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**Feminist Reading of the Secondary Female
Characters in the Harry Potter Series**

Master's Diploma Thesis

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*I declare that I have worked on this thesis independently,
using only the primary and secondary sources listed in the bibliography.*

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Author's signature

I would like to thank my supervisor Mgr. Jana Pelclová, Ph.D. for her guidance and valuable advice.

Table of Contents

INTRODUCTION	5
CHAPTER I: Interest Area	
1.1 Rationale	7
1.2 The Patriarchal World at Hogwarts	9
CHAPTER II - Methodology	
2.2 Mary Daly	11
2.3 Linguistic Politeness and Impoliteness	18
2.4 The Language as a Mean of Behaviour	20
CHAPTER III – Application of Theories	
3.1 Molly Weasley	22
3.2 Bellatrix Lestrange	30
3.3 Dolores Umbridge	36
3.4 Sybill Trelawney	48
3.5 Rita Skeeter	54
3.6 Ginny Weasley	60
3.7 Luna Lovegood	70
CHAPTER IV	
4.1 Discussion	76
4.2 Summary of Major Findings	76
4.3 Implications for Further Research	81
WORKS CITED	83
SUMMARY	86
RESUMÉ	87
APPENDIX	88

INTRODUCTION

The enormous number of readers of the Harry Potter book series shows that this cultural product is resonating throughout many societies worldwide. Nevertheless, this enormous popularity is not reflected in the academic research connected to this cultural product. This thesis aims to contribute to the academic debate in connection to the series in the form of a feminist deconstruction of the secondary female characters. Kuykendal and Sturm argue that this kind of children literature is highly influential towards its young readers as it provides them with a depiction of social norms including those connected to gender. The feminist approach of this thesis aims to show to what extent is the depiction of the secondary female characters empowering of women.

The first chapter deals with the reasons behind this kind of research in detail and introduces the patriarchal nature of the book series as a base for the feminist analysis. The second chapter introduces the feminist philosophical concepts of Mary Daly and the pragmatic concepts of politeness by Penelope Brown's and Stephen C. Levinson's expanded on by the concept of impoliteness by Jonathan Culpeper. It explains the link between these two frameworks which is the language as a form of behaviour.

Chapter III then introduces each character included and identifies the stereotypical reading. Afterwards, each of the frameworks is applied to each of the characters beginning with the analysis through Mary Daly's lenses followed by the analysis of the politeness and impoliteness communication strategies predominantly with male characters in lower positions to the female character, the same positions and eventually in higher social positions. As a first one is analysed the character of Molly Weasley as the stereotypical housewife in contrast with whom is then analysed Bellatrix Lestrange as a leading warrior. The deconstruction focuses mainly on how both of them are empowered in their personal lives as women and which values are stressed through

their characters. Next character analysed is Dolores Umbridge followed by the characters that are juxtaposed to her in different ways – Sybill Trelawney and Rita Skeeter. The feminist debate concerning this trio is analysing the value of the relative institutional power Umbridge is endowed with within the patriarchy as oppose to the power and efforts of Trelawney and Skeeter who are representing the challenge to it.

Eventually, the last chapter summarizes the findings of all of the analyses and makes conclusions about each of the characters' reading through the feminist lenses. Last but not least, it provides suggestions for further research that might be conducted in connection to this book series and the area of deconstructing the children's literature in order to contribute towards the creation of gender neutral social norms.

CHAPTER I: INTEREST AREA

1.1 Rationale

The Harry Potter book series that has transcended through generations and that remain popular till these days, has become one of the defining works of children's literature of the twenty-first century. The book series has ignited an overwhelming response from the fans and readers in general, the intensity of the academic research connected to the phenomenon, however, does not mirror the enormous fandom. The academic research related to the female characters in particular, is minimal and it is predominantly concerned with the main characters of Minerva McGonagall and Hermione Granger with little attention given to the secondary female characters. This thesis aims to bring these characters to the forefront and deconstruct their stereotypical perception by using Mary Daly's feminist theology and discourse analysis connected to linguistic politeness and impoliteness.

As Kuykendal and Sturm stress in connection to the nature of fairy tales:

The cultural norms represented in fairy tales play a large part in the socialization processes of the child who reads them. Contained within these cultural norms are the shared beliefs about gender roles held by the child's society. The development of a gender identity is integral to a child's self-perception.

(38)

The impact of the nature of the Harry Potter book series with regard to the topic of the construction of gender and power relations between genders is even more striking when the length of the series is taken into consideration. There are seven books of the series in

total that have been continuously released from 1997 to 2007. There were millions of child and adolescent readers, who grew up with the series and were exposed to the environment and characters J.K. Rowling created, in the period of their lives that is crucial for them to form opinions about the social norms including the concept of gender. Therefore, one of the main reasons for choosing Harry Potter book series as a source text is due to this enormous resonance among readers together with the potential to be the education material providing role models for the readers.

Kuykendal and Sturm also argues that there is a great difference between a story featuring the reversal of the gender roles which they call a fractured fairy tale, and a feminist fairy tale where the main characters are creating their desired destiny (40). By conducting the analysis of the secondary female characters through the feminist lenses, it will be showed, to what extend the author empowers women in the story to be in charge of their own destiny and how the gender stereotypes are challenged on the basis of which the conclusion will be made about whether the Harry Potter book series could be perceived as a feminist fairy tale.

In addition, Heilman and Donaldson mention the importance of exposing the popular children's literature to critical approaches in order to reveal the "discursive practices of society" (159) that forces upon us the gender stereotypes, and by making more attempts to deconstruct the fairy tales either by writing a thesis, having a conversation about it or other way, the desirable gender-neutral discourse can be achieved. This should therefore be perceived as an effort that aims to provide a contribution to this kind of dialogue.

1.2 The Patriarchal World of Hogwarts

In the Harry Potter book series, there is in total 201 male characters and 115 female characters appearing throughout the story (Heilman and Donaldson 141). Adding in the fact that, there are significant imbalances as far as the position and power between men and women is concerned within the society of Hogwarts, there is a trend that is becoming noticeable. The alfa and omega of the whole story are two authorities symbolizing the good and the evil in the series, and they are the headmaster of the Hogwarts School of Witchcraft and Wizardry – Albus Dumbledore – and the dark wizard – Lord Voldemort. Both of them are perceived as the greatest wizards of their time and consequently set the gender hierarchy in the series. In addition, the head of the Ministry of Magic that regulates the wizarding world is male too and so are also the goblins working at the Gringotts Wizarding Bank. Looking at the situation with the feminist lenses on, the males are in the series those who are competent to run important institutions of education, government and banks within the wizarding world.

As far as the female leaders are concerned, they could be characterized as rare and their power is usually time-limited dependent on their male superiors. In the series, professor McGonagall does not become in charge of the school before Dumbledore's death and professor Umbridge is appointed a teacher in the school as a result of the Minister of Magic Cornelius Fudge's decision. Heilman and Donaldson further argue that female characters are also marginalized within the context of the play of Quidditch where despite actively contributing to the match by scoring goals, they are eventually overshadowed by a catch of the Golden Snitch (one of the balls in the game) by a male player who decides and ends the match (142). In line with that, Hermione's initiative when she starts the Society for the Promotion of elfish Welfare set to enforce the rights

of house-elves is a temporary effort that is surpassed by Hermione's engagement in Harry's goals in the *Harry Potter and the Goblet of Fire* (145) and is treated in the book as Hermione's peripheral preoccupation and not as her priority.

As has been implied above, there are Quidditch teams from each house of the school that traditionally have majority of male players including a male captain. Other groups within the society include ghosts residing in the castle of Hogwarts are in the story represented predominantly by the focus on Nearly Headless Nick, The Bloody Baron and Peeves. Julia Grief also adds that even the sorting hat that decides the future of the new students by sending them to different houses is a "male persona" (12). Nevertheless, another group that could be analysed is the one of the Triwizard Tournament's contestants. There are three schools taking part in the tournament each representing different values. The school of Beauxbatons represents the female values as the students are all women and in opposition to that the school of Durmstrang represents the male values with male-only students. In line with that, the chosen contestants are those who reflect these values the most. The contestants chosen to represent the school of Hogwarts are Harry and Cedric Diggory marking the dominance of the male gender not only within Hogwarts but also in the whole book series.

On the basis of these observations and in combination with the mentioned importance of deconstructing the children's stories in order to initiate a gender-neutral discourse, I decided to adopt a feminist approach towards the book series in form of Mary Daly's theology in combination with the discourse analysis focusing on the politeness and impoliteness strategies and the concept of face. The main area of concern is related to some of the secondary female characters and their attitude towards the male characters in subordinate, equal and superior positions.

CHAPTER II - METHODOLOGY

2.1 Mary Daly

The main structure of Mary Daly's philosophy has a form of a journey by which she shows that the change, she is proposing for the situation of women, is a process through which she aims to empower women who have been silenced and exploited by the overruling patriarchy. This journey or voyage, as she also calls it, includes several milestones which women should pass before arriving at their final destination where the elimination of the otherness and at the same time the recovery of female creative power and consciousness are possible. The milestones are the breaking free from the patriarchal institutions, religion and language. There are, however, obstructions that discourage women from pursuing their voyage – Daly has chosen to call them the demons of patriarchy guarding the way from the foreground to the background, the two concepts that symbolizes the beginning and end of women's journey.

The Demons

In *Gyn/Ecology*, Daly identifies the warden demons with the “Eight Deadly Sins of the Fathers” which have been misnamed and truly are: procession (deception), professions (pride), possession (avarice), aggression (anger), obsession (lust), assimilation (gluttony), elimination (envy) and fragmentation (sloth) of women. These demons are in fact manifestation of the patriarchal belief system of that put pressure on women from different directions and in various forms with the aim to keep women suppressed, immobilized and silent. Daly also believes they are inventions that prevent women from identifying their true Selves while ascribing them a false identity approved

by the patriarchy. She demonstrates her ideas on the Christianity by deconstructing its theology and interpreting it essentially as patriarchal tools of the subjugation of women's consciousness. For instance, in an interview for Philosophy Now she explains the sin of deception:

We live in a reversal society. For example, the idea that Eve came from Adam is a reversal. It's ridiculous. Who could believe that? It's contrary to all biology. But with that myth in mind, people can justify somehow the idea that God is male. And therefore that male is God. And that he's the origin. But he's not the origin. The Bible is full of reversals. There are reversals everywhere.

("Marry Daly")

Here, Daly addresses the issue of male myths which she described in *Gyn/Ecology* as reoccurring in society on different levels from politics to children's literature in order to keep the status quo of the patriarchy. These male myths are degrading women's presence and power and are truly based on reversals widely accepted by the society serving as leverage for the patriarchy.

Necrophilia and Biophilia

Drawing on the theory of reversals, Daly believes that the world's patriarchy is in essence a politics promoting death and destructive actions. Another term for the phenomenon of the death-promoting approach that Daly uses is necrophilia which, she believes, is prevailing idea in society. The legacy of her preaching on the contrary is rather a life-loving pro-life attitude titled biophilia. This concept stresses the importance of reconnecting with the earth and nature and therefore classifies Daly's works as

ecofeminist. While the necrophilia is a deadly energy of destruction, biophilia is a healing and bonding energy promoting creativity (*TMDR* 150).

Daly further develops the two characteristics in connection with the notion of the patriarchal male, patriarchal female and a biophilic woman. By patriarchal male she essentially means all male Christian priests in charge of keeping the male myths alive by their theology who have a misogynist agenda that imposes a double standard on women, who are in this manner perceived as either virgins or prostitutes, and they “generally encourage self-hate and feelings of inferiority in women by their portrayal of women as evil and men as innocent” (Wood). The patriarchal female is a woman who has actually adopted the fabricated identity created by patriarchy and who is unable to realize it. This kind of woman is detached from her true Self and she is subdued to the rules that put her into the position of being “useful to man – domesticated, harnessed, meek [...]” rather than being self-fulfilled which eventually leads to her mental impotence (Wood). The concept of patriarchal male and female inherently summarizes the desired status of males (the oppressors) and females (the ostracized) as well as it relates to the notion of necrophilia the tendency towards destruction that both symbolize the groundings of patriarchy.

What stands in opposition to the patriarchal concepts is the notion of biophilic woman. This is a concept through which women could gradually liberate themselves firstly by realizing the oppression and secondly by taking massive action in form of reclaiming their creative energies that have been stolen from them. The biophilic woman has an energy that is healing, creative and bonding. She is the archetype of a pirate as she seeks to regain the stolen powers through a voyage and the incarnation of Robin Hood ("Mary Daly") as she disagrees to accept the corrupt patriarchal system and

distributes the power to those who need it the most and a reformist as she challenges Christianity fundamentally.

Background and Foreground

As has been mentioned, the structure of Daly's theology has a form of a journey from foreground to the background that symbolizes different layers of women's consciousness. This journey is tough as it includes the encounter with demons that are the gate keepers preventing women from entering the "divine depth of the Self" (*TMDR* 155) and forcing them to stay trapped in the foreground. Simply by regulating and being in control of the threat within the foreground, the power of patriarchy can be preserved. In connection to this, Daly mentions an example relating to reading and writing books and education in general which have throughout the centuries been the domains of males exclusively; this inability to focus their energies to their intellectual and spiritual development, women were for centuries prevented from becoming who they are (*TMDR* 111) in Daly's terms meaning that women were unable to enter their background and own their identity.

Next, Daly refers to the foreground as "the arena of games" (*TMDR* 158) or "Playboy's Playground" (*TMDR* 155) trying to illustrate that women are being played and manipulated in here. This, she argues, is the level where women are being objectified alienated and tricked into accepting fabricated identities rather than creating one of their own. The metaphor of game forced onto women is also included in Daly terms 'Male Maze' which women should 'A-maze' by using the strategies of spinning, sparking and spooking (*TMDR* 158).

Strategies of Be-ing

In line with the described concepts of necrophilia and biophilia, Daly's terminology includes the expressions of non-being describing a status quo when women are forced towards adopting the fabricated identities ascribed to them by the patriarchy and be-ing which is a sense of reality owned by each woman exclusively (*TMDR* 93). In *Gyn/Ecology*, Daly outlines three strategies of getting into the state of be-ing that are spinning, sparking and spooking.

Spinning is defined in *Websters' First New Intergalactic Wickedary* as

Spinning 1: Gyn/Ecological creation; Dis-covering the lost thread of connectedness within the cosmos and repairing this thread in the process; whirling and twirling the threads of Life on the axis of Spinsters' own be-ing 2: turning quickly on one's heel; moving Counterclockwise; whirling away in all directions from the death march of patriarchy.

(*TMDR* 148)

Spinning according to Daly also relates to the terms spinster who is defined as "a woman whose occupation is to spin" (*TMDR* 159) or a "whirling dervish" (*TMDR* 159), both evoking action and movement as one of the strategies of conquering the patriarchy. Wood summarizes the concept of spinning as "a means through which women create their biophilic Selves and a biophilic cosmos" (Wood) and therefore it requires women's active deconstruction of the subjugation to the patriarchy in their minds and through their actions.

Another strategy Daly proposes is the one of sparking since "Spinsters need fire" (*TMDR* 218) that is being regularly extinguished by the demons of patriarchy. The sparking is a strategy to reclaim the energy that is being drained from women by

patriarchy, regaining which they again would be able to enter their stolen background. This strategy also makes it possible to “generate enough sparks for building the fires of Female Friendship” (*TMDR* 219) through which the permanent change in form of the dethronement of the oppressive patriarchy would happen.

The last strategy of spooking highlights the usage of ghosts or other undetectable presences against women in order to rob them of their vital energies. These ghosts (demons) are present in women’s lives as Daly believes:

Through implicit messages of their institutions, through body language, through the silences and deceptive devices of their media, their grammar, their education, their professions, their technology [...] and by other women who act as instrumental agents for patriarchal males.

(*TMDR* 216-217)

In addition, as the term suggests, spooking is connected to the “nameless fears” of women and their “guilt feelings” over discovering their Selves (*TMDR* 217). Contrary to this dynamism, Daly stresses the importance of women learning to adopt similar strategy against their oppressors or in Daly’s terms “to spook back” (*TMDR* 217) by both detecting the patriarchal pattern on a cognitive level and then by ending the process of division and alienation of women as well as other calls of patriarchy on the level of tactics meaning to “learning methods of dispossession” and “learning ways of en-couraging and en-spiriting the Self and other Spinsters” (*TMDR* 217).

Active and Passive Potency

Having outlined the main areas of interest of Mary Daly, I would also like to mention some of the ideas of Daly’s followers like those of Emily Erwin Culpepper

who is a Professor of Religion and Women's Studies at the University of Redlands (Woo) who describes herself as Daly's friend and a member of her "feminist family" ("Introduction"). In *The Medusa Reader* she is explaining how she identified her "Gorgon Self" when being attacked in her apartment by an unknown intruder. By examining her journal where she wrote down all of the details of the attack, she demonstrates how writing helped her to focus and get to her true Self, which she in this situation compares to the archetypal Medusa - a mythical symbol of female power. She discloses the story with the aim to stress the importance of encouraging women to "leave victimized self-images and to find our fighting spirit" ("Experiencing My Gorgon Self" 242). By this token, she acknowledges the importance of Daly's call for women to write in order to put their memories into words, which is a powerful tool to break the silence and initiate change, as well as it is a tool through which women can connect (*TMDR* 292).

The writing, the speaking and other creative activities aimed against the patriarchal establishment Daly categorizes into the area of active potency with reference to the Aristotelian as well as medieval philosophy (*TMDR* 285). Active potency is largely the domain of patriarchy that had claimed it, leaving women with the passive potency characterized as "the capacity to be acted upon" or "capacity to receive something from something else" (*TMDR* 285). Furthermore, she argues that at the level of negative potency, women are being forced to adopt the negative self-image and are being "castrated" of their mental powers and authenticity. By disclosing these concepts, Daly encourages women to realize their potencies and claim their capacities similarly to E. Culpeper and her story which in Daly's terminology resonates with "the memory of Moments of Being" (*TMDR* 280).

Sisterhood

To understand Daly's theology completely, it is necessary to mention the concept of female bonding which creates a channel through which women can be liberated (*TMDR* 67). This concept is in opposition with patriarchal intention of women's separation by the means of dual consciousness which, as Daly explains, is "sometimes experienced as fear of ridicule, or of being considered abnormal, or—more basically—simply of being rejected, unwanted, unloved", and she adds that this movement of togetherness only can bring change in form of revelation and "psychic revolution" (*TMDR* 67). This bonding against sex-stereotyping only can create a new sense of reality, or an "anti-church" as Daly calls it, where women are not silenced and exploited by the rules set by patriarchal institutions anymore (*TMDR* 68). Such a community should also stand for all the women whose suffering has never been voiced or recorded as well as it should be fully women-identified meaning that it should not be just "serving male interests and ideas" like for instance "ladies' auxiliaries of political parties, college sororities, religious orders of nuns" according to Daly do (*TMDR* 67).

2.2 Linguistic Politeness and Impoliteness

Politeness by Brown and Levinson

Brown's and Levinson's model of politeness is based on the concept of face which is "public self-image that every member of the society wants to claim" (O'Keefe 63) and which in this case, concerns primarily the verbal part of interpersonal communication. Each communication partner has two kinds of faces that can be engaged and exposed in communication - positive face which reflects "the need of enhancement of positive self-image" and is motivated by the speaker's need to be

acknowledged and accepted, and negative face that echoes “the freedom of action and the freedom of imposition” and also speaker’s need to be independent (O’Keefe 63). The nature of the communication strategy adopted defines which faces are speakers engaging and targeting and provides a space for the interpretation and reading of speakers’ nature and intentions.

O’Keefe defines Brown’s and Levinson’s model as dealing primarily with politeness “as a complex system for softening face-threatening behaviours” (59), therefore, it is essential to mention their outline of the various strategies of avoiding threatening positive and negative face. In order to maintain the positive face of speaker’s communication partner, Brown and Levinson mention fifteen strategies that aim to support partner’s sense of acknowledgement and ensure the sense of connection and togetherness and ten strategies that acknowledge partner’s negative face demanding certain distance and space for independence and individuality that could be found in the figure 1.

Impoliteness by J. Culpeper

Whereas Brown and Levinson focuses mainly on the politeness strategies and maintenance of communication partners’ positive or negative faces, J. Culpeper view impoliteness strategies equally significant and develops his own theory on the basis of their model. He recreates Brown’s and Levinson’s strategies of avoiding threatening positive and negative face by identifying five politeness superstrategies aimed to maintain the face listed from the least intensity of the face threat – bald on-record politeness, positive politeness, negative politeness, off record politeness and withholding of the face-threatening acts (J. Culpeper 356) Each of these strategies has its impoliteness superstrategy designed to attack face that is contradictory in

orientation – bald on-record impoliteness, positive and negative impoliteness, sarcasm or mock impoliteness and withhold politeness (356). J. Culpeper then focuses on listing the strategies of positive and negative impoliteness that O’Keeffe sums up in figure 2.

Figure 2 is based on J. Culpeper’s strategies complements Brown’s and Levinson’s model and takes into consideration the non-verbal and preverbal language of the speaker such as body language and voice modulation which, according to J. Culpeper, is absent in the Brown’s and Levinson’s model (J. Culpeper 358). In other words, he stresses the importance of the context and the situation when it comes to examining the nature of the politeness and impoliteness with the emphasis on the power relations between the speakers. When analysing the nature of a speech act of a character, it is therefore necessary to examine the social status of the speaker in relation to the other communication partner as well as the situational context of the dialog between them.

2.3 Language as a Form of Behaviour

The aim of the thesis is to challenge the gender stereotypes in the book series through the feminist deconstruction of some of the secondary female characters on the basis of the assumed patriarchy at Hogwarts. This will be conducted not only through the lenses of Daly’s philosophy but also by the discourse analysis related to the concept of face, politeness and impoliteness. The element that links these two frameworks is language as a form of behaviour. Mary Daly believes that language and communication in general is one of the areas where the patriarchal oppression is present and therefore, this assumption will be maintained also in the interpretation of the characters on the basis of the discourse analysis. By using the pragmatic framework, the thesis aims to evaluate what strategies characters use to achieve their goals and to measure to what extend these

characters use the strategies also to liberate themselves and gain independence from the patriarchal discourse.

The characters that were chosen as the source material for the analysis are Molly Weasley as a stereotype of a caring mother and a housewife subjected to her husband. In contrast to that, there is Bellatrix Lestrange who is the leader within Lord Voldemort's followers and Dolores Umbridge who is ambitious woman is putting her career first similarly to another secondary female character included in this thesis – Rita Skeeter. Finally, there is the eccentric Sybil Trelawney and two teenage characters of Ginny Weasley and Luna Lovegood who are analysed. These secondary female characters will be analysed not only through the Daly's philosophical concepts but also in connection to their communication strategies of politeness and impoliteness towards the male characters in lower, the same and finally in higher position to them. This kind of examination is expected to deconstruct some of the stereotypes linked to these characters and provide a unique interpretation.

Chapter III – APPLICATION OF THE THEORIES

3.1 Molly Weasley

The Housewife

Molly is first and foremost a mother figure not only to her children but also to Harry, whose parents are no longer alive, and Hermione who has left hers to prevent them from the danger that the connection with the world of magic as a result of mounting power of Lord Voldemort. She manages her household and her children and overall is connected to the notion of the Burrow which is the house where her family resides. However, her role as a mother is constantly being challenged by her children who are often not taking any of her advices, orders or recommendations seriously enough. To demonstrate that, it is indicated that Ginny does not have very close relationship with Molly and fancies Hermione and Nyphadora Tonks more in the same way as Bill decides to marry Fleur Delacour whom Molly has reservations. In addition, Molly's sons Fred and George are constantly teasing her with their inclination to having fun rather than focusing on finishing with their studies. Despite her authority as a mother is being constantly challenged, Molly is set to answer to the stereotypical image of caring mother in the story whose at the end has the last word.

However, as it turns out, the underlying personal trait of Molly that is hidden underneath the mother figure is that she is a fighter who is able to preserve her femininity at the same time. According to Gailey, she might have been comfortable with her life as she is descended from a pure-blood family and therefore is not directly in danger from Lord Voldemort's discriminatory ideology, in spite of that, she chooses the path of resistance and protection and fights for the ideas she considers right. This notion

is most tangible by the fact that she is one of the members of the Order of Phoenix and she participates in the final battle of Hogwarts.

Molly through Daly's Lenses

Molly is portrayed to have devoted her life to her family. She is a caring woman whose priority is always to make sure her children, husband and friends are safe. Molly even has an enchanted clock-like device showing how safe each of the family members is ("Weasley Clock"). She dreads what might happen to her children and, therefore, needs to be always affirmed that they will stay out of trouble in line with the shape of her boggart embodying the greatest fear of a person that in her case is a pile of dead bodies of her closest ones. The protectiveness and care are in Daly's terminology making this character notably biophilic.

The predominant biophilia of Molly is also suggested by this character being in contrast to that of Bellatrix Lestrange. They both originate from traditional families of wizards, yet their opinions and lifestyles radically differ. While Molly is a great carer and protector of the family, mother of seven and mother figure to both Harry, who has lost his parents, and Hermione, who gave up her parents for their own safety, Bellatrix with her sadistic tendencies and undying loyalty to Voldemort has no children, nor does she seem to appreciate the parentage, since she is capable of torturing Neville Longbottom's parents to insanity and additionally, she certainly has no regrets killing Fred Weasley. Bellatrix also says that she would have submitted her sons to Lord Voldemort's services if she had any, in contrast to Molly, who does everything she can to ensure her sons live a happy life as she encourages them to study hard, reward their accomplishments and tries to protect them from the matters of adults when they are not old enough to be engaged.

Molly is a character who from the beginning is in possession of her background and her part in the series is a voyage of the biophilic woman who keeps fighting the omnipresent demons of patriarchy constantly reappearing in different shapes in her life. She should be seen as having made a choice to commit herself to the family and its protection rather than perceived as sacrificing her ambitions in favour of her husband's career as the stereotypical interpretation might suggest. The fact that the development of the character of Molly is not huge in comparison to other characters in the story supports the notion of Molly as a woman being fully in control of her background from the first appearance in the series, occasionally dealing with the manifestation of the oppressive patriarchy.

As Gailey points out in her article called "Women of Harry Potter: Molly Weasley, Rebel Par Excellence", she should not be perceived as a stereotypical housewife even though it is the first think coming to the readers' minds in connection to this character but rather as someone who "never stops the quiet work that goes unnoticed—the waiting-up work, the checking-in, the comforting, the worrying, the hoping". In addition, Gailey generally describes Molly as a fighter and a rebel who has raised her children in a difficult time when the power of Lord Voldemort was on the rise, when people were disappearing and nobody knew where they were and when the expectations for the future were not very positive and she has never abandon her fight for what is right even when she could have been comfortable as she was of a "pure blood" origin. Rowling further shows how in what way is Molly a fighter by not making her indifferent towards the situation in the society and instead of choosing not to worry about it, and in this way following the ideology of the Ministry of Magic who denies the rise of the Lord Voldemort, she fights for what she considers good. Her fight is predominantly silenced by the focus on the men's fight of Harry, Dumbledore and Lord

Voldemort, but is finally recalled in the final battle of Hogwarts where she destroys Bellatrix Lestrange in a duel. By this token, she faces and defeats the demon forcing on her discriminatory ideas. Molly is therefore a silent warrior and as Gailey points out, she cannot be broken no matter how hard the circumstances might get. Similarly to Grief's conclusions about Hermione and professor McGonagall, Molly manages that through life-affirming images created by her efforts within the family to always be dining together and often checking on each member's wellbeing. Even Rowling herself comments on this character in similar way, emphasizing the fact that Molly has made a choice of becoming who she is and should not be seen as primarily a housewife (Crum).

Next argument proclaiming that Molly's power within her family is substantial is when her son Percy alienates from the family to enforce the goals of the Ministry of Magic and one of the things he does on Christmas is that he sends back to his mother her hand-knitted sweater as a symbolism of rejecting the values of his own family. This truly breaks Molly's heart since after this incident she is often seen being in tears in the last book of the series. In spite of this, however, Molly knows that in this difficult time when she not only has lost her son but when also the war is coming, she must stay strong to lead and protect her family. In fact, even though she might appear vulnerable due to the regular crying, she is one of the strongest and powerful female characters in the series as she not only guards the family and its values but also in regard to the fact that she is one of the members of the Order of Phoenix, an organisation created to protect Harry and to serve as an opposition to Lord Voldemort's Death Eaters.

She is portrayed to encounter the demons of profession – as Bill rejects her due to his position at the Ministry of Magic and also by aggression as is detectable in her argument with Sirius whose verbal and body language become aggressive as the

discussion goes. The aggression is also detectable when encountering Bellatrix Lestrange in the final battle who threatens her children.

Analysis of the Politeness and Impoliteness Strategies

Molly's verbal communication strategies predominantly stem from the fact that she is a mother of seven trying to be a role model for them. She is often direct and authoritarian towards her children but at the same time loving. Giving orders and being straightforward in her communication with her children should, nevertheless, be perceived as mock impoliteness since it is not aimed to disrupt the social harmony but rather to school her children and show them what accepted behaviour is being in the position of socially higher individual. For instance, she is notably unsympathetic in communication with her daughter Ginny when she finds out what happened with her and the diary through which Ginny got manipulated by Lord Voldemort. Molly says to her daughter: "Haven't I taught you anything? What have I always told you? Never trust anything that can think for itself if you can't see where it keeps its brain" (*HPCS* 329). The form of Molly's message is intended to be beneficial and not offensive for Ginny who has experienced the severe consequences of not listening to her mother's advice. This is an example of a surface-level mock impoliteness strategy that Molly often uses as she aims not to disrupt the harmony in the family but to bring up her children in the best way possible.

Another example of Molly's communication strategies towards her children are reflected by the Howler, a letter addressed to a person who has done something unacceptable through which the senders expresses their disapproval and disappointment, used usually by parents to tell of their children when they cannot do it in person. A letter of this kind is sent to Ron by Molly and in front of the whole school

it shouts at Ron and to stop behaving irresponsibly (*HPCS* 88). As a mother, Molly does not hesitate to pose several face-threatening acts to Ron through it. According to Leech and his theory concerning the relation of the intimacy in a relationship between the communication partners and the politeness, the closer the people are, the less polite behaviour is expected (J. Culpeper 352), meaning that in this communication setting, the impolite behaviour might be perceived as not impolite in the sense J. Culpeper defines impoliteness due to the closeness and hierarchy of the communication partners. With reference to Leech's ideas, Molly's negative impoliteness strategies should be viewed as a strategy of mock impoliteness as she, in fact, reminds him about the accepted behaviour.

Molly similarly to Mundungus Fletcher in *Harry Potter and the Order of the Phoenix*, are of the same social rank by being members of this organisation. When they interact at the headquarters of the organisation, their interaction resembles the one she is usually having with her children. She tells him not to smoke inside by using this formulation: "For the last time, Mundungus [...], will you please not smoke that thing in the kitchen, especially not when we're about to eat!" (*HPOP* 81). The choice of Molly's words resembles the kind of strategy she usually adopts towards her children but in this case, it is not mock impoliteness but more likely a manifestation of the disapproval of him being one of the members of the organisation. Using the formulation above, Molly poses a face threatening act attacking Fletcher's negative face. By this token, she challenges the independence of his actions in the situation concerned by associating him with an unwelcomed behaviour. With regard to the fact that there is her daughter in the room together with Harry, what more straightforwardly detectable from Molly's face threatening act towards Fletcher is again her protectiveness and need to school the underage teenagers who are present, how they are supposed to behave – in

this case she probably does not want them to breathe the smoke when dining nor does she want them to consider smoking a positive behaviour. Later in the story, Molly is depicted posing a face threatening act towards Lupin's positive face by commenting on his anecdote: "I don't think we need to hear any more of your business dealings, thank you very much, Mundungus" (*HPOP* 86). In this way, she demonstrates her disapproving opinion on his presence in the organisation once again.

Molly's protectiveness is dominant to that extent that it consequently gets her also into an argument with Sirius Black in *Harry Potter and the Order of the Phoenix* (88). In this situation, Molly and Sirius are expressing different opinions about what Harry should be allowed to hear and what not, both being in the role of a member of the Order of Phoenix and therefore having the similar social rank. However, Molly seems to perceive Sirius as incompetent to make decisions about Harry's destiny since he has been imprisoned and has a reputation for being impulsive and careless. As a result, she cuts Sirius' speech by saying to him: "It's not down to you to decide what's good for Harry!" (*HPOP* 88). She attacks his positive face that needs acknowledgement of others as she selects a sensitive topic that ranks as positive impoliteness strategy. The fact, that Molly is being impolite is backed up by both of them being members of an organisation whose associates are supposed to co-operate rather than challenge one another. In spite of this, Molly feels more competent to decide about Harry's destiny, as she thinks she understands his needs more as a mother. Consequently, as the argument develops, she continues to pose face threatening acts to Sirius displaying her self-confidence in this matter.

No matter how bold Molly in the argument is, not one of the members of the organisation supports her, even after she calls for it when addressing her husband by: "Arthur, back me up" (*HPOP* 88). Eventually, the argument is resolved by Mr Lupin

who cuts it. Molly's argument is not appreciated and the decision is made by the rest of the members of the order who are predominantly male without any of them acknowledging her opinion. By this token, her authority is undermined not only by her children but also by her closest adult friends. The symbolism of the scene reflects the decision making process that according to the feminist theories is the domain of men exclusively.

The core of this argument is whether Harry should be perceived as a teenager whose experience is far beyond what any of the adults of the organisation has encountered in their lives or if he should be protected from becoming an adult too early. By this token, the dispute between Molly and Sirius could also be perceived in more general level one of the characteristic themes of children's literature which is the theme of crossing from the childhood to adulthood and different approaches to this issue.

As far as Molly's communication strategies with male characters of higher social rank are concerned, there is are not enough interactions to analyse them. There are, however, several assumptions that could be made about Molly's relationships to male authorities that are retrievable from her argument with Sirius Black. At one point, she uses Albus Dumbledore's words to back up her opinion, who as she mentions, expressed his concern for the bad impact of Sirius' temperament on Harry. By mentioning Dumbledore's view she demonstrates her loyalty as well as a kind of subordinate role.

The stereotypical reading of Molly Weasley is that of a housewife. However, the application of the feminist theory of Mary Daly has shown that the character of Molly Weasley is predominantly pro-life and biophilic character that from the first book of the series is in charge of her background without letting any male character significantly control her. Throughout the storylines of all the books she protects the togetherness and

the family values as a choice not as an obligation or duty stemming from the pressure of the society. However, her authority is being challenged from the characters that are subordinate to her – her children – as well as from the socially equal characters – members of the Order of Phoenix – as has been concluded by the analysis of the politeness strategies. In response to this, Molly uses her active potency to enforce her goals and this is in the discourse represented by using mock impoliteness strategies towards her children. Towards her male equals, on the other hand, she adopts strategies where the face threat is potentially more severe. In addition, her character stands in juxtaposition to the character of Bellatrix Lestrange, whose character reflects contradictory personal traits.

3.2 Bellatrix Lestrange

Bellatrix Lestrange is a female warrior which is also reflected in her name that in Latin means female warrior (Anatol 95). This notion of a warrior predestines her to have predominantly masculine traits which she does as her look is not very feminine but rather marked by the years spent in the prison of Azkaban. Moreover, the meaning of her name according to the Latin interpretation “indicates the presence of phallic aggression in the female body” (Anatol 95). In spite of this depiction as a fearless Death Eater, it is indicated that her actions are underlined by a platonic love towards Lord Voldemort and therefore her character is more feminine than it might seem through the surface level reading.

The very first information readers get about Bellatrix Lestrange is that she is one of the Lord Voldemort’s followers which defines her whole life. She is the most loyal follower to him who seems to be fully hypnotized by his ideology. In *Harry Potter and*

the Deadly Hallows, her interaction with Voldemort is described like this: “Bellatrix leaned toward Voldemort, for mere words could not demonstrate her longing for closeness” (9) and later on in the story by: “she spoke as if to a lover” (724) denoting her affection towards Voldemort and consequently suggesting the interpretation of her commitment to him being based on her platonic feelings towards him and desire for connection to someone that she is lacking.

Similarly to Lord Voldemort, Bellatrix does not have any empathy and blindly carries out her master’s orders. This character prides herself in not only being the most devoted supporter but also in being of a “pure blood” origin meaning that she comes from an established family of wizards. Her clearly sociopathic tendencies demonstrated by her indifference towards using the most severe “unforgivable curses” in fights with children, escalates when she kills her cousin Sirius Black and her niece Nymphadora Tonks. In addition, she is described by Harry as having “prodigious skill and no conscience” (*HPDH* 461) and by Albus Dumbledore as someone “who likes to play with her food before she eats it” (*HPDH* 683) in reference to her sadistic tendencies has learnt from Voldemort himself which give her advantage and enable her to murder several skilled wizards. Clearly, the leadership position, Bellatrix finds herself in goes with the evil character traits or even sadism and sociopathy.

Throughout the series Bellatrix fights many witches and wizards, none of whom is able to defeat her until eventually she is defeated by Molly Weasley. Metaphorically, the family values and motherly love embodied by Molly and her triumph over blind fanaticism and cruel racism symbolized in the character of Bellatrix. This interpretation is also supported by her sister Narcissa who despite being Voldemort’s follower too, always puts her family first and is brave enough to lie to Voldemort in favour of Harry, only to get reassured her son Draco is alive (*HPDH* 726). Bellatrix, on the other hand,

would never betray her master and as she admits to Narcissa at one point of the story when she addresses a hypothetical situation of her having sons that she “would be glad to give them up to the service of the Dark Lord” (*HPHBP* 35). This twofold comparison of the power of choice of one’s career and mission against the loyalty and servitude of women under the patriarchal establishment is one of the hidden powerful feminist messages of this book series.

Analysis through Daly’s lenses

As has been implied, Bellatrix, as one of Voldemort’s most devoted followers, seems to have accepted the fabricated identity of patriarchy, in this case symbolized by Voldemort having full power over her, as she does not hesitate to fulfil any of his wishes and rarely acts without his consent. By her tendencies towards using dark magic characterized as “any type of magic that is mainly used to cause harm, control, or even death to the victim” (“Dark Arts”), she embodies the concept of *necrophilia* which Daly links to the features of the patriarchy and to the notion of *patriarchal female* haunted by the demons of patriarchy. In line with this notion goes also her *passive potency* she is endowed with as the agent of the patriarchy as her actions are limited to being reactions on the Lord Voldemort’s wishes.

The demon that is haunting her is possession as Voldemort controls each of his followers including Bellatrix by the mark they have on their forearm through which he is able to summon them when he pleases and order them to do what he wants. Another demon is that controls her is aggression as Voldemort’s methods are sadistic and includes torturing and killing people which is also something he expects from each of his followers. Moreover, also the demon of obsession appears in connection to this character as Voldemort is craving power and acknowledgement and he is using his

followers as a mean through which he could reach his goals. He embodies also the demon of procession symbolized by the deception of his followers including Bellatrix about his true intentions that are predominantly selfish as he alone aims to take over the whole magical world. The deception is also visible in Bellatrix's role of being seen as useful to him without showing any significant appreciation for her efforts. She seems to be blinded even more by her platonic love that she cannot see the demons and the manipulation Voldemort imposes on her. She is the only female servant to him and is so captured by his oppressive ideology that she becomes unable to see the potential there is for her had she withdrawn from her servitude as the concept of patriarchal female subdued to the patriarchy suggests.

Molly's killing of Bellatrix is symbolic as it promotes the idea that the motherly love and care for the loved ones are important things connected to womanhood instead of the values of servitude and aggression. More generally, this also symbolizes the constant presence of the fight of the good versus evil in the book series as one of the typical features of fairy tales. Furthermore, this notion of women's role as mothers is further reinforced by Narcissa who ultimately chooses the family above Voldemort's agenda and, in this way, rebels against the patriarchal autocrat. By the same token, Bellatrix's other sister Andromeda marries a half-blood wizard and, therefore, does not conform to the expectations of her family approving pure-blood wizards only, in correspondence to Lord Voldemort's ideology. Both Narcissa and Andromeda discover their true sense of Self in Daly's terms through following their desires rather than complying with the rules and subjecting themselves to the demons guarding ways to women's background while Bellatrix is trapped in the foreground where Voldemort owns her identity.

With regard to her relationship with her sister Narcissa, Bellatrix seems to be the closest to the realising the oppression as she seems to be distressed and protective of her when they are visiting Severus Snape in the beginning of *Harry Potter and the Half-Blood Prince*. Nevertheless, her inclination towards necrophilia in form of sadistic practices is stronger. In line with this concept, she does not form any other female friendships that would potentially make her realize her situation and would provide her with an opportunity to embark on the voyage to reclaim her Self. Her subjugation to the patriarchy eventually results in Bellatrix losing her life and provides a demonstration that being what Daly would call the patriarchal female is detrimental to women.

Analysis of the Politeness and Impoliteness Strategies

Bellatrix is showing politeness in her communication strategies only to Lord Voldemort. In line with that, he is the only one who can silence her by a mere gesture without her taking offence (*HPDH* 703), perceiving it not as an impolite behaviour but rather as an honour. Despite being married to a Death Eater called Rudolph LeStrange, the relationship which is emphasized in the series is the one with Lord Voldemort. Otherwise, she does not attempt any politeness communication strategies at all, always choosing the negative impoliteness that in reference to J. Culpeper's figure includes frightening, condescend and invading other's space.

Considering Bellatrix's relationships to Voldemort's followers, she seems to see herself as more devoted than any of them. In *Harry Potter and the Deadly Hallows* she reveals her attitude towards the other Death Eaters, in the scene where Fenrir Greyback, Lucius Malfoy and Bellatrix have captured Harry Potter, by making decisions of her own for all of them about what should be done in this situation (460). In this scene, there is an argument with Lucius Malfoy, when she prevents him from summoning Lord

Voldemort. Later on, she also ties up Greyback using a jinx who previously supported her decision of not summoning Lord Voldemort. She does not seem to care about whether she is dealing with Voldemort's followers or enemies, her cruelty is plainly uncontrollable. Another scene where Bellatrix interacts with a Death Eater is a scene from *Harry Potter and the Half-Blood Prince* (22) where she accompanies her sister Narcissa to visit Severus Snape. Bellatrix is openly impolite not even expressing her gratitude when Snape offers her drink as an example of what J. Culpeper identified as the most severe strategy of impoliteness – the withhold politeness meaning not using the politeness in places where it is expected (J. Culpeper 357).

As far as her relationship with her sister Narcissa is concerned, Bellatrix calls her “Cissy” which according to Leech's classification of terms of addressing is right in the middle of negative and positive politeness (O'Keeffe 87), meaning that Bellatrix is actually trying to eliminate the face threatening acts in interaction with Narcissa. When Bellatrix accompany Narcissa to visit Severus Snape, she is trying to persuade her not to do that by saying: “The Dark Lord is . . . I believe . . . mistaken” (*HPHBP* 21) in reference to Bellatrix's suspicion towards Snape. This is the only time in the series she hesitates about her words and uses hedging that suggests Bellatrix's second attempt to use negative politeness strategy towards Narcissa and consequently also the most polite verbal behaviour towards other Death Eater or, in fact, anyone else.

In the article by Kuykendal and Sturm, Andrea Dworkin – one of the early feminists in the USA – is mentioned as she has concluded that fairy tales depict women either as powerful and ugly or as powerless and beautiful and that both need to be suppressed – killed or controlled (39). Disregarding the fact that Bellatrix is an evil character, she actually is powerful as she is the leader within the group of Death Eaters as well as a skilled witch who is one of the closest people to Lord Voldemort.

Therefore, the character of Bellatrix, in fact, reflects the patriarchal myth incorporated in fairy tales that predestines powerful women to be destroyed.

Summary

Bellatrix Lestrange is a character that is constructed as a masculine one as she is characteristically aggressive and desires to lead Lord Voldemort's followers. However, the underlying motivation that is behind her actions is the platonic love she feels towards Lord Voldemort. Seen through Daly's lenses, Bellatrix is a patriarchal female as she is an advocate of patriarchy endowed with its power that she uses to enforce Lord Voldemort's oppressive ideas. Her strategies of politeness are limited to only being polite to Voldemort and impolite to other characters including some of the members of her family in line with her evilness. In addition, the character of Bellatrix comply with what Andrea Dworkin calls the male myth. This myth concerns portrayal of female characters in fairy tales where women being depicted either as powerful and ugly or as powerless and beautiful and that both need to be suppressed – killed or controlled (Kuykendal and Sturm). By this token, Bellatrix would rank as the powerful and ugly character who is consequently destroyed.

3.4. Dolores Umbridge

Dolores Umbridge first appears in the *Harry Potter and the Order of the Phoenix* as a teacher of the course named the Defence against the Dark Arts appointed by the institution of the Ministry of Magic. She is open about her adherence to the ministry and to Cornelius Fudge as the head of the institution and her main goal is, therefore, to enforce his agenda opposing the views of the Hogwart's headmaster Albus

Dumbledore. The character of Dolores Umbridge seems to be constructed as a caricature of an ambitious woman who yearns for status and power, being completely blinded by it and not seeing the importance of the situation of the wizarding world which is threatened by the Lord Voldemort's rising power.

Her character construction mocks stereotypes of both femininity and masculinity. She is portrayed as having exaggerated feminine attributes relating her favour of pink clothing and cats. She is a masculine character in relation to her ambitions to gain a higher rank within the ministry and inclination towards sadism depicted by the hearing of a muggle-born woman at the ministry with the Dementors (evil creatures feeding on one's soul) flying above awaiting the verdict, by making Harry hurt his hand by her quill and by her favour of the Crutiatius curse causing the victim great pain. She is certainly not emphatic or caring since she does not care about anyone else than herself as a contrast to Molly Weasley.

In line with Ron Weasley calling her "sick" (*HPOP* 272) and Harry at one point feeling "a strong urge to swing around and seize her by the throat" (*HPOP* 752), Umbridge is generally not favoured character within the school of Hogwarts. Despite this negative perception, the feminist analysis applied to this character attempts to identify if there are moments in the book series when she could be perceived as a empowered woman in a feminist sense.

Analysis through Daly's Lenses

According to additional information to this character that J. K. Rowling has released in connection to this character, she has never been successful in finding a husband and that she has been growing up in an uneasy family atmosphere ("Dolores Umbridge"). These two aspects reveal the reason for Umbridge's inability to make

healthy social connections and express or feel love which she supplements by the feeling of professional accomplishment.

Her demon that keeps her away from entering her being is therefore the profession and – given the sadistic tendencies comparable with that of Bellatrix Lestrange’s – the demon of aggression. Contrary to Bellatrix, however, Umbridge is even more evil as she always puts herself first not caring about a single person in the series other than herself. She does not mind using the Dark Magic on her students only to satisfy her sadistic needs even if the Minister of Magic would not approve it had he known. This is demonstrated by her comment when she is considering using Dark Magic: “what Cornelius doesn’t know won’t hurt him” (*HPOP* 746). To see the evil that Umbridge embodies, it is important to mention once again Bellatrix Lestrange’s anxiety when accompanying her sister Narcissa to Snape’s place portraying her out of her element when acting without Lord Voldemort knowing and consequently to contrast it with Umbridge’s straightforwardness in an attempt to use Dark Magic on Harry without anyone at the Ministry of Magic knowing (*HPOP* 747). Umbridge’s behaviour represents similarly to Bellatrix Lestrange’s the concept of necrophilia. Unlike Bellatrix, however, whose motivation might be the need for love, Umbridge is more likely motivated by the hatred she has for muggle-born wizards and other magical creatures.

She also trades her active potency thanks to which she might have made a decision to build a career for the passive potency, after she accepts the practices of the Ministry of Magic becoming an agent of the goals of this institution that controls her actions. This also indicates Umbridge’s position that similarly to Bellatrix Lestrange’s mirrors the concept of the patriarchal female who has become manipulated in the foreground into accepting the fabricated identity that the ruling patriarchy ascribed to

her instead for searching for her unique identity that is the main trait of a biophilic woman.

As far as the strategies that Daly has described are concerned, there does not seem to be any attempt or even realization that would make Umbridge reconsider her actions and her role as an agent of the patriarchy. Moreover, when the concept of Sisterhood denoting another support system for women to reach their liberation is reviewed in connection to this character, it is visible that Umbridge does not have many friends; in fact, the only allies she manages to get are the genitor Argus Filch and Draco Malfoy. Both of these connections are based on mutual interest in the hatred towards Harry Potter. This notion in fact supports the idea that Umbridge is a character that is driven predominantly by hatred.

Analysis of the Politeness and Impoliteness Strategies

The first interaction Umbridge has with her students in her class is from the start marked with straightforward enforcement of Umbridge's practices. This is, in fact, understandable, in regard to the setting of the authority – the teacher – and on the other side the subjects – the students. At first, she uses means of softening threatening negative face of students (their need to be independent) such as extensive hedging in form of the phrases “should you like”, “I think” or “I’m afraid” (*HPOP* 240-246). Apart from what Brown and Levinson called negative politeness, Umbridge also uses elements of speech that in their theory would be categorized as traits of positive politeness, such as in-group markers “we” and endearments such as “dear” (*HPOP* 240-246). Important to note is also that she often gives orders throughout the interaction such as “wands away and quills out, please” and “there will be no need to talk” (*HPOP* 239-240) by which she conveys message to the students about how they should behave

in her classes and what position each communication partner should hold. By giving orders she gradually leaves the face-threatening acts and move towards more straightforwardness in her communication strategies.

Umbridge demonstrates how serious she is by adopting a strategy of positive impoliteness when she ignores Hermione's raised hand signalling a pending question for a long time. To Umbridge, Hermione has violated the maxim of quantity established by "there will be no need to talk" (*HPOP* 240) and she makes it even clearer for the class by being unconcerned about Hermione for a long time. She pushes the significance of the message even further when she finally gives her space by asking: "Did you want to ask something about the chapter, dear" (*HPOP* 241), only when the external causes (the majority of class watching Hermione rather than reading) put mounting pressure on Umbridge to act. By using the endearment which indicates addressing Hermione's positive face and the need for acknowledgement, she is actually using mock politeness as the seemingly polite utterance regarded in the context turns out to be quite impolite (O'Keefe 72).

Furthermore, this mock politeness which becomes even more noticeable as more students become to violate number of different maxims during their interaction. Hermione violates the Grice's conversational maxim of relevance (Davies 2) by asking about the course's goals as well as the maxim of quality and quantity when by her utterances she expresses her views about how the course should be taught which is in fact in conflict with Umbridge's views. Similarly, Ron in this setting goes too far by violating the maxim of manner when he spontaneously expresses verbally his surprise over the course structure without being given a space to talk which would have meant to raise his hand and wait for Umbridge's verbal approval. This violation is afterwards repeated also by Harry, Dean as eventually even by Hermione as the discussion

becomes more heated. As a result, the cooperation principle is suddenly violated by both communication partners.

Nevertheless, the students violate the maxims as a demonstration of genuine concern about learning new skills and they show “bravery, daring, nerve and chivalry” (“A Very Important Ceremony”), that characterize the Gryffindor house they belong to, as they try not to violate them so that the cooperation principle could be re-established and the discussion could progress respectfully towards the desired goal which for the students is learning something useful and practical. In contrast to that, professor Umbridge’s behaviour might be interpreted in line with the characteristics of her late house of Slytherin where are people that the Sorting Hat describes by saying: “those cunning folk use any means, to achieve their ends” (“A Very Important Ceremony”). What is more, Umbridge is also strongly involved by the Ministry of Magic whose practices she intends to incorporate in her classes. Her goals are therefore established by the adherence to the Cornelius Fudge the Minister of Magic and together with the underlying personality traits with regard to the house she used to belong to as a student, she is set not to hesitate to use anything to win the discussion not even the elements of rudeness.

There is in fact one more feature common to the people belonging to the house of Slytherin and it concerns the concept of face. Number of people from this house shows notably greater concern about maintaining their concept of public image. When the characters of the Slytherin house Draco Malfoy, Severus Snape and Dolores Umbridge are examined, they all strive to give the impression of being superior, respected and powerful authority. The extreme case of these traits is Lord Voldemort who at one point expresses his anger about not having an actual physical face throughout the series, which could also be read figuratively as not having the power and

reputation he used to have, but who does not hesitate to use the rudest techniques of enforcing his public image such as being openly discriminatory to the muggle-born wizards and in fact by not caring about any social norm in general.

With the above in mind, when Umbridge's behaviour in the first conversation with her students is regarded, the students are trying to partly act according to the maxims set by her constantly violating one and then respecting the other and, by this token, showing their bravery together with the nerve, they are in fact posing face-threatening acts related to her negative face. Coming from the house of Slytherin and motivated by the representation of interests of the Ministry of Magic, Umbridge's aims in the discussion are very different. For achieving these goals, she gradually adopts not only the impolite strategy but she gradually starts to use the elements of verbal rudeness, too. The rudeness relates to the interruptions she makes in the discussion and talking over her students. For a student from Gryffindor the usage of rudeness in order to defend one goals as well as one face might come across as ironic since for the students belonging to this house which treasures different values, rudeness would not be a way to protect the face but the very opposite – the way to lose it. Coming from Gryffindor, Harry demonstrates his bravery and sense of justice by fighting for the truth to the point he actually uses positive impoliteness strategy of taboo language which in fact means the articulation of the name of Lord Voldemort in public. He, however, never uses the negative impoliteness strategy which according to Culpeper (O'Keefe 72) is almost the most impolite one. In this first conversation with Umbridge, Harry interrupts the professor twice which could be categorized as an act of rudeness but he only uses it twice and as a response to her using similar strategy number of times towards Hermione and Dean. This response using verbal rudeness towards Umbridge should therefore be perceived as using Umbridge's verbal 'weapons' against her as a

result of the pressure of circumstances as well as the defence of his friends against the rude treatment of their professor in the discussion.

In addition, after exchange of opinions with her students, Umbridge does not hesitate to use the endearment “dear” when talking to Harry. After an analysis of the discussion that has just taken place, where Umbridge has shown sequences of her mock politeness strategies followed by positive and negative ones ending up with the verbal rudeness, it is clear that the usage of this endearment has nothing to do with politeness or attempts of creation of an informal environment as Leech outlined it (O’Keefe 64) nor it signalizes any efforts to become friends with her students like she actually articulates at one point of the discussion (*HPOP* 245). Judging from the previous examples, Umbridge’s communication strategies towards students seem not to reflect any kind of politeness and oscillate mostly around the positive and negative impoliteness with inclinations towards rudeness.

Umbridge’s rudeness towards Harry in particular is developed even more during the detention sessions. During the first one, Harry uses hedging in order not to pose any threat to her negative face such as “er”, “I wanted to ask” or “I was wondering” (*HPOP* 265) on account of which she reacts with direct “Oh no no no” (*HPOP* 265) before he is even able to finish the sentence. Clearly, the negative politeness strategy is not something rewarded by professor Umbridge as her reaction is that of positive impoliteness by being unconcerned about her communication partner and seeking disagreement. Being driven by the nature of the first discussion with Harry in class, where several face-threatening acts were posed on her public image she goes even further with her rudeness as she orders Harry to write the sentence “I must not tell lies” (*HPOP* 266) several times on a paper that subsequently cuts the words into his skin.

This abusive punishment might in the context of this discussion regarded as a rudeness of action of professor Umbridge and again declares how important keeping face is to her.

Another point concerning Umbridge's communication strategies towards Harry is reflected in an office scene at the end of the book. There, Umbridge is notably polite to Harry by offering him different kinds of beverages and being concerned about his well-being and whether he requires sugar with his tea (*HPOP* 629-631).. Having analysed the first encounter of these two communication partners followed by the situation during the first detention session, the extremely polite behaviour in this situation within mock politeness category does not signal anything positive for Harry to come. This pattern that has been drawn from their previous encounters is verified as Umbridge suddenly becomes to interrogate Harry about sensitive questions in line with the shift to the negative impoliteness strategy that follows according to the Umbridge's pattern of communication strategies described earlier. Correspondingly to the pattern, there is also an element of rudeness connected to this situation which is the fact, which she actually tries to trick Harry into answering the questions he does not want to answer by sneaking a truth-telling substance into his drink.

Last but not least, there seem to be a certain correlation when it comes to the degree of mock politeness of professor Umbridge and the degree of her evil intentions. The more she smiles and the more she talks sweetly to someone, the worse it is to come. As in the situation when she encourages Harry to drink the cocktail that would cause him to tell the truth against his will during which "her voice [is] becoming dangerously sweet" (*HPOP* 630).

When Umbridge interacts with one of the professors at Hogwarts – Severus Snape, her politeness and impoliteness strategies are similar to those she adopts towards

her students. For instance when having a conversation with Snape, at first, she says to him: “Yes, I would like another bottle of Veritaserum, as quick as you can, please” (*HPOP* 744). From this utterance it is detectable that Umbridge is in the beginning trying to maintain the social harmony by being polite and acknowledging his positive face by the means of using the word “please” that indicates that Umbridge has a respect for Snape and doesn’t give him direct commands. However, her positive politeness similarly to her strategies with students does not last long as shortly into the dialogue, Umbridge attacks Snape’s positive face. It is also disclosed that “her voice [is] becoming more sweetly girlish as it always did when she was furious” (*HPOP* 744) as she is realizing that she cannot have what she desires. As it has been concluded above, this is an indicator that there is a face-threatening act to come attacking Snape’s face. It is confirmed when Umbridge comes to terms with Snape’s inability to make another potion for her in time as she reacts by saying: “You are on probation!” [...] “You are being deliberately unhelpful! I expected better, Lucius Malfoy always speaks most highly of you! Now get out of my office!” (*HPOP* 745). Umbridge quickly adopts strategies of posing several face-threatening acts to Snape’s face. She not only punishes him by putting him on probation which could be seen as a manifestation of emphasizing her own power, but she also blames him for plotting against her and interfering with her goals as a negative impoliteness strategy of explicit association with negative aspect (O’Keefe 72). Eventually, Umbridge concludes with a direct order for Snape that commands him to leave as she is in the position of the headmaster of Hogwarts at that time and therefore entitled to do it.

In line with Umbridge’s ambition and hunger for professional status are also her communication strategies towards her employer – Minister of Magic Cornelius Fudge. When they are portrayed interacting together during the investigation of the illegal

existence of the students' organization called Dumbledore's Army (*HPOP* 610), Umbridge positions herself for the first time in her interactions in subordinate position to Fudge. She talks to him in following manner: "I think, Minister, [...] we might make better progress if I fetch our informant" (*HPOP* 611) where by using the title "Minister", when addressing Fudge, she is acknowledging his negative face (O'Keefe 67). Other elements detectable from her utterance is that she uses not only the in-group markers "we" as a strategy of softening threatening the positive face, but also hedging in form of the "I think" and "we might" which softens the threat to the negative face. By combining both of the politeness strategies, Umbridge aims to maintain good relationship with Fudge in order to acquire more power in form of possible promotion.

As Umbridge is an advocate of the goals of the Ministry of Magic that aims to control the School of Hogwarts in *Harry Potter and the Order of the Phoenix*, she attempts to challenge the authority of the headmaster Albus Dumbledore on every occasion they interact, in order to take over the control over the institution. This is detectable also in her communication strategies, since she only uses those that attack Dumbledore's positive or negative face. In the scene where Umbridge attempts to fire professor Trelawney from Hogwarts before Dumbledore prevents her from doing so, Umbridge literary questions his authority by commenting it in this way: "Yours, Professor Dumbledore? [...] I'm afraid you do not understand the position I have here" (*HPOP* 596). In fact, she uses imprecise title, as Dumbledore is still the headmaster of the school degrading his position to a level of a teacher. She also seeks disagreement as one of the positive impoliteness strategies by assuming that Dumbledore is mistaken. As a result, Umbridge is attempting to undermine Dumbledore's face needs of acknowledgement within the community and individuality of actions.

Summary

The analysis aims to show how the power of professor Umbridge is relative in the feminist perspective and how the instructional power she is endowed with, stems from the fact that she is a mere agent of the patriarchy – the patriarchal female – who is a Daly's term for a woman that is trapped in the foreground where she works for the goals of the patriarchy. Therefore, despite the power she is endowed with in the story, she is not an empowered woman in a feminist sense. There is only one moment connected to this character that might be perceived as a challenge to the establishment, she challenges the authority of Dumbledore, one of the greatest wizards at that time, as she becomes Hogwarts' headmaster for a period of time and takes over the school administration. However, since Umbridge is an advocate of the Ministry of Magic which is another patriarchal institution, her challenge to Dumbledore should be rather seen as an insiders challenge within the patriarchy rather than a threat to it.

When examining Umbridge's communication strategies, it has been concluded that there is actually a pattern detectable when she communicates with individuals of lower social status. At first she seems to adopt politeness strategy which shortly turns into strategies of positive and negative impoliteness. There is also a relation between the "sweetness" and "girlishness" of the tone of her voice and evil intentions to come. The more kindly she sounds, the worse face threatening act is to come. Eventually, Rowling has blended the gender stereotypes when creating this character with a result that is identical to Dworkin's criticism of the image of women in fairy tales as powerful but ugly and evil (Kuykendal and Sturm).

3.4 Sybill Trelawney

Trelawney is a Divination teacher residing in the North Tower of the castle of Hogwarts where she stays most of the time during the school year. She comes from a family that has a legacy of having the ability of a Second Sight allowing “one to see the future” (“Inner Eye”) which, paradoxically, she does not possess. This fact seems to be more harmful to her self-esteem than she is willing to admit as she sets herself into the position of a victim and she always blames somebody else for her condition – Dumbledore for not appreciating her as a teacher enough and the establishment for oppressing her. As a result, her character is very disturbing to most of the students and teachers who either regard her as an “old fraud” (Ron and Hermione) or – in reference to McGonagall’s observation – as a woman out of her mind as she “has predicted the death of a student every year since she came to this school” but “none of them have died yet” (*HPPA* 87). The reason this character is being so closed and antisocial is the absence of the Second Sight and the consequent inability to fulfil the expectation of others in her field. Trelawney feels not appreciated enough and turns to avoiding any company and drinking too much Sherry. The stereotypical image that is created through the perception of the trio Harry, Ron and Hermione of professor Trelawney is therefore that of a crazy woman who is not credible or worth listening to.

However, as it turns out later, she is a controversial character when it comes to her abilities. It is disclosed that she has made two prophecies about Harry and Voldemort that has eventually come true regardless of the controversy in connection to her abilities. Nevertheless, she keeps resisting the criticism and rejection from others. She voices her feelings of oppression and discrimination several times and by this token

she should also be viewed as a female character who is conscious of the nature of the establishment and who tries her best to make a change even if she eventually fails.

Analysis through Daly's Lenses

The character of professor Trelawney develops in *Harry Potter and the Prisoner of Azkaban* and represents the inclination to spirituality of the human mind and opens the issue of talent and given aptitudes versus drill and learned knowledge as Trelawney is a teacher of Divination course where the spiritual power is more important than learning through books. By this token, Trelawney's dispute with Hermione who is in nature more analytical and empirical together with the dispute with Dolores Umbridge who is disciplined and methodical denotes Trelawney's lifelong confrontation with the rationality and the rules discouraging her efforts in the field of Divination. This clash might through the ecofeminist lenses be also seen as the binary of the emotion and reason or the nature and culture in reference to the binaries created by the western philosophy about the feminine and the masculine (Sachs 2).

Trelawney's efforts to prove herself in the field of Divination are constantly discouraged by Harry, Ron and professor McGonagall by not taking her seriously and ultimately also by Umbridge who assesses her teaching methods and knowledge as unsatisfactory and attempts to dismiss her from the school. This is a breaking point for this character as Trelawney starts engaging in a self-damaging behaviour of drinking alcohol and seeing herself as a victim of circumstances without any power to change it. She withdraws her efforts entirely and by doing so, she disembarks from what Daly would call her journey towards liberation as she eventually is unable to engage in any of the sparking, spinning or spooking strategies.

Moreover, her residence in the North Tower – an image that might be viewed as a phallic image and subsequently a patriarchal space – denotes her isolation and resembles Daly's concept of a woman who is trapped in the foreground and who, as a result, is unable to gain her unique sense of being. Another proof categorizing Trelawney as a patriarchal female controlled by the oppressive establishment symbolized by the place of her residence is that during one of their talks with Harry in the North Tower, she suddenly falls into a trance while articulating a prophecy, acting as if possessed by a demon not even realizing what words she uttered.

Next, this character is always described as nervous and as “sobbing” and “howling” and she puts herself in the position of a victim, always blaming someone else for things that have happened to her – she blames Dumbledore for not appreciating her enough as a teacher, destiny for not possessing the Second Sight of a prophet and the whole establishment's setting for being oppressive. Like most of the characters, she is spooked by the notion of the autocrat Lord Voldemort, who is the reason why Dumbledore appoints her in Hogwarts where she can be protected, but more closely she is spooked by Umbridge who assesses her teaching methods and finds her incompetent for her job almost succeeding in dismissing her from the castle. Dolores Umbridge as the embodiment of a patriarchal female is contrasted with the character of Trelawney as she always puts herself into the position of a winner who would do anything to reach her goals. As it has been mentioned, Trelawney keeps fighting for herself but Umbridge has a convenience as she is favoured by the patriarchal establishment that empowers her to use effective tools to spook Trelawney leading up to the fact that she attempts to fire Trelawney from her office at Hogwarts.

Trelawney's condition could be summarized as that of a woman haunted by the demons of profession and aggression. She strives to prove herself professionally but

keeps failing. Eventually, she confronts the patriarchy in the battle of Hogwarts where she ultimately fails as she is killed. Nevertheless, at one point of the story, Ron mentions that Trelawney never puts out the fire in her office. This fire might also be a symbol of the potential to complete her journey through sparking that she still has inside. This potential is for the last time visible in the battle of Hogwarts where she attempts to protect Lavender Brown from the Death Eater Fenir Greyback by throwing a crystal ball on him. Despite losing her life in the battle, she tried her hardest to break free from the oppression and ultimately proved her status of a woman who realized her oppression and tried her best to embark on the voyage to liberation but went astray while doing it as a result of being spooked by the patriarchal demons.

Analysis of the Politeness and Impoliteness Strategies

During first encounter with Harry and his peers, Trelawney is very kind and sympathetic, referring to her students with what O’Keeffe named the family terms such as “my children” (HPPA 81) or endearments like “my dear”. By using hedging and being generally mainly indirect in her verbal communication with students, Trelawney uses strategies of avoiding threatening the negative face of her students. These strategies are set to maintain the distance among the communication partners. By using these strategies in particular, Trelawney acknowledges the individuality of each student as oppose to Umbridge, who eventually ends up using the strategies of impoliteness towards the same group of students.

Nevertheless, in line with the Rowling’s depiction of Trelawney being self-absorbed by her portrayal as constantly thinking about her condition, this character is unexpectedly direct and bold when it comes to the field of her profession – she dethrones the value of literature in this area in favour of the talent and criticise people

who are rather analytical and rational. It is depicted in the scene where Hermione decides to leave the course after Trelawney expresses doubts about her dispositions:

'I am sorry to say that from the moment you have arrived in this class my dear, it has been apparent that you do not have what the noble art of Divination requires. Indeed, I don't remember ever meeting a student whose mind was so hopelessly mundane.'

(*HPPA* 250)

In this scene, Trelawney is actually being unexpectedly direct to Hermione using what J. Culpeper's negative impoliteness strategy of condescend and scorn since she challenges Hermione's approach to education in front of her classmates.

The similar pattern is then repeated when Umbridge comes to examine Trelawney's teaching methods during one of her classes and asks Trelawney to make a prediction for her on the spot. Trelawney reacts by saying: "The Inner Eye does not See upon command" (*HPOP* 312). Once again, Trelawney is defending her profession using negative impoliteness from the category of condescend and scorn. However, when she realizes that Umbridge might potentially have her fired, Trelawney attempts to make a prediction which clearly is a fake one as a result of eventually getting spooked by Umbridge.

As far as her interactions with male characters of the same or superior ranks are concerned, there is not very much displayed. There is a moment in *Harry Potter and the Half-Blood Prince*, when Trelawney is having a short conversation with Albus Dumbledore. She does not hesitate to voice her disappointment with being dismissed from his office by pointing at Harry and saying: "So this is the reason I am to be thrown unceremoniously from your office, Dumbledore" (426). She attacks his positive face as

she challenges his manners towards her. After Dumbledore insists on her leaving, Trelawney concludes with: “If you will not banish the usurping nag, so be it. . . . Perhaps I shall find a school where my talents are better appreciated. . . .” (426-7). She does not hesitate to use the negative politeness strategy towards her employer and at the same time one of the most powerful wizards of all time. What is detectable from the choice of her strategies is the courage and resistance that are together with her alcohol addiction in fact interpreted as expressions of her wickedness rather than courage, bravery and efforts to make a change for herself.

Summary

No matter how hard Sybil Trelawney tries to claim her Self on her voyage to liberation, she seems not to be successful as she gets spooked by the demons of patriarchy as Daly names them, particularly those of aggression and profession which eventually causes her to disembark from her journey. Despite having the potential to become a biophilic woman, as she fights the demons of patriarchy through language, she eventually loses. She is being spooked not only by Lord Voldemort as the hyper masculine character and the utmost symbol of patriarchy but also by professor Umbridge and, to a certain extent, also by Albus Dumbledore. These three characters and their power over Trelawney might be the reason why the character of Trelawney deteriorates rather than grows in power. Her politeness strategies are targeting the positive face of her students indicating the harmony she is trying to achieve in her class. In this aspect, she is once again in juxtaposition with professor Umbridge who is doing the opposite – disrupting the harmony. In communication with characters with higher social rank, on the other hand, Trelawney chooses unexpectedly impolite strategies when defending her position as a teacher. Looking at the character of professor

Trelawney with the feminist lenses on, it seems that she has tried her best to be acknowledged in the community for whom she is, but eventually fails due to the power of the patriarchal establishment.

3.5 Rita Skeeter

Skeeter is a journalist described as a person who has “got it in for the Ministry of Magic” (*HPGF* 147) and the one who “never makes anyone look good” (*HPGF* 152). In this way, she is presented to be a corrupt character that is not objective in her writings. She is a career woman who is only mentioned in the story in connection to her writings and her profession as a special correspondent to the Daily Prophet and also as an author of Dumbledore’s controversial biography. Her strongest skills are that she has excellent communication skills and that she is able to get confidential information. Thanks to that, Skeeter is known for challenging people in interpersonal communication as well as she is known for her controversial writings that usually force readers to rethink their assumptions they think were correct. Her look is constructed as exaggeratedly feminine as she is portrayed to wear lot of jewellery and pink robes. This image is described by Harry as “nauseating” (*HPDH* 23) as a reappearance of a reaction established with the character of Dolores Umbridge. As Hermione finds out in the story, Skeeter is an “unregistered animagus” who is a person “who can morph him or herself into an animal at will” (“Animagus”) which has been the skill Skeeter has been using as a mean to get valuable information to use in her writings.

As Heilman (144-145) points out, Rita’s character is perceived as one of the most irritating but at the same time one of the most influential ones due to the fact that she is capable of manipulating the wizarding community by one daring writing that

undermines Dumbledore's authority. Moreover, by doing so, she consequently even makes Harry, who trusts Dumbledore unconditionally, question the intentions of his protector and mentor. Skeeter does not care about what the right thing to do is or what is moral to write about, but rather what the biggest sensation that would bring her the biggest reward for her writings is. By this token, her character is constructed as a primarily selfish one resembling the similar values of professor Umbridge who does not care about anyone else than herself either. The resemblance is also detectable in the fact that both women do not seem to act on the basis of their emotions but they are rather calculating and rational in their decision making process.

Similarly to Umbridge, Skeeter is a career woman and "unemployment did not suit her" (*HPOP* 504) as Harry notes when seeing her shortly after she has been fired from the Daily Prophet newspaper. What Skeeter and Umbridge have in common is the fact that they both use prohibited methods to reach their goals – Umbridge uses the potion called Veritaserum and forbidden curses to interrogate students in the same way as Skeeter uses her undisclosed ability to transform into a beetle in order to eavesdrop on confidential conversations to get information to include in her writings without being suspected. This character trait is similar to Umbridge's and reinforces the idea that ambitious and accomplished women are irritating, manipulative or evil, rather than stressing the unprecedented power they have when making decisions at their positions and expressing their femininity at the same time without restrictions. While Umbridge is appointed the high inquisitor at Hogwarts, she still answers to the Minister of Magic while Skeeter, by being a special correspondent of the Daily Prophet, has greater independence and therefore she does not let anyone significantly regulate her actions.

Analysis through Daly's Lenses

In reference to the theory of reversals that Mary Daly introduced, Skeeter seems to be the one who challenges Dumbledore's authority together with the foundations of the patriarchy in Hogwarts despite the general perception of her being a liar and demagogue in the series. She attacks Dumbledore's public image and exposes new unknown information showing an unexpected side of his personality. Later in the story, when Harry is having a conversation with Elphias Doge and Auntie Muriel, his doubts about Dumbledore initiated by Skeeter's writings are partly confirmed by the fact that Muriel mentions the harsh treatment of Albus Dumbledore's sister Ariana and his passivity towards her rumoured imprisonment in the cellar of their house. Later on in the story, it is partly confirmed also by Dumbledore's brother Aberforth. Eventually, despite her rather negative public image and unfavourable perception within the society, Skeeter in fact attempts to dismantle the rigid patriarchal system by showing the mirror to the society and challenging the authority of Albus Dumbledore in her writings. This strategy corresponds to Daly's strategy of spinning as a term for any action that contributes to challenging the status quo of the patriarchy.

According to Colton, Rita Skeeter is not only a character that dares to question the ultimate authority of Hogwarts but also the one who initiates the debate about the nature of information and legitimacy of facts in the book series (242). In this way, Skeeter might in Daly's terms be perceived as embarking on a journey that sets to fight the patriarchal demons through her writings. She has the active potency to address controversial issues through her words and she uses it boldly to challenge the common views. Of course, the legitimacy of her writings are limited by the level of validity of the information but in spite of it, her actions are still important in connection to the fact that she still is the initiator of the debate over the legitimacy of Albus Dumbledore's

greatness. This image is symbolic to Mary Daly as a feminist writer who attempts to challenge the perception of the God as male in *Beyond God the Father*.

Important to note is also that the only one who expresses sympathies towards Skeeter in the book series is Auntie Muriel. It is disclosed when in connection to the Dumbledore's biography she reports that she "can't wait to find out what Skeeter's unearthed" (*HPDH* 152). Another person who seems to be there for Skeeter is Luna Lovegood, since in *Order of the Phoenix* Skeeter is depicted having a drink with Luna at Hogshead. At that point, Skeeter is unemployed. Despite this scene is marginal to the story focused on Harry, it is crucial in reference to Skeeter's rise in the following book. In the *Deadly Hallows*, Rita's popularity is resurrected with the publishing of the Dumbledore's biography. The scene where at that time unemployed Skeeter has a drink with Luna might be interpreted in the way that Skeeter was able to ignite the spark of female friendship and through the concept of Daly's concept of creating a sense of sisterhood she resurrected her career and mission. In addition, Skeeter seems to be adopting also the strategy of spooking. As it is stressed in the story number of times, Skeeter is often publishing untrue information in her writings. In connection to the Daly's strategy of spooking, these lies could be seen as are mere mirror to the reality where women are being lied to and manipulated by the oppressive patriarchal establishment.

Analysis of the Politeness and Impoliteness Strategies

As a matter of fact, both Umbridge's and Skeeter's favourite words are "dear" and "lovely" denoting the close resemblance between these two characters. As far as Skeeter's communication strategies are concerned, in the first encounter with Harry in *Harry Potter and the Goblet of Fire*, by using the in-group marker "we" (303) and

endearment “dear” (304) together with directive commands, she adopts very similar strategy to that of Umbridge’s towards the socially lower characters. Shortly into the first interaction with Harry during the interview, it turns out that no matter how much she tried at the beginning to avoid threatening Harry’s positive face, her strategy actually turns out to be the one of positive impoliteness as she repeatedly interrupts him with her questions and assumptions and does not let him express himself properly in line with the J. Culpeper’s category of ignorance and snub where the speaker is set to “fail to acknowledge the other’s presence” (O’Keeffe 72). This is detectable also by Skeeter who keeps addressing the issue of how Harry got chosen for the Triwizard Tournament and by this token making him feel uncomfortable because he does not know himself. In addition, the place of the interview is chosen by Skeeter and takes place in a dark and small broom cupboard with only a few candles as a source of light. By taking Harry into this small space by her “surprisingly strong grip” (*HPGF* 303) shortly after they have met for the first time, she actually positions herself “closer than the relationship permits” as well as she invades his personal space both literally and metaphorically.

Next, to the accusation of Hermione Granger who calls Skeeter “horrible woman” (*HPGF* 451) for not being empathic enough and being immoral at the same time, Skeeter reacts by using the negative impoliteness strategy as Hermione has violated the Grice’s maxim of relation (Davies 2). As a result Skeeter not only calls Hermione “little girl” but also tells her not to engage in the debate in the first place. Finally, she adds a comment indicating that she is more powerful than Hermione might have thought, finishing with a comment about Hermione’s look. In this argument, two different personalities clash – Hermione who is very protective of her friends and cannot see them being manipulated as well as she cannot accept the fact that someone

would put one's career first and forget about one's relationships, and Skeeter who is the one whose priority is her career. However, whereas Hermione uses the positive impoliteness strategy of calling names (J. Culpeper 72), Rita does not hesitate to use multiple negative politeness strategies including "condescend, scorn or ridicule" particularly when she uses the expression "little girl" and then also when she emphasizes her own power of knowing information that would "make [Hermione's] hair curl" (*HPGF* 451). The source of the conflict is similar to the one of Skeeter and Harry – both Harry and Hermione are honest and always do the right thing, whereas Skeeter lacks empathy for other people and her actions are driven by hunger for career growth. In line with that are also their communication strategies. While Skeeter does not hesitate to use negative impoliteness strategies in a dialog both Harry and Hermione uses positive impoliteness strategies that are their limit.

Nevertheless, it is important to mention that when interacting with the Head of the Department of Magical Games and Sports – Lugo Bagman or Albus Dumbledore, Skeeter maintains her integrity and is able to speak for herself. In the *Harry Potter and the Goblet of Fire*, Skeeter corrects Bagman in reference to the significance of her planned article by saying: "maybe not that small, Ludo" (303). By seeking disagreement, she actually poses a face threatening act that targets Bagman's positive face and therefore is using positive impoliteness. Similarly, when Albus Dumbledore finds Harry being interviewed by Skeeter in the broom cupboard, the one who drives the small talk afterwards is again Skeeter. On top of that, Skeeter manages to call Dumbledore's ideas "old-fashioned" (*HPGF* 307) which indicates another face threatening act attacking his negative face as she is using the strategy of being disinterested and unsympathetic with him in the talk (O'Keeffe 72).

Summary

Rita Skeeter is character that to a great extent resembles the character of Dolores Umbridge predominantly by their looks, communication strategies and ambition. Whereas Umbridge is endowed by passive potency, Skeeter is more independent on the patriarchy and uses writing as a mean for challenging the patriarchal male through a creation of Dumbledore's autobiography. By this token she demonstrates her active potency. Her communication strategies disclose that she often uses negative impoliteness towards students. Her strategies are similar also with individuals in socially higher positions as she uses positive impoliteness with Ludo Bagman and even more potentially face-threatening one – the negative impoliteness with Albus Dumbledore.

3.5 Ginny Weasley

Ginny as a youngest daughter of Molly and Arthur Weasley comes for the first time to the forefront in the second book *Harry Potter and the Chamber of Secrets* as a victim of conspiracy of Lord Voldemort. Up until then throughout the first book *Harry Potter and the Philosopher's Stone*, Ginny is only mentioned only marginally and is not being taken very seriously by other characters as she is the youngest character in the story. One might argue that she still is a child to be taken seriously at that point but, on the other hand, the more intriguing this indifference towards her is. The way she is being approached by her family members is strict and unsympathetic. When seeing off her brothers before they leave for Hogwarts, her mother tells her to “be quiet” in public ignoring her wish to have a look at Harry and on top of that she is by being mocked by

her brothers who promise to send her “Hogwarts toilet seat” (*HPPS* 77) which results in Ginny ending up in tears.

In the second book *Harry Potter and the Chamber of Secrets* which is a symbolic title making reference to the actual room where the deadly beast called Basilisk resides, but metaphorically also to the fact that this book deals with the issue of Ginny’s hidden fight with loneliness and the strive to find a real connection that her family members are not able to provide for her. In line with her lack of quality interpersonal connection with other people, she begins to write a diary that has been smuggled among her schoolbooks by Lucius Malfoy. To her delight, this diary responds back in such a compassionate tone that it enchants her and ultimately makes her cooperate with Lord Voldemort as it is in fact one of the Deadly Hallows where Voldemort has hidden a part of his soul in the quest for immortality. Not until she finds herself in a life-threatening danger is she taken seriously.

In the following book *Harry Potter and the Prisoner of Azkaban*, Ginny is always depicted in company with her family members or friends who seem to care about Ginny’s feelings more by this point. In *Harry Potter and the Goblet of Fire*, Ginny seems to finally have defeated the loneliness as she befriends Hermione and finally have a friend she can confide in – Hermione tells her who she is going to the Yule ball with – and who can challenge her intellectual needs – Ginny is seen with a book that probably is an extracurricular literature which mirrors the depiction of Hermione and might indicate the influence Hermione has over Ginny. This signals that her situation is becoming better and that she is not that lonely anymore, however, the real change comes no sooner than in the last two parts of the book series.

In *Harry Potter and the Order of the Phoenix*, the friendship of Ginny and Hermione develops even further which is evident by Ginny defending Hermione while a

house elf Kreacher attacks her by calling her “Mudblood”, an insulting term mocking the fact that her parents who are not wizards (108). She also seems to have established connection with one of the members of the organisation called Order of the Phoenix (a group established to protect Harry Potter and fight Lord Voldemort) – Nymphadora Tonks. They are portrayed having fun together at dinner at the Weasley’s and also by the narrator making a link between them by stating that Tonks’ “hair was tomato-red and waist length today; she looked like Ginny’s older sister” (*HPOP* 170). Building on these bonds, Ginny is later on able to sympathize with and be empathic of other people in similar situation she once found herself in such as with Neville Longbottom and Luna Lovegood who also became her good friends later on.

Another thing Ginny seems to learn as a result of her manipulation by Voldemort through his diary is the critical approach towards the media and written texts. In *Harry Potter and the Half-Blood Prince*, she comments on the newspaper called “The Daily Prophet” by saying: “all this ‘Chosen One’ rubbish is just the Prophet making things up as usual” (146) and by the same token, she warns Harry against the odd school book which Harry has found and which interacts with him (192). In general, she is not that naïve and powerless as she was in the first three parts and far more self-aware and critical in the last three parts of the book series.

To sum up, Ginny has always been rejected by someone – her mother always telling her she is not allowed to do certain things, her brothers always making fun of her, Ron moralizing her and even her idol Harry ignoring her feelings. Nevertheless, despite all the rejection, she manages to become an extraordinary witch, who gets an invitation to a dinner hosted by professor Horace Slughorn and who is depicted to be fighting Voldemort’s followers several times, talented Quidditch player contributing to several wins of the Gryffindor’s team, an attractive and powerful woman who defends

the weaker and attracts men as well as a nurturing and empathetic person who always visits Harry in hospital. She has her own opinions which she is not afraid to voice regardless of the perception of others as well as the power to act to achieve her desires. In this sense she represents a self-identified female character that from a naïve girl developed into a female fighter shaped by experience and social connections.

Analysis through Daly's Lenses

Growing up, Ginny's situation being a youngest girl among her six brothers is not easy. As the seventh child of the Weasley's, she is being teased by her brothers and she is constantly being shown that she cannot act in a way she would like to because she is not old enough for instance. In the first two books Ginny seems to be operating on the level of foreground as Daly described it where the demons of the patriarchy rule. Ginny is portrayed as being nervous and distracted and ultimately manipulated by Lord Voldemort in the *Harry Potter and the Chamber of Secrets* through a diary that ultimately tricks her into opening the feared chamber within the School of Hogwarts. The Chamber of Secrets is symbolic as it evokes Daly's terminology describing the concept of foreground as the "the arena of games" (TMDR 158). Voldemort tricks Ginny by faking compassion and understanding and in this way, makes her carry on his agenda as he makes her accept the fabricated identity of his helper which almost causes her to lose her life. Therefore, Ginny is nearly killed through getting caught in the foreground where one of Lord Voldemort's fragments of soul symbolizing the oppressive patriarchal power possesses her.

However, by having experienced such a traumatizing situation of almost losing her life, Ginny awakens and becomes stronger. She realizes the presence of other demons on the *foreground* that are preventing her from creating her true sense of Self

and integrity which is her first step on her journey towards liberation. She suddenly takes action and as a result, from the forth book onwards, she makes great advancements in gaining self-confidence and social connections. She asks Neville to come with her to the Yule Ball and she befriends Hermione. This is in fact an example of Daly's strategy of sparkling and spinning that Ginny adopts to release herself from the oppression. She has made the first step of realizing the oppressive forces and she immediately takes action through the strategy of actively seeking the sources of her oppression and eliminating them as well as participating in igniting her relationships with other women, predominantly with Hermione and Nymphadora Tonks.

The strategy of spinning is detectable in her relation to her brother Ron who is disapproving towards Ginny's behaviour of dating and expressions of affection in public. Ginny is prepared to take responsibility of her actions that have been previously controlled by her by her family's expectations and Voldemort's manipulation, and in Daly's words, she therefore trades her passive potency and adopts the active potency as she begins to see herself not as a victim of circumstances but as a fighter. She fights for her own unique identity and in the same way she fights for other individuals in similar situation. She supports the outsiders Neville, Luna as well as the mistreated house elf Winkey.

The active potency of Ginny is also reflected in her search for where her creativity lies represented by her fondness of the game Quidditch, her interest in Hermione's organisation against the house elves oppression and in the lust for dance which motivates her to take the initiative and invite Neville to the Yule Ball. Considering Daly's idea that women should take the initiative and discover their being, in fact, Ginny was on the right track even before Lord Voldemort took hold of her as she was trying to find her creativity through writing a diary.

In addition, Ginny is portrayed not only to embrace her life and make the most of it after the attack by Lord Voldemort but also to genuinely care for human beings and animals in line with the Daly's ecofeminist concept of biophilia that expresses the pro-life orientation and care of an individual for the nature and all living creatures. She represents the healing dynamism by being able to recover from a dreadful experience, by caring for others and often visiting Harry in the hospital and last but not least by bonding with other people. Ginny's development goes from the notion of patriarchal female, having a dual consciousness due to her brothers constantly making fun of her, ridiculing her and showing no compassion and Lord Voldemort's attempt to possess her soul, to what Daly calls biophilic woman who makes her own way as a result of experiencing the oppression in such an intense way. She develops from the notion of a bullied child into a woman with her own opinions and values who has claimed her independence and who has a passion for life and ambitions. In *Harry Potter and the Deadly Hallows*, she has decorated her room with her idols (115) to constantly remind herself of the positive future ahead of her in line with the life-affirming images that a woman creates in the background in order to maintain her liberation according to Daly's description of the concept of biophilic woman.

Nevertheless, Daly notes that the fight with the demons on the foreground is constant and unpredictable as they appear unexpectedly in different forms. This is detectable also in relation to the situation of Ginny who despite becoming the embodiment of the biophilic woman still keeps encountering the demons on the foreground, evident by one of the last notions of Ginny in the book series where she is being objectified by Viktor Krum in a conversation with Harry Potter with Krum who expresses his interest in her on the basis of her being "good-looking" to him (*HPDH* 150). By this comment, Ginny's profound personality transformation is

challenged and diminished as she is attacked on the level of foreground. However, at the end, Ginny proves herself one last time in the book series as she fights in the final battle against the hyper masculine autocrat Lord Voldemort who is eventually defeated.

Analysis of the Politeness and Impoliteness Strategies

In *Harry Potter and the Half-Blood Prince*, Ginny is engaged in an interaction with her mother and suddenly interrupts her by her comment “including you and dad” (93) by which she shifts the attention towards her mother’s issues in the discussion. She uses one of the negative politeness strategies of J. Culpeper called the invading other’s space (O’Keeffe 72). However, this could be categorized as mock impoliteness rather than inherent impoliteness as Ginny does not want to cause offence but show off her wit. When her mother continues, Ginny takes things even further this time by attacking the character of Fleur Delacour by using the negative impoliteness strategy of calling Fleur names such as “cow” and “Phlegm” (*HPDH* 93). However, Ginny’s behaviour is most probably motivated by the interest Ginny has for Harry since they first met and by the bond with Hermione who both are listening to this dialogue. The interpretation of this kind of impoliteness is, therefore, connected to the effort of Ginny trying to draw laughter or any positive reaction from the audience constituted by Harry and Hermione, in order to show off her abilities of argumentation as she strives to impress her two friends. Ginny claims the independence from her mother in front of them by not only daring to pose a face-threatening act at all but also by choosing to attack her negative face that is connected to the speaker’s needs for independence of actions. In addition, when all the conversation of Ginny and Molly are reviewed, it is noticeable that Ginny at most of the time has different opinion of the subject of their discussion. Moreover, she is not very often depicted to be close to her mother – most of the time she

accompanies Hermione and even during the dinner at Weasleys' who have accommodated the members of the Order of Phoenix, Ginny sits next to Hermione and Nymphadora Tonks, rather than with her mother (*HPOP* 85). This is another clue showing Ginny's approach to her mother and her need to dissociate from her.

By her growing courage to stand for herself, Ginny at one point in *Harry Potter and Half Blood Prince* attacks also her friend Hermione's face with the intention to defend Harry. At first, she uses the positive impoliteness strategy which denies Hermione's acknowledgement by "Give it a rest, Hermione!" (530) and then by clarifying the consequences that might have happened had Harry not acted, Ginny seems to be trying to frighten Hermione in line with one of the negative impoliteness strategy by J. Culpeper. Eventually, Ginny interrupts Hermione's reaction by "Oh, don't start acting as though you understand Quidditch, [...] you'll only embarrass yourself" (530) which is another negative impoliteness strategy of ridiculing which ends the discussion. By using this negative impoliteness strategy, Ginny, rather than trying to claim the independence, shows how important for her the safety and well-being of Harry are.

In the similar way she is defending her sexuality when being judged by her brothers for dating too many boys for their taste (*HPHBP* 121). She does not seek their approval or acceptance but rather poses on them face-threatening acts as a strategy of defence, so that her negative face is maintained. This situation is repeated later on in the book when Ginny is seen kissing her boyfriend by her brother Ron who accidentally run into the couple (*HPHBP* 287). Her reaction is instant and well-aimed as if she is has been waiting for the situation to come when she is able to prove herself to her brother, in the similar way she has claimed the independence from her mother on the level of communication strategies. In the discussion that follows, Ron expresses his concern

with Ginny's behaviour but she is ready and intentionally uses the means of inherent impoliteness intended to cause real offence probably because of the fact that she cannot stand the constant moralisations anymore. Before the argument escalates, Ginny uses inappropriate identity markers as one of the strategies of positive impoliteness calling Ron her "dear brother" (*HPHBP* 287). She then rather assertively expresses her opinion on Ron's behaviour towards her for which is using the negative politeness strategy denoted by hedging such as "right" and "let's get this straight once and for all" (*HPHBP* 287). By choosing the hedging she indicates that she wants to acknowledge his negative face of independence or at least soften the threat and be assertive towards him. However, Ron suddenly interrupts her by an offensive comparison as a strategy of negative impoliteness dethroning Ginny's attempts to continue the discussion using politeness strategies. This is a break point for Ginny who by "just because he's never snogged anyone in his life, just because the best kiss he's ever had is from our Auntie Muriel —" (*HPHBP* 287) starts moving towards the negative impoliteness strategy of ridiculing Ron. Important to say that while saying the words, Ginny pulls out her wand as if to prepare for jinxing him which symbolizes her attempts to frighten Ron as another nonverbal negative impoliteness strategy. All in all, by attacking Ron's negative face, Ginny expresses how much important independence is for her.

As it has been concluded Ginny is able to encourage other people who are perceived as outsiders in the story especially Luna and Neville. In *Harry Potter and the Order of the Phoenix* Ginny travels to Hogwarts in a compartment with Harry, Neville and Luna (184-186) and after they find a place for them in sit the train, Harry and Ginny meet Neville who shares he is desperately searching for one. Ginny react by saying "What are you talking about?" and "Don't be silly" using mock impoliteness strategy to show Neville that he has been accepted to join them in the compartment and partly also

to show him that it is a matter of perspective as he needs to be more self-confident to have his way and achieve his goals. By using banter, Ginny again demonstrates her tendency to prove herself in social interactions. In fact, she has two kinds of motivation that shapes her actions which on the one side are the previously mentioned need to prove her independence in the conversation (especially in front of Harry) and the tendency to protect others and empowering them by showing her powerful and self-confident she can be.

This pattern reappears throughout the interactions in the compartment during their journey to Hogwarts as Ginny corrects Neville who is embarrassed and introduces himself as “I’m nobody” to which Ginny quickly adds: “No you’re not [...] Neville Longbottom – Luna Lovegood. Luna’s in my year, but in Ravenclaw” (*HPOP* 186). The fact that by disagreeing with Neville she actually poses a face-threatening act to his positive face should be in this context viewed as mock face-threatening act that is designed to empower Neville and to make him realize that she acknowledges him the way he is and so should everyone else. Eventually, when the discussion progresses and Neville’s demonstration of a plant goes wrong causing mess all over the compartment, Ginny once again demonstrates her mind set by saying: “Never mind,” [...] “Look, we can get rid of all this easily. [...] Scourgify!” (*HPOP* 188). She is optimistic about the situation in line with Brown’s and Levinson’s strategies for eliminating threatening to the positive face of Neville and uses this situation for demonstrating her magic skills. Again, both the self-assertion and the help to others is detectable once again in this scene.

Summary

In this section, the character of Ginny Weasley is introduced and interpreted in line with the Mary Daly's feminist concepts disclosing the enormous change she undergoes in her mindset as a result of her journey towards claiming her own unique identity. Ginny has all the traits that categorises her as a liberated biophilic woman and seems to be empowered by learning from her past mistakes and by the relationships she forms in the story. As a result of applying the theories of politeness and impoliteness, it is disclosed that Ginny often uses mock impoliteness in line with her need to show off her wit and impress Harry and also to promote the social harmony as this type of impoliteness is in this context used to draw laughter from the audience. Therefore, she is acknowledging the communication partners' faces rather than attacking them. Ginny uses the negative impoliteness strategies in situations that are important to her the most and these are particularly situations when someone is trying to control her and at times when the safety of Harry Potter is at stake. By this token, her dominant communication strategies are related to the concept of negative face symbolizing the need for independence of actions.

3.6. Luna Lovegood

Luna Lovegood is a character who seems to live up to the slogan of her house of Ravenclaw saying "a wit beyond measure is men's greatest treasure" ("Rowena Ravenclaw"). She often is portrayed to know information that Harry and others don't regarding magical creatures or plants which together with her self-confidence make her an intimidating character for other students who usually find themselves feeling uneasy around her and often misinterpreting her actions. However, she seems to have a great

sense of integrity demonstrated by the narrator describing her reactions as “calm” and “serene” no matter how difficult the situation is. To illustrate this, she is kidnapped by Lord Voldemort’s followers and held prisoner in the prison of Azkaban but she doesn’t panic but keeps her head focused on how to get away. Moreover, she is also the bravest one to deliver speech over Dobby’s dead body.

Another Luna’s personality trait is that she always speaks highly of her father as well as she believes in his opinions about the Ministry of Magic and Lord Voldemort. She is an open-minded person who expects the same from others as she accepts everyone without judging their actions as also her surname indicates. As Harry learns when entering Luna’s bedroom, she places great importance on friendship since she has decorated her bedroom with portraits of Harry, Ron, Hermione and others along with a sign saying “friends” (*HPDH* 417). Luna might have, similarly to Molly, been comfortable together with her father as she is of a pure-blood origin meaning they would not be primarily targeted by the Lord Voldemort’s followers, however, she together with her father chooses to fight his ideology.

When talking about Luna when she is being held prisoner in Azkaban, Harry describes her to others as being “much tougher than you’d think” and developing his thought by the assumption that “she’s probably teaching all the inmates about Wrackspurts and Nargles” (*HPDH* 425). Her toughness is confirmed when Harry and his friends come to rescue her. She remains calm and focused proactively trying to figure out what should be to get out of the prison. By this token, her character is one of the strongest female characters in the story, despite her portrayal as an outsider and a weird person whom it is not easy to relate to. By applying the feminist framework, it will be demonstrated, that there is a power that lies beyond this surface perception that might go unnoticed.

Analysis through Daly's Lenses

Luna is a tough personality that fights the demons as Daly identified them on a daily basis refusing to conform to the norms of the society making her own way. She is ostracized by her peers as they hide her stuff and refuses to stay in her company, but she keeps giving second chances with love and kindness as she always remains serene when her fellow students hide her belongings or calls her “Loony” to bully her. Because of her unconformity, her character is perceived as constantly misunderstood and odd, similarly to the superficial perception of Molly as being a housewife without ambition. In line with the character of Molly, Luna is also a life-loving person who corresponds to Daly's example of biophilic woman. She seems to have already reached her Self before she first appears in the series which is symbolized by her unprecedented integrity she demonstrates, indicating not only that she is fully controlling her background but that she is able to guide those, who have not gained the control yet, or who got lost on their way such as Rita Skeeter who is struggling at one point of her life.

Luna similarly to Ginny and Molly keeps encountering the demons of the patriarchy in the shape of Death Eaters as well as in the shape of the expectation of the society and perception of her personality. She is bullied by having her belongings stolen and hidden reflecting the nature of the demon of fragmentation attempting to rob her of her integrity. In addition, she is being made fun of as a result of the demon demanding assimilation. This demon's manifestation is detectable in the approach of people towards Luna which usually is marked with misunderstanding and fear of the unknown that prevents them from connecting with her, and indirectly puts pressure on Luna to conform her behaviour to the mainstream society.

Nevertheless, she maintains her integrity never mind the societal expectations since she already has reached her Self when she is first mentioned in the book series.

This kind of resilience is in fact Daly's strategy of spinning that represents the behaviour that is not in line with the patriarchal conventions imposed on women. What is further observable through Luna's story is the creation of what Daly calls the sisterhood as Luna is able to make like-minded friends who together are stronger in facing all the challenges including all the discriminatory ideas that Lord Voldemort enforces. This is a strategy of sparking which is another way by which Luna is empowered to stay in charge of her background that is detectable with the development of this character in the series. As far as the strategy of spooking is concerned, Luna also learns this strategy in the story in relation to the students hiding her things as she is repaying them with love, patience and faith for her things would return (*HPOP* 862) as a method of dispossession of the demon of fragmentation attempting to challenge her integrity.

Her active potency underlines all her actions from the fact that she is one of the members of the organisation called the Dumbledore's Army to the acts demonstrating her creativity (like for instance creating a cap in the shape of a roaring lion) and her wit and ability to always know what to say or how to react. This resourcefulness and presence of the mind of Luna for instance saves lives of her friends at one point of the battle of Hogwarts when she talks Harry into being able to concentrate to create a protecting charm against their enemies.

Analysis of the Politeness and Impoliteness Strategies

As has been concluded above, Luna is a character that is constructed to have a great sense of integrity which is reflected also in her communication strategies. When Ron attacks her positive face in the *Harry Potter and the Order of the Phoenix*, she does not reply or engage in any defensive behaviour but is portrayed as "[watching] him for a

while as though he were a mildly interesting television program” (201). Similar behaviour is detectable later in the story when it is Hermione who attacks her positive face (262). Once again, Luna refuses to give any verbal reaction which might be perceived as an act of withholding of posing face threatening act. By doing so, Luna in fact adopts the politeness strategy called “withhold the FTA” (J. Culpeper 365) which is contradictory behaviour to the impoliteness strategies Ron and Hermione adopts towards her.

Despite the fact that Ron and Hermione approaches Luna with face attacking strategies, Harry is careful with his judgement towards her and stays neutral. Luna approaches Harry in the *Order of Phoenix*, when she reassures him that he is not going crazy when he is able to see “the bat-winged horses” (199) that pull the carriages with the students towards the castle of Hogwarts. Luna demonstrates the politeness strategy that is designed to acknowledge Harry’s positive face when she expresses concern and provides needed explanation that relieves his anxiety. In the *Harry Potter and the Deadly Hallows*, there is a similar scene in the middle of the battle with Lord Voldemort, where Harry is unable to perform the Patronus spell when Luna’s words provide him with the encouragement he needs to be able to do so as she says to him: “We’re all still here, [...] we’re still fighting. Come on, now....” (649). She uses the in-group markers to fulfil the needs of his positive face and through this enables him to regain his strength and cast eventually cast the spell successfully.

Summary

Luna Lovegood is a unique character especially for her level of integrity she displays throughout the story. Despite the development of her personality is not shown in the series, it is indicated that she has been shaped by the circumstances that have

occurred in her life and that enabled her to appreciate the life and define her values. She is a reflection of Daly's biophilic woman based not only on her affinity to the nature and living creatures but also by her tendencies to acknowledge and be supportive of people with good intentions without restrictions. This is reflected also by the nature of politeness strategies she adopts towards Ron and Hermione who directly attack her face in a conversation to which Luna reacts by withholding the verbal reaction and also the face threatening act that might have been posed in defence.

Chapter IV: CONCLUSION

4.1 Discussion

The main focus of this thesis is to challenge the popular and straightforward reading of some of the secondary female characters of the Harry Potter book series. These perceptions stem from the gender stereotypes created by society and the aim of this work is to challenge these stereotypes in order to contribute to the creation of gender-neutral fairy tales. I have chosen to use the theoretical framework of the philosophy of Mary Daly together with the Brown and Levinson's concept of politeness and J. Culpeper's concept of impoliteness in interpersonal communication from the linguistic field of pragmatics that are introduced in the second chapter. Chapter three consequently shows application of these theories on chosen characters and their development throughout the book series. At first, characters are introduced and the stereotypes linked to them are identified followed by an analysis through Mary Daly's philosophy. Secondly, each character's communication strategies are analysed on three levels – on the level of the communication strategies adopted with male character of socially lower position then of the same position and the higher position. The final chapter eventually provides the summary of major findings stemming from the analyses and provides suggestions for further research.

4.2 Summary of Major Findings

Firstly, the character of Molly Weasley is introduced together with her stereotypical view as a housewife. Analysis through Daly's concept shows that despite this notion, she actually could be called the biophilic woman that is in possession of her

background because it is her choice to protect the family values and not an obligation that the societal circumstances are forcing her to do. She finds Self in being the mother figure and throughout the story she keeps fighting the demons of patriarchy. Her communication strategies towards her children are predominantly those of mock impoliteness with the aim to explain to them which behaviour is desired. Her protectiveness seems to transcend, in a way, into every interaction she has in the book series, as when she again the mock impoliteness towards Mundungus Fletcher as a male of socially equal rank, the aim is to again show her children that he is not a person they should take as a role model. Moreover, she does not hesitate to go even further and adopt the strategies of positive impoliteness in an argument with Sirius Black, demonstrating she is confident about her opinion and that she is ready to fight for it.

Molly is contrasted in the story with Bellatrix Lestrange who has been identified with the concept of patriarchal female as she is manipulated with Lord Voldemort. It turns out that her power in a feminist sense is relative as she is an agent of the patriarchy by enforcing Lord Voldemort's ideas. This character in reference to Daly's philosophy is haunted by the demons of aggression, procession and obsession and by her inclination towards being sadistic, she represents necrophilia. Her communication strategies are limited to the disruptive ones as she uses impoliteness strategies and face threatening acts in interactions with characters in both socially higher and the similar positions. The only time she uses strategies of politeness is with Lord Voldemort as her utmost driving force of her actions seems to be her longing for connection or romantic relationship. Bellatrix's destiny in the series is in fact with in line with the male myth identified in the fairy tales predestining women with relative power to be destroyed.

Another two characters that are juxtaposed in the story as far as the Daly's analysis shows, are Dolores Umbridge and Sybil Trelawney. Umbridge as a patriarchal

female is trapped in the foreground and controlled by the patriarchal establishment of the Ministry of Magic whereas Sybil Trelawney attempts to fight the patriarchal demons and embark on her journey to her Self through standing up for her opinions rather than accept the status quo despite the negative perception of her in the society it might cause. Once again, there is the pattern showing Umbridge in a leading position but she is not empowered in a feminist sense as she is an agent of patriarchy. Moreover, whereas Umbridge has disembarked from the journey towards claiming her Self, as far as Trelawney is concerned, it is indicated that she has the potential to claim it since she adopts the strategy of spinning and tries to undermine the establishment by her views and by the symbolism of fire in her office as a reference to the strategy of sparking. By this token, Trelawney seems to be empowered as a woman more than Umbridge.

Trelawney is, nevertheless, spooked by Umbridge and her communication strategies. Umbridge, similarly to Bellatrix Lestrange is a character that could be described as sadistic as she likes using severe procedures to reach her goals. Their communication strategies are also similar as Umbridge does not distinguish whether she interacts with socially lower or socially equal individuals. While usually beginning with politeness strategies, she shortly switches towards the impoliteness. What is striking about this character is that there seems to be pattern establishing the direct proportion between the degree of the feminine tone of her voice (sweetness and girlishness) and the degree of face threat she is about to pose linking the femininity to evilness. Yet another similarity between Bellatrix and Umbridge is that, both of them are only adopting the politeness strategies towards their direct superior figure – Lord Voldemort and Mundungus Fletcher. As far as the concept of sisterhood is concerned through which women might support themselves to reach their background, not Bellatrix or Umbridge

are portrayed to have female friends as opposed to Trelawney who has several supporters who once again symbolizes the potential of this character to reach her Self.

Another character that is contrasted with Bellatrix and Umbridge in Daly's terms, and as far as the stereotypical reading is concerned also with Molly Weasley, is Rita Skeeter. She seems to be the most independent of all the adult characters mentioned in the thesis in line with the Heilman's and Donaldson's conclusions. She is fully in control of her background through the strategy of spinning, sparking and *spooking* back. Her contract with Molly Weasley is detectable in their lifestyles when Molly's values are family whereas Skeeter's are career and popularity. However, these two characters seen through Daly's lenses are both in possession of their Selves as they are not controlled by the patriarchy and decide their own destiny.

Last but not least, this thesis includes also two teenage characters. Supposing the great number of young readers who are more likely to identify themselves with the characters of similar age to them rather than with adult characters and potentially adopt strategies or patterns of these characters, I decided to include Ginny Weasley and Luna Lovegood. Whereas Ginny undergoes a transformative process in the series, Luna's development in the story is not that substantial. Nevertheless, both of them eventually turn out to be representations of the Daly's concept of biophilic woman. Ginny's voyage to her Self is marked by being attacked by the demons of patriarchy in form of Lord Voldemort's manipulation through a diary as well as the attempts of her brothers to control her through the bullying. However, it is also marked by learning from her experiences and gradually become stronger by adopting strategies of spinning, sparking and spooking together with the support of the friendship with Hermione to claim her background back.

Luna Lovegood is in Daly's terms similar to Ginny. With regard to this character the biophilia is highlighted together with the enormous sense of integrity she has as a person. The values of Luna as a biophilic woman are projected also to her communication strategies. Most of the time she uses politeness strategies in order to promote harmony between the communication partners even when her positive or negative face is being attacked.

Overall, the analysis through Daly's lenses reveals an interesting correlation between one of the most empowered women according to her philosophy – Rita Skeeter and Luna Lovegood – and their somewhat unattractive perception by the majority characters in the book as Skeeter wears the badge of a liar and Luna that of an misfit. This link does not support the idea of this series being primarily constructed as gender-neutral. Moreover, the identified correlation between the more feminine the character is portrayed to be, as far as the look and the tone of the voice is concerned, the more evil intentions are to be expected, is another fact that backs up the idea.

Daly's lenses also confirm the presence of the male myth in the series which is detectable in the construction and destiny of the characters of Bellatrix Lestrange and Dolores Umbridge who as relatively powerful women in the story are eventually destroyed. This is another finding that confirms the construction of the series based on superiority of male traits rather than the neutrality of the gender in terms of power.

Another correlation drawn from the discourse analysis is that not surprisingly the positively perceived female characters in the story often adopt strategies of politeness more than those of impoliteness. Here, I am making a reference predominantly to Molly and Ginny Weasley. These two secondary female characters are present throughout all the parts of the series through which their values and behaviour is emphasized more than those of any other of the female characters mentioned in this thesis. They both are

fighters who are not afraid to stand for themselves and for others when it is for the good of the society and this is the important trait of gender-neutral characters that should appear in more popular literature of this kind.

4.3 Implications for Further Research

Through my thesis it is visible that the secondary female characters represent both feminine and masculine stereotypes. Another interesting area of research would therefore be to look at how J.K. Rowling is portraying the stereotypes of masculinity not necessarily only in connection to female characters. Another potentially interesting area of research would be to use the findings of this thesis together with the Julia Grief's conclusions about Hermione Granger and Minerva McGonagall interpreted through Daly's philosophy as well as bell hook's theory and to compare them in the same feminist light with their portrayal in the film adaptations. Moreover, the discussion created by my analysis might be expanded on by incorporating an analysis of other secondary female characters such as Fleur Delacour, Poppy Pomfrey and others.

The Harry Potter series is a phenomenon that has not only been a great success in terms of the number of readers but that is still resonating with the audience even nowadays. For instance, the film called *Fantastic Beasts and Where to Find Them* is a 2016 film that is set in a period before Harry Potter's series but in the same world of magic based on J.K. Rowling's book of the same title. Also the play called *Harry Potter and the Cursed Child* has premiered in 2016 depicting the period after the last book of the series. Therefore, other source materials, where the research into the differences of the gender construction or gender roles portrayal could be conducted, might for instance

be the play mentioned above compared to the book series. This thesis could provide a base for this kind of research.

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SUMMARY

This thesis deals with an issue within the area of reading of the female characters within the genre of popular children's literature. It aims to deconstruct the stereotypical reading of some of the secondary female characters within the Harry Potter book series in order to contribute to what Heilman and Sturm called "gender-neutral" (158) discourse. The approach adopted towards the interpretation of the secondary female characters in the series includes Mary Daly's feminist concepts as well as the discourse analysis connected to the politeness and impoliteness communication strategies as defined by Brown and Levinson and J. Culpeper.

Application of these two frameworks provides unique reading in contrast to the stereotypical one. As it is disclosed, the character endowed with the institutional power and high rank in a hierarchy like Bellatrix Lestrange and Dolores Umbridge are in fact not empowering characters at all as they are representing Daly's concept of necrophilia that reflects the inclination towards destruction. The juxta position of Lestrange and Umbridge to Molly Weasley, Sybill Trelawney and Rita Skeeter who are in contrast biophilic characters shows that both Molly and Trelawney despite their stereotypically powerless depiction are one of the most powerful female characters in the story.

The necrophilia and biophilia are detectable also through the analysis of their communication strategies that, in case of the necrophilic characters, means frequent use of the most severe strategies of posing face-threatening acts and in case of the biophilic ones it means more sympathy to their communication partner's face. In addition, the inclusion of the analysis of the young characters of Ginny Weasley and Luna Lovegood aims to show how empowered in feminist sense the characters that are more likely to be related to by the young readers of the series are.

RESUMÉ

Tato diplomová práce se zabývá tématem, které se týká vyobrazování ženských charakterů v populární dětské literatuře. Cílem práce je dekonstrukce stereotypů spojených s některými sekundárními ženskými postavami v knižní sérii o Harry Potterovi, za účelem přispění vytvoření diskuze o genderově neutrální prostředí v dětské literatuře. Zvolena byla feministická teorie Mary Dalyové a analýza diskurzu skrz koncepty komunikační slušnosti a neslušnosti jak je definovali Brown a Levinson spolu s J. Culpeperem.

Aplikace výše zmíněných konceptů poskytuje unikátní interpretaci těchto postav ve srovnání se stereotypním výkladem. Jak je dokázáno, postavy obdařené institucionální mocí a vysokým postavením v hierarchii jako Bellatrix Lestrange a Dolores Umbridge ve skutečnosti nejsou tak význačné jak by se mohlo zdát. Tyto charaktery představují koncept definovaný Dalyovou nazvaný necrophilia, který ukazuje, jak jsou tyto ženy svými akcemi destruktivní. Ve srovnání Lestrangeové a Umbridgeové s Molly Weasleyovou, Sybill Trelawneyovou a Ritou Skeeterovou, které jsou naopak postavy reflektující opačný koncept biophilia, ukazuje, že ve skutečnosti ženy spojené se stereotypem odrážející minimální moc, jsou naopak ty, které ve skutečnosti mají největší společenský vliv.

Koncept necrophilia a biophilia je přítomen i s ohledem na komunikační strategie těchto postav. To znamená, že postavy představující koncept necrophilia jako Lestrangeová a Umbridgeová používají z pravidla strategie, kde hrozí nejzávažnější poškození konceptu tváře jejich komunikačního partnera. Naopak charaktery jako Molly nebo Sybill definované jako představitelky konceptu biophilia volí strategie mírnější ve shodě s jejich sklonem pro ochranu zachování harmonie. Jako poslední dvě

postavy podrobené analýze jsou Ginny Weasleyová a Luna Lovegoodová, jako reprezentace postav, se kterými se mladí čtenáři budou pravděpodobně více srovnávat.

APPENDIX

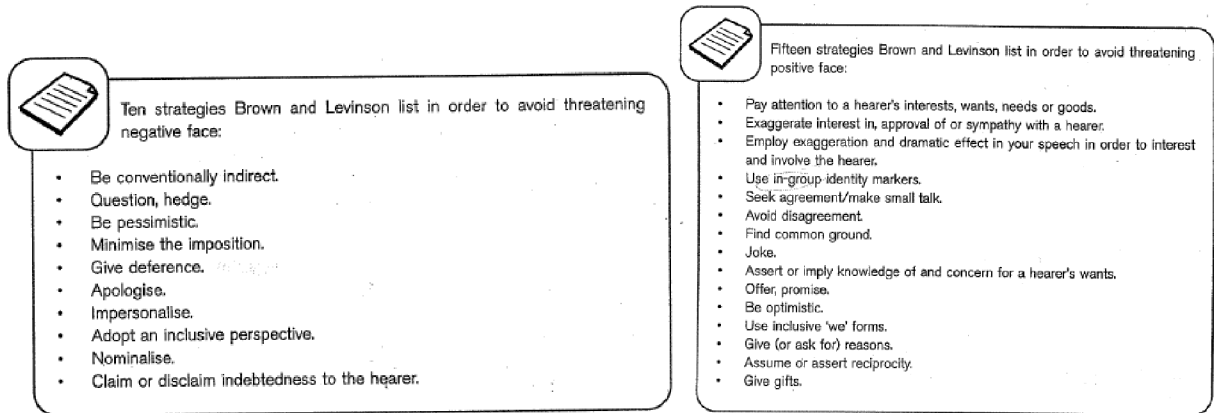


Figure 1 – Strategies of avoiding face threatening behaviour by Brown and Levinson (O’Keeffe 66, 69)

<i>Positive impoliteness strategies</i>	<i>Negative impoliteness strategies</i>
<ul style="list-style-type: none"> • <i>Ignore, snub – fail to acknowledge the other's presence</i> • <i>Exclude the other from activity</i> • <i>Disassociate from the other – deny common ground or association; avoid sitting together</i> • <i>Be disinterested, unconcerned, unsympathetic</i> • <i>Use inappropriate identity markers – for example, use title and surname when a close relationship pertains</i> • <i>Use obscure or secretive language</i> • <i>Seek disagreement – select a sensitive topic</i> • <i>Make the other feel uncomfortable – do not joke or use small talk</i> • <i>Use taboo language – swear, be abusive</i> • <i>Call the hearer names – use derogatory nominations</i> • <i>Etc.</i> 	<ul style="list-style-type: none"> • <i>Frighten – instil a belief that action detrimental to other will occur</i> • <i>Condescend, scorn or ridicule – emphasise own power, use diminutives, be contemptuous, belittle, do not take the hearer seriously</i> • <i>Invade the other's space – literally, position yourself closer than the relationship permits, or metaphorically (ask for information too intimate given the relationship)</i> • <i>Explicitly associate the hearer with a negative aspect – personalise, use the pronouns 'I' and 'you'</i> • <i>Put the other's indebtedness on record</i> • <i>Etc.</i>

Figure 2 – Impoliteness strategies by J. Culpeper (O’Keeffe 72)