evaluation and interpretation of how language is employed in a particular discourse. It entails deconstructing and scrutinizing the linguistic characteristics, structures, and patterns that contribute to the formation of meaning and communication within a specific discourse.

Apocope

It is a linguistic term used to describe the removal or omission of sounds or letters from the end of a word. It is a form of word shortening or abbreviation found in different languages. Apocope commonly happens in casual or everyday conversations, where specific sounds or letters are eliminated to make words simpler to pronounce or to reflect changes in language over time

Aphesis

It refers to the linguistic occurrence where sounds or syllables are dropped from the beginning of a word, resulting in its truncation or abbreviation. It is a common phenomenon observed in language, particularly in informal or casual speech, as a means of simplifying pronunciation or making the word easier to use.

APPENDICES

Corpus linguistics

It is the study of language data on a large scale- the computer aided analysis of very extensive collections, utterances, or written texts (McEnery & Hardie, 2012).

Corpus stylistics

It is a field of study that combines the principles of linguistics and literary analysis to examine and analyze large collections of texts, known as corpora. It focuses mainly on investigating language patterns, features, and stylistic choices within a corpus in order to gain insights into linguistic and stylistic phenomena. Corpus stylistics employs methods from corpus linguistics to study literary texts. These methods are computer-assisted and enable the retrieval and quantification of linguistic phenomena in electronic texts (Sotirova, 2016, p. 139)

Children Fantasy literature

Children's fantasy literature is a genre of literature designed for young readers, offering captivating tales filled with fantastical elements, imaginative storytelling, and magical realms. This genre transports children to extraordinary settings, where mythical creatures, thrilling adventures, and enchanting worlds ignite their imagination and captivate their attention.

Discourse

In the context of discourse analysis, "*discourse*" refers to a specific occurrence of language use, including conversations, written texts, speeches, or any form of communication. It encompasses both the linguistic components, like words, sentences, and grammar, as well as the wider social and cultural factors that impact and are impacted by language use. Longman Dictionary of Contemporary English, the term discourse refers to "a serious speech or a piece of writing on particular subject". (2001, p. 388).

Discourse analysis

APPENDICES

Discourse analysis is a discipline found in the fields of linguistics and social sciences. It seeks to analyze how language is employed during communication across diverse contexts, including conversations, interviews, written texts, speeches, and any other form of communicative interaction. Discourse analysis aims to understand the broader functioning of language beyond isolated words and sentences. Its objective is to explore the reciprocal relationship between language and social interactions, power dynamics, and cultural contexts. It delves into how language constructs meaning, impacts social identities, mirrors societal norms and values, and plays a role in shaping knowledge and social structure.

Deviation

It refers to a sentence, or another unit, which violates the rules of the normal use of language and appears grammatically, phonologically, or even semantically ill-formed. Deviation in stylistics refers to a conscious and deliberate violation from conventional language usage norms and expectations. It entails employing linguistic elements in a manner that is distinct, uncommon, or surprising, usually with the aim of producing a specific impact or highlighting particular aspects of a literary work.

Implicature

Implicature refers to the implied or indirect meaning conveyed in a conversation, surpassing the literal or explicit meaning of the words used. It is a concept within pragmatics, a linguistic field examining how meaning is derived from context and how language operates in social interactions. Individuals can convey additional information beyond explicit statements through implicature, relying on pragmatic principles like the cooperative principle and Grice's maxims. These principles outline the expectation for speakers to engage in cooperative and informative communication, adhering to norms of relevance, quantity, quality, and manner.

Pragmatics

APPENDICES

Pragmatics is an intriguing discipline that illuminates the intricate relationship between language, social interactions, and the process of deriving meaning. It explores how language is closely intertwined with social dynamics, shaping and being shaped by the way people interact and understand each other. Levinson points out “Pragmatics is the study of all those aspects of meaning not captured in a semantic theory” (1983, p.12).

Style

The origin of the word style is Latin word “Stilus”. According to The Oxford English Dictionary 1989, “stilus”, as a word, stands for "a stake or pale, pointed instrument for writing, oral or written style; etymologically speaking, the word “style” refers to manners of linguistic expression. However, the meaning of the term “style” is broadened to include characteristic features of groups, schools, genres, or periods of history of art, literature, music, or architecture, etc for ways of producing works of art (Huemer, 2016, P. 1). Style, in stylistics, pertains to the unique way in which individuals employ language to convey meaning and express themselves. It encompasses linguistic components such as vocabulary, syntax, grammar, figurative language, and tone, which collectively shape the overall quality and impact of a discourse.

Stylistics

It is a discipline that emerged in the 20th century. Stylistics, a subfield of linguistics, concentrates on analyzing the style of language. It investigates how language choices and linguistic elements shape the complete meaning, influence, and aesthetic characteristics of a text. Stylistics explores the utilization of language in diverse settings such as literature, advertising, journalism, speeches, and everyday interactions. Broadly speaking, stylistics, for Verdonc, “is the study of style in language”(Betti, 2001, P.1).Its focus is the way in which language varies under the influence of factors such as context, purpose, author and period.

APPENDICES

Semantics

Semantics, a branch of linguistics, is dedicated to the examination of meaning within language. It explores how meaning is conveyed and organized by words, phrases, and sentences, and how it is understood within diverse contexts through interpretation. Researchers in semantics explore the connections between linguistic expressions and the concepts they represent. They investigate how words acquire meaning through lexical semantics, which involves studying the individual meanings of words and how they come together to form more complex and meaningful units.

Speech act

A speech act refers to the act of using language to achieve a specific purpose or effect on the listener. It involves the intentional use of words or expressions to perform an action rather than solely conveying information. The concept of speech acts emerged from the realm of philosophy of language and was subsequently advanced in pragmatics, notably by philosopher J.L. Austin and later expanded upon by John Searle. J.L. Austin initially introduced the notion of speech acts in his work “*How to Do Things with Words*” (1962), where he posited that utterances serve not only to convey meaning but also possess *performative* dimensions. He differentiated **between** *constative* utterances, which seek to describe or state something, and *performative* utterances, which aim to accomplish an action.

Syncope

Syncope is a linguistic phenomenon characterized by the omission or loss of sounds, letters, or syllables from the middle of a word. It is a form of word contraction that commonly takes place in informal or colloquial speech, where sounds or syllables are removed to enhance simplicity, ease of pronunciation, or due to language changes over time.

APPENDICES

Wizards

Wizards refers to the mastery and expertise of a wizard, a mythical or fictional character known for their extraordinary magical abilities and supernatural prowess. Wizards are typically portrayed as sagacious and well-informed individuals capable of harnessing and directing magic to achieve diverse objectives. J.K. Rowling incorporates the concept of wizardry as a prominent motif throughout Rowling's "Harry Potter" series. Within Rowling's imaginative narrative, wizardry assumes a central role and is presented as a sophisticated and intricate magical realm existing alongside the ordinary Muggle world. This magical universe is depicted as possessing a unique and intricate framework of magic, complete with its own regulations, enchantments, and fantastical creatures.