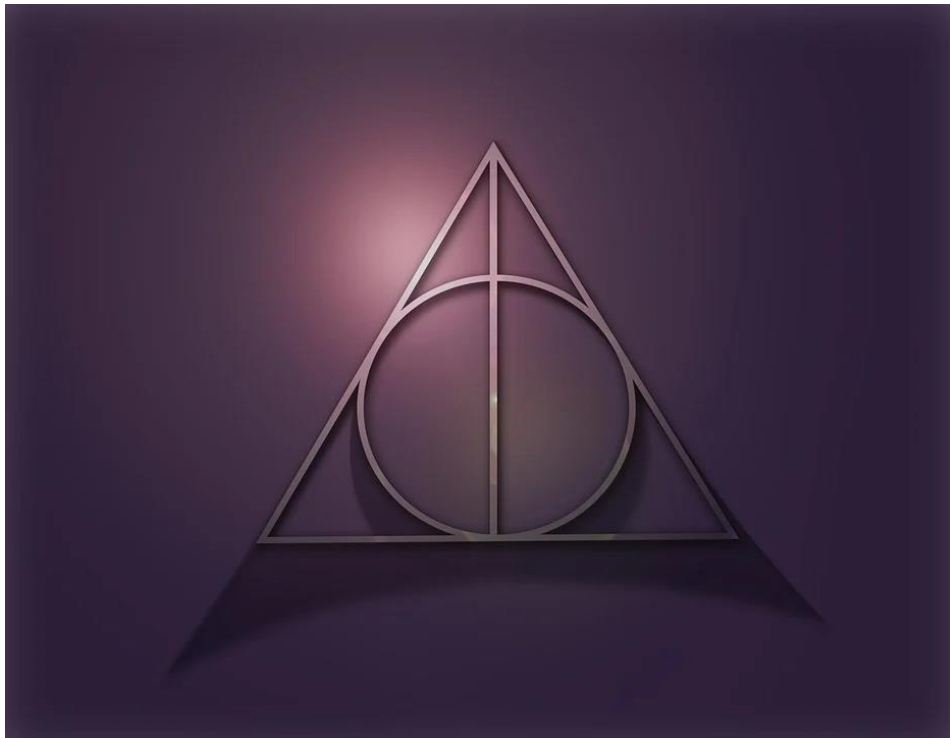


## Abstract

The books series Harry Potter, by author J.K Rowling, is revered by many people all around the world, particularly by women who consider characters like Hermione Granger and Professor McGonagall to be role models due to the female empowerment they have found in the representation of these characters. But the books still apply and reproduce conventional standards in terms of beauty, as well as maintaining and reproducing gender norms and stereotypes that are linked to hegemonic patriarchy and heteronormativity. This project seeks to explore and analyse the ways in which the books can be said to describe women, men, and gender in accordance with traditional binary systems, as well as the domination of females and how male character assume power over these females. It also dives into the classism that is represented through discrimination based on class, gender, and race. The project applies feminist theory by Judith Butler, Amy Allen, Bell Hooks and Christina Hughes, Critical Discourse theory by Terry Locke and Norman Fairclough, and Frame Analysis by Anders Persson.



A Critical Discourse Analysis  
of Feminism and its framing  
in J.K. Rowling's book series  
Harry Potter

2021 Master thesis

By Stefanie H. Ohlsson

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## Introduction

The project analyses feminism in J.K. Rowling's book series, *Harry Potter*, to explore and analyse how female characters are described as dominated by male characters and how potential stereotypes are disputed or maintained and reproduced in the first four books of the series. It will dive into the different ways in which characters that are considered to be strong and empowered by the fans are subjected to the dominance of a patriarchal and heteronormative hegemony, and how it depicts males as dominant. In order to do this, the project applies feminist theory by Judith Butler, Amy Allen, Bell Hooks, Christina Hughes, Critical Discourse theory by Terry Locke and Norman Fairclough, and Frame analysis by Anders Persson, in order to discover how language and discourse is applied in order to signify a certain message and how the text frames women, men, gender in general, and other types of inequality in the wizarding community.

## Methodology

The method that was applied in this project included a close reading of the chosen books, where examples for the analysis was collected, and it was decided that instead of separating the analysis into two: one dedicated to Critical Discourse Analysis, one dedicated to Frame theory. After deliberating, it was decided that it would be more logical to combine the two, and thus avoid repetition of the examples that were analysed, which would also provide a more detailed analysis of each example. In the analysis, I have asserted what words was used in order to describe the selected examples and offered an interpretation of the text and its meaning, hereby asserting how the discourse asserts or indicates a given point. I have then proceeded to analyse how the text frames, for example, gender, femininity, or masculinity.

## Feminist Theory

According to Christina Hughes, there are two crucial features of what she refers to as 'conceptual contestation; The first concerns itself with the way meanings change; As time passes, the terminology we apply changes, and we must be aware of this factor when looking into the way we speak about things such as sex and gender: "(. . .) we need to take account of the historical and cultural situatedness of meaning." (Hughes 12). The meaning behind terminology is situated in specific cultural and historical, as such, the meaning of the term sex has changed from including both social and cultural meanings that are now linked to gender. As time passed, a new understanding was introduced which highlighted the difference between sex and gender (Hughes 12). This newer understanding of sex and gender would serve as a resistance to the prevalent masculine theorizing of the term 'woman' which were conceived to be biologically determined. The second feature is that these dominant meanings can always be challenged (Hughes 12), like how the meaning of sex/gender as an inherently biological feature was challenged and instead refocus the meaning as a social and historical phenomenon. This approach diverts from the traditional view on gender as determined by biology, and thus develop a view on the body and sex as historically located (Hughes 12). The meaning of sex and gender change over the course of history, hence the definition of woman and man have changed. Thus, the view on gender changed from the traditional to a todays modern view; traditional view of gender and in relation family, where the women handled the childrearing, cooking, and household work, while the men worked and thus fed his family. Today women are found in the workplace, and men may be found occupying what was previously considered to be the role of 'the housewife'.

Hughes touches upon key elements of the western thoughts' dualistic structure, which is a hierarchical system of binaries in which one is positioned as subjugated in relation to the

other (17). A few examples of these dualistic structures include, but are not limited to, culture/nature, male/female, reason/emotion, public/private, and subject/object, etc. Culture is thus positioned above nature, male above female, reason above emotion, etc.

Furthermore, these pairs should be viewed as an endless web of connected meanings, and not as unrelated to other concepts (17). As such, we can view certain words as closely related due to their position in the hierarchy; culture, reasons, public, and subject are thus linked to male, while nature, emotion, private, and object is related to female. Hughes also asserts that there are five features supplied by Val Plumwood, which she claims to be characteristic of the before mentioned dualism. These features include backgrounding (denial), Radical exclusion (hyperseparation), incorporation (relational definition), instrumentalism (objectification), and homogenization/stereotyping. The first of the five is connected to the way in which those who dominate deny their dependency on those whom they dominate (Hughes 17). This denial includes rendering the dominated as unnecessary and their contributions unimportant, hereby placing the dominated in the background, hence the term backgrounding. The second feature is deemed to be a key indicator of the dualism that is at play. It revolves around an assertion that the dominating party's distinction and uniqueness is viewed as more than just difference (Hughes 17). In doing so, a sense of separate natures is established, which argue for the difference between privileges, hereby ensuring that there is a clear and unquestionable separation of powerful and powerless. The third feature refers to relations between definitions. As such, femininity and masculinity are not viewed as equal, but rather a relation in which the former is defined in relation to the latter as the lower or secondary of the two (Hughes 18). The masculine and its qualities are thus considered the primary, and the feminine is positioned below as secondary due to its lack of the same qualities. The fourth feature has to do with the way in which the inferior of the duality must disregard personal interests in favour of the superior of the duality (18). The inferior is nothing more than

instruments of the superior; controlled according to the needs of the superior. The fifth, and last of the features, is linked with how the maintenance of the hierarchies. In stereotyping the inferior classes, one also ignores the differences among them, hereby suggesting, for example, that all women are the same (Hughes 18). The approach taken here by Plumwood is, according to Hughes, deconstructive (18). It is an approach which have been an important tool in relation to feminism; it is not merely concerned with nullifying the dualistic thinking, but also shows how meaning can be made based on the positioning in the system of binaries.

Butler also asserts that language functions to exert domination, of separating and stereotyping. Through a repetition of acts, in the form of language, a division of sex has been created. In repeating these acts have ultimately resulted in a perception of this so-called natural division and sexual differences as facts: By constantly repeating a practice of naming of sexual difference, an appearance of a so-called natural division has been created. This is an act of domination which institutionalize performativity that in turn create a social reality (157). The naming of sex is an act of domination which positions one above the other, male above female. It forces individuals into a binary which dictates what is acceptable and what is not, in terms of the performativity of gender according to biological bodies. Thus, the woman is woman due to her assigned biological sex, and because this is how it has been perceived for so long, it is considered normal. Acts through language have thus constructed differences between sex, rendering them as opposites of the other; the biological gender of female as 'weak', 'emotional', and 'irrational', and the biological gender of male as 'strong', 'emotionless', and 'rational'. Butler also asserts that the category 'sex', along with the institution of heterosexuality, are political and not natural; they are merely constructs which are socially instituted as well as socially regulated through fantasies (Butler 172). The construct of sex as a category is naturalized hereby making the institution of heterosexuality that which is considered normative, and thus inevitable. This suggests a distinct correlation

between the anatomical sex and gender which, in turn, suggest that gender hierarchy is also to be considered normative. But Butler herself suggests that gender is performative, an act, a performance, which is put on in order to survive within a system that is considered mandatory, and which punish those who transgress the boundaries of gender (190). She asserts that those who transgress the boundaries, who 'does gender wrong', are punished by this system; they are ridiculed, looked down upon, and ostracised. Without these 'acts' gender would not exist, as these acts actually help create the notion of gender. Gender performance is a simultaneously a repetition, a reenactment, and a reexperiencing of meanings which have already been established within society (191). Gender roles are thus legitimized through a ritual in which we mirror that which we are raised to believe signifies 'our gender', which in turn will be observed by others who will then mirror our performance of gender.

Modern feminism asserts that every woman is subjected to oppression, but this also indicates that women have a lot in common in terms of religion, class, race, sexuality, and more. This approach fails to acknowledge the diverse experiences of women's oppression on an individual basis. Bell Hooks states that "[b]eing oppressed means the absence of choices. It is the primary point of contact between the oppressed and the oppressor." (Hooks 5). A lot of women do, in fact, have choices, despite having been subjected to discrimination based on sex. Discrimination is simply not always viewed as oppression exactly because they *do* have choices. By encouraging women to build solidarity based on their individual experiences of oppression, rather than oppression of women as a single unit, it becomes possible to ignore the differences of social status between women. Hughes states in her text, that there is a tendency to avoid referencing any biological facts that would indicate an existence of essential genders, a tendency that can be found within some poststructuralist writings: "to avoid biological determinism some feminists go to the other extreme, placing biological



facts under a kind of mental erasure” (Hughes 22). This is because there is a sort of political exclusion encoded in our perception of the world, which suggest that ‘woman’ is synonymous with being female, feminine and heterosexual. Meaning behind words differ depending on the speaker as well as the location (Hughes 23). Words, meanings, and concepts are products of situated social formations on both a historical and cultural level. Therefore, there is thus a struggle over meaning when it comes to the usage of words. In the past ‘woman’ invoked the meanings ‘white’, ‘western’ and ‘middle class’,

According to Hughes, despite legislative change in terms of equality and discrimination, a balance between men and women is yet to be achieved, and this is just in the UK; the responsibilities of women when it comes to the family is resistant to change, and have remained unchanged: “Indeed, it is evident that women either have to manage as best they can the two greedy spheres of paid work and family and/or take part-time, flexible employment with its associated lower economic and social value.” (Hughes 34). Women are thus expected to maintain her responsibilities in terms of managing the family, while simultaneously maintaining a job. If she is not able to maintain a fulltime job alongside her role as a housewife, she must take on a position which positions her, perhaps even returns her, to a position similar to her former one, i.e., below the man. Arguably, women must become a superwoman of sorts, or she must admit defeat and either return to her original position as housewife or make do with a lower ranking position. If she decides not to start a family in favour of a career, she might be shunned for disregarding her ‘nature’. This again suggests that women are supposed to become wives and then mothers. This form of discrimination and exclusion also creates a structural and economic inequality by attributing unequal statuses of women in relation to men. It is a relationship that perpetuates and reinforces unequal relations, functions, rights, and opportunities by punishing women for choosing career over family or limits them by forcing her to maintain the two spheres of

career and family. The economic equality lies in the distribution of income and opportunity, especially when woman is forced to take on employment that is linked with lower economic and social value.

The demands for being a certain gender is located within discourse which asserts that a woman must adhere to these: “to be a good mother, to be a heterosexually desirable object, to be a fit worker, in sum, to signify a multiplicity of guarantees in response to a variety of different demands all at once.” (Butler 199). Woman must strive to be a good mother, she must strive to be desired by her male counterparts, to become an object of their lust and desire, she must also be fit to effectively perform tasks. Amy Allen, drawing upon Bartly’s reading of Foucault’s discussion of the panopticon, says that women themselves are compelled to monitor and discipline their own behaviour (50). The woman who monitors and disciplines herself will check her makeup, we make sure her hair and her clothes are correct, that she is attractive and desirable. She is, in other words, embodying the prisoner of the panopticon. She may also extend this behaviour to other women within her proximity, criticizing and commentating on the success or failure of other women to discipline themselves. In relation to this, sexism is not only an occurrence between men and women, but also happens in between women. While sexism is primarily expressed between men and women through male domination, which is linked to discrimination, oppression and exploitation, but between women we see male supremacist ideals being expressed through suspicion, competitive and defensive behaviour (Hooks 48). Sexism causes women to feel threatened by each other, as it occurs whenever a woman who rejects her role as a sex object express disdain and feelings of superiority over women who have not rejected the role.

Bell Hooks says in her book, that by equating masculinity with violence, we suggest that there is indeed a dualistic system of gender: “[. . .] to be male is synonymous with strength, aggression, and the will to dominate and do violence to others; to be female is synonymous

with weakness, passivity, and the will to nourish and affirm the lives of others.” (Hooks 127). This is the dualistic thinking when it comes to gender, enforces a dangerous cultural basis of sexism and oppression, as it promotes stereotypical concepts of ‘men’ and ‘women’ in which men does violence and women nurture. Furthermore, there is a stigma related to sexual inactivity which makes it difficult for people, especially youths, to repudiate coercion such as the sexist coercion which push young men to prove their masculinity through objectification of (young) women, and the sexual coercion that push young women to prove their femininity and thus willingly be objects of desire (Hooks 152). Boys and men attempt to prove their masculinity, their heterosexuality by exerting their power of women/girls. The stigma connected to sexual inactivity need to be eradicated in order to prevent youths from being victims of sexist sexual norms. On that note, it is important that heterosexual women are aware that feminism does not cancel out their preferences when it seeks to challenge the male sexual exploitation of women. The goal is not to teach women that their bodies are and must be accessible to all men/women, but that that sexuality can be either open or closed depending on the nature of one’s interaction (Hooks 157). The concept of sexual preference, says Hooks, suggests that it is assumed that any person of the preferred sex can seek to gain access to the body, something which promotes objectification of especially women as sex objects. Women are thus more likely to be approached by men who have been taught that they should have access to their bodies. The feminist movement in the US put focus on the oppression and exploitation experienced by women on a global scale. But in calling attention to the sexist injustice the focus primarily rested upon the practice of male domination, thus making it appear that feminism was a declaration of war between sexes, rather than a political struggle seeking to end sexist oppression (Hook 34). It was insinuated that the success of feminism would indicate that men were defeated. It implies that men had nothing to gain from the success of feminism, and that feminism sought to attack men. The goal of feminism

is not to attack and annihilate men, but to create spaces where sexes can meet and transform relationships.

When concepts are formed from the point of view of males, it results in a reality that is, inevitably, male created. Therefore, both that which is considered 'real' and 'rational' is naturally also defined in entirely male terms: "(. . .) the root cause of women's oppression is rooted in male-dominated language and a male definition of reality" (Hughes 95). The dualistic system was created through male-dominated language, which positions men, rationality, and culture, etc. as the superior, and the woman, emotion, and nature as the inferior, as it was stated earlier in this text. Thus, women's oppression is based in men's defined reality, as men generally held a more privileged and respected position that could not be dismissed the way women's could.

In the book *The Power of Feminist Theory: Domination, Resistance, Solidarity*, Allen asserts that the claim that 'all men dominate all women' obfuscate the oppression of racism and class; she states that "racial, ethnic, and class differences help to determine what kind of power particular men will be able to wield over particular women." (Allen 16). Thus, highlighting that the hierarchy of oppression is not only based on gender, but also on ethnicity and class; the rich white hetero cis man is thus ranked above the white woman, poor people, people of colour, homosexuals and transgender individuals; (rich) white hetero cis women outrank poor people, men and women of colour; poor white men outrank poor white women, people of colour, homosexuals and transgender people, and thus the hierarchy continues.

According to Allen, feminists have minimum three interests in relation to the study of power: the first is a wish to understanding how men dominate women, and how some women dominate others and how this domination is based on racism, sexism, heterosexism, and class oppression (122). As mentioned above, the idea that it is only men who exert their power to

dominate women, neglect the oppression of people of colour, non-binary identities, and people who are labelled as 'lower class'. This first interest leads onto the second interest; understanding the power of women, that is, empowerment. This interest concerns itself with the ways in which empowerment can be used, such as resistance (122). Resistance refers to how women exercise their power, or empowerment, in a response to their experience of being dominated by males. It is power that women exercise to oppose the domination they experience at the hands of men. Last, but not least, the third interest in 'power', relates to accusations towards the mainstream feminist movement, of having marginalized women of colour, lesbians, transgender women, and working-class women (122). I.e., these marginalized women have been put in positions where they have no influence or power, as mentioned in the text above. This relates to an interest in a sort of collective power that brings together the diversity of individuals within the feminist movement, that can bridge the gap separating them, be it class, ethnicity, sexuality, etc. Allen asserts that this interest is also linked to a need to better understand how feminists can create coalitions with other movements, fx. Racial equality movement, gay rights and trans rights movements, and labour movements. What is required, is "a theory of power that can conceptualize solidarity" (Allen 123). Feminism needs a theory that signifies solidarity and enables it to avoid accusations of exclusionary and oppressive concept based on an inherent uniformity in terms of identity and/or biology. These different interests in the study of power thus creates three basic senses of 'power'; power-over, power-to, and power-with (Allen 123). Power over can be described as someone having power over someone else, something which is exercised as a routine – men do not intentionally exercise power over women, but rather due to the cultural, institutional and structural power relations that function to the advantage of dominant groups and thus the disadvantage of dominated groups (Allen 124). Fundamentally speaking, power is relational, it is domination by one person, or group, over another person, or group, that

works to the latter's disadvantage. Power-to is synonymous with empowerment and having power to act undeterred by subordination. It does, however, not equal resistance (Allen 126). It can both be a response to domination, as well as a way of dominating other. Power-with is linked to a more collective empowerment, based in solidarity (Allen 126). It is the solidarity which connects and links us in the feminist movement towards challenging systems of domination.

Feminism must not only focus on the way in which men dominate and oppress women using violence, but also on how women in between dominate and oppress. Ignoring the latter ultimately results in perpetuating that gender stereotypes are factual: "So far feminist movement has primarily focused on male violence, and as a consequence lends credibility to sexist stereotypes that suggest men are violent, women are not; men are abusers, women are victims." (Hook 118). If we assume that only men act in violence towards women, we also assume that women are incapable of being violent. We must acknowledge that women too help maintain and reproduce these stereotypes by attempting to, for example, by victimizing women only when a man abuse them. Additionally, there is a rising interest in the positive aspects of motherhood in relation to the feminist movement, but a lot of these reproduce sexist stereotypes of womanhood: "romanticizing motherhood, employing the same terminology that is used by sexists to suggest that women are inherently life-affirming nurturers, feminist activists reinforce central tenets of male supremacist ideology." (Hook 135). This approach suggests that women are most suitable for being a wife and a mother, and that women who prioritize career over establishing a family are somehow missing out on greater joys, that their life is somehow less rewarding compared to the life of a woman who choose to have children.

## Discourse Analysis (5 ½ pages)

In his book *Critical Discourse Analysis: The Critical Study of Language*, Critical Discourse Analysis (henceforth referred to as CDA) is seen as a critique of discursive practices, focusing on a fight to provide social and/political freedom and rights: “[Fairclough] see CDA as a theoretical practice which produces theoretically based accounts of a range of other social practices with a focus on discourse, in a way that is informed by emancipatory struggles within those practices, and oriented to generating resources for those struggles whose uptake depends upon the practical politics of those practices.” (Fairclough 394). It focusses on problems that are already present, rather than making them up, nor does it make up solutions to the problems. These are already produced within the social practices and their struggles. CDA provides a challenge regarding what an empirical linguist analysis of patterns within texts might contribute to claims relating to social change, and institutional as well as social discourses: “CDA explores how discourse figures in relation to other social elements in processes of social or institutional change.” (Fairclough 418). It seeks to show how discourse, that is, language and texts, is a part of social change, processes, how language plays a part in social life as well as power and domination. It is a tool which is used in terms of identifying relations and patterns in the text and social practice and processes. Text, and conversations, provides evidence of inequalities based in power and domination between superior and inferior positions, which can be deduced from a given discourse, “[f]or instance, research on language and gender (. . .) has suggested that there is an unequal distribution of turns in conversation between women and men in, for example, intimate relationships (that women tend to be interrupted more than men, that men give less conversational indications of active listening than women, and so forth).” (Fairclough 78). Such observations assert that there is a hierarchy at play in which one gender (male) exerts domination over another (female), and thus take on a more privileged position compared to

the latter. In terms of social practice, discourse figures in three ways: firstly, as part of social activity within practices, secondly, in representations of practices produced by social actors, and thirdly, as ways of being and constituting identities (Fairclough 206). It refers to using language in specific ways according to a given social practice. Social actors represent practices differently according to their own position in practices. There are diverse representations which are positioned in different ways. The structure of the text construct similarities and dissimilarities: “The linguistic tools of CDA have encouraged us to look more closely at how texts are structured, how ways of writing construct, for example, equivalences and differences (. . .).” (Fairclough 280). With CDA we are able to define what it is within the text that determine the difference or similarity between one thing or another, for example, between genders.

When speaking of texts, there are two categories of language use: spoken and written. The word discourse can either denote language in use or a practice of signifying, constituting and constructing the world in meaning (Locke 13). This paper will focus on written text, as the focus of the analysis is on the Harry Potter books. Locke asserts that a critical orientation assumes the following: all thought to be fundamentally mediated by power relations, these being social and historically situated (25); language is significant to the forming of subjectivity, be it conscious or unconscious, thus language plays a large part when it comes to developing personal ideas, feelings and opinions (25); that certain groups in societies around the world take a more privileged position in comparison to others, and the oppression that mark today's societies is reproduced most powerfully when subordinates consider their lower social status as being natural (25); Oppression having many faces and by focusing on only one primarily, inevitably dismiss the way the various kinds of oppression interconnectedness (26); lastly, that mainstream research practices are implicated in reproducing and maintaining the oppressional systems of race, class, and gender, often unknowingly (26). Locke denotes



that Foucault puts emphasis on the fact that the set of criteria for individualizing discourse is plural, dynamic and relative (27). The set consists of three criteria are always changing and progressing, as well of comparative. The three criteria are: criteria of formation, criteria of transformation, and criteria of correlation. Criteria of formation is about what individualize discourse, namely the existence of a set of rules of formation (Locke 28), the goal is to uncover the sets of rules which enables discourse to construct its field, which includes concepts, objects, operations, as well as theoretical options. Criteria of transformation is about discursive change, and if one can define the set of conditions that have enabled the formation of the concepts, objects, and theoretical options, as well as the change it can create within, then one can define the point of transformation where new rules of formation take effect (Locke 28). The criteria of correlation are concerned with that which makes a discursive formation independent, as well as defining it in relation to other discourses along with non-discursive context (28). These criteria allow for an analysis to uncover the unconscious structures underlying the production of knowledge, that is, the separation, difference, distances, oppositions, and relations of different discourses (Locke 29). The analysis reveals a space that is defined by volatile and complex interaction of discursive relations. Locke asserts that the focus is singularly on that which is said, and not on who says it: "The emphasis is not on the sayer (. . .) but on the said." (29). It is not the speaker and the intentions of the speaker, but on that which is said; what conditions make the statements possible and what is their interconnection with concurrent events. The method applied focus on describing of an archive (29), which denote a set of rules that defines society. These rules constitute five features that limit that which is spoken: (1) Limits to what is sayable, as well as the forms of this (Locke 29), this is related to what one can state within a specific discourse and how it might be shaped. (2) Limitations and forms of conservation (Locke 29), which relates to how what is said come to be, how it is preserved, disappears, and spreads. (3)

Limitations and forms of memory within discursive formations (Locke 29), which relates to the way in which the spoken are considered true at the given time. (4) Limits of shapes of reactivation (Locke 29), which relates to how previous and maybe foreign discourse is preserved, given value, brought in, and reformed. (5) Limitations and forms of appropriation (Locke 30), which has to do with who has access to certain discourses, and focus on the relation between sender, message, and receiver and how the relationship is institutionalised (Locke 30). How is the relationship between sender, message and receiver made a part of the society or culture, hereby being made into the norm? It is also connected to how the fight for control of discourses is administered between the classes, nations, linguistic, cultural or ethnic collectivities (Locke 30). How are the given relations normalized, that is, how are they made part of something, be it a system, culture or society. This approach is considered critical as it provides challenges to “traditional approaches to the history of thought” (Locke 30).

There are four of these challenges, according to Locke, which will be described in the following text. These concepts are essential for all accounts relating to forming of CDA. The concept of ‘the critical’ enables us to locate tension as well as incompatibility in different understandings: “The sense he attributes to the concept of the 'critical', as [Foucault] has indicated, allows for the highlighting of tensions and incompatibilities in other meanings of the concept, even within the same discursive formation.” (31). It becomes possible to highlight different interests that may be cause for difficulties, as well as that which cannot be applied, used or exist simultaneously. Locke asserts that we all, individually, view the world through our own ‘lens’, which indicates that we all view it from a unique position which in turn renders our perception of the world different from one another: “Discourses are naturalized for individual subjects, who, viewing the world through their own discursive lenses, regard their own position as 'common sense' rather than a particular construction of reality.” (32). Because we see the world through different lenses, from different positions, our

idea of what is common sense inevitably varies as well. When these notions of 'common sense' are exposed as being constructed through discourse, there have been a so-called revelation. Society is often viewed as being marked by inequality related to power relations emerging in the form of societal conventions. The dominating structures in society help to maintain and naturalize practices/traditions. When meaning is produced, the effects of the power and ideology behind becomes ambiguous and difficult to notice, which permits them to become stable and appear natural: "CDA has a role in piercing the opacity of these arrangements of structural dominance which (. . .) are more powerfully established via the subtle, everyday, textual work of persuasion, dissimulation and manipulation that sets out to change the minds of others in one's own interests" (Locke 32). Those who maintain a superior position are thus capable of dominating the inferior through unnoticeable conventions which makes them powerful and effective in terms of controlling others in favour of personal interests. Power and ideology thus play a large role when it comes to the production of meaning. Locke defines ideology as a tale about the so-called 'ideal' way of conducting human affairs, the value of which is determined by vote of majority: "its power lies in its truth value, which is determined by the number and nature of its subscription base as much as by some notion of 'explanatory force'." (Locke 33). If the majority supports the ideology, it is true, hence the validity of the ideology is relying on how many accept and support it. The ideology thus becomes a hegemonic power that is secured by being perceived as normative by the majority. In critical research there is a tendency of being committed to challenging power bases, which are affected by their historical cultural background, and the competing discourses related to them. This relates to "the notion of dominance which is defined as 'the exercise of social power by elites, institutions or groups, that results in social inequality, including political, cultural, class, ethnic, racial and gender inequality'." (Locke 38). Critical researchers will often be committed to challenging the various discourses and the

related power bases, hereby challenging the dominance and power of social elites whose power creates inequality within society. This inequality includes, but is not limited to, gender, ethnicity, class, and culture. CDA is thus interested in how language is used in order to reproduce and maintain power and inequality, as well as how language is used to oppose it: “CDA is concerned with the ways in which the power relations produced by discourse are maintained and/or challenged through texts and the practices which affect their production, reception and dissemination.” (Locke 38). What is said within the text in order to reproduce and maintain a specific stance, for example on ethnicity, class, or gender, or what is said in order to oppose stances on these categories.

Locke refers to Fairclough’s three boxes, which “highlights the socially and discursively embedded nature of any text” (42). It consists of three boxes; an outer box which signify sociocultural practices, within this we find the box that signify discourse practice, in which we locate the text. The outer box focusses on the situational aspects “that has given rise to its production and the various sociocultural practices and discursive conditions at both institutional and societal levels that provide a wider contextual relevance.” (42). It relates to the situation, what is the context that surround and produce the text, the as well as the social and cultural practices, and whether the text supports or stands in opposition to any specific discursive hegemony or social practice. Inside this box, the discourse practice is located, which focus on the texts production, its relationship to other texts, as well as how it is spread, and received: “the way in which the text has been produced, including its relationship with similar texts, its mode of dissemination and the way in which it is received, read, interpreted and used by human subjects.” (Locke 42). How is the text produced, and in what way is it related to text that carry similar meanings; how is the text spreading so that it reach a multitude of people, and how do they receive it, read it, and ultimately understand it and applied by those who interact with it – in other words, it focus on production in terms of how

it agrees with other discourses, and how it draws on other texts, while distribution relates to the text being transformed into other types of text, hereby becoming a part of a sort of chain. Lastly, interpretation focus on how the reader is willing to agree with the text and how they respond. Within this box, the last box it located, which is the text itself. Here there is a focus on the text itself discover how it discursively positions the reader (Locke 43). The three boxes are interlinked and thus dependent of one another in order to form a proper analysis; the sociocultural practice link to the text is found within the discursive practices, which in turn depends on the sociocultural practice: “the link between sociocultural practice and text is mediated by discourse practice; how a text is produced or interpreted, in the sense of what discursive practices and conventions are drawn from what order(s) of discourse and how they are articulated together, depends upon the nature of the sociocultural practice which the discourse is a part of (including the relationship to existing hegemonies)” (Fairclough 132). It is therefore necessary to view this approach as interconnected, in order to make a proper analysis using CDA. The text depends on both the discursive practices and the sociocultural practices that surround it, and neither of these can be defined without acknowledging the relationship between two outermost boxes.

### Frame Analysis (Persson)

In the book *Framing Social Interaction*, by Anders Persson, social interaction is something which is interpreted through a mixture of both verbal and nonverbal expressions, these including words, intonation, facial expressions, and body language. We are given a wide variety of expressional options which also provides a risk of misinterpretation. However, we are not always offered such a varied selection of expression to read, especially in situations where all we have is written text; here neither the face, body, nor voice is readily available

for us and thus provides no support in our interpretation of what is being said: “interaction occurs both with expressions given (. . .) and expressions given off (. . .). Because of this, the risk is greater that the interacting individuals transmit contradictory expressions than if they were mainly to use expressions given, which for instance I do when I write this book” (35). When we do not have the opportunity to interpret the body language, facial expression, tone of voice, etc. we are left with the given expressions, i.e., what did the author decide to write, and how did they choose to formulate it. In contrast, face-to-face interaction contributes to a level of vulnerability based in fear: how will the person react to what is said? (Persson 35). When communicating face-to-face, the receiver can react in physical ways that are not possible when communication occurs over text. You do not risk being attacked in written communication, at least not physically. The vulnerability which Persson describes is also linked to the varying life situations of everyone, these being linked to gender, class, age, and culture (36). Our perception of reality, and the way we understand the world, is dependent of our life situation. We cannot properly understand one another due to our different experiences of the world, which we perceive from positions that vary according to our age, gender, class, and culture. Persson asserts that in Goffman’s frame analysis there is a relationship between ritualised action and all that makes it vulnerable, a kind of temporarily working consensus

“A temporarily working consensus in a situation is the experience of the interacting individuals of a mutual exchange. The advantages to the individuals of the mutual exchange is that the faces of the individuals are not challenged, threatened, or lost. This equilibrium is dependent on each participant and is based on a kind of collective non- decision to ‘put up with the situation’” (39)

This ensures an agreement to suppress and ignore how we feel when faced with a statement or opinion which we stand in opposition to. It is an agreement that is dependent on all

participants to maintain, thus it is also a fragile agreement which can be destroyed by any of the participating parties.

Frame analysis is described as a way of marking the limits or borders of something, much like when one views a framed image: “One might think of the frame of a painting that frames and thus emphasises one thing and excludes other things.” (Persson 52). It is only that which is within the frame that is relevant, that which is outside the frame, are rendered invisible to us. It is like looking through a window frame – we know that there are more beyond the frame, beyond what we can see, but that is not our focus. Persson investigate three aspects of frame analysis: the cognitive, the interactive, and the situational (55). His interpretation of these aspects suggests that the concept of frame are descriptions of the social dynamics within given situations. The cognitive aspect relates to social information and organisation of experience, to our process of understanding. As individuals, we all know something about ourselves that no one else are privy to. This knowledge may, or may not, be consistent, nor may we be aware that other who perceive us have a completely different reading of us as a person (56). One may consider oneself a certain way; kind, accepting, shy, etc. but these traits may be read differently by other people; fake, attention-seeking, arrogant, etc. We may know that we are a certain way, due to our personal experiences, but other may read us differently exactly because they are not familiar with this knowledge – perhaps they contribute their reading to other knowledge they have gathered either through hearsay or their own experiences with us. The interactive aspect relates to the definition of situations as well as a shared concept of reality. Situations can be defined through observation of the participant: how they look, how they act, and how they speak. The individual is an explorer of the world they share with others, and it is in their interest to attain control by influencing other’s definition of the situation – this is called “impression management” (Persson 59). The individual can attempt to control impressions, hereby presenting themselves in a good way

according to what is considered proper and normative. For a frame to function properly, the participants must be able to define the situation in ways that are as similar as possible, otherwise the frame is weakened: “A frame is thus the situational definition or perception of reality we share with other people.” (Persson 62). The frame cannot function unless all doubt regarding whether the situation is defined correctly, or the frame will risk being undermined. The situational aspect relates to the situation as a shared frame, as well as its social dynamics. Through the experience of the individual, he or she is capable of interpreting, and based on this he or she can read and give meaning to situations and the context of these (Persson 63). We can therefore view a frame as the interpretation of something, be it an event, a message (verbal and/or written), or an act. This enables us to view and interpret the meaning of the message, of words, as well as how the sender is invested in the message. Persson asserts to Goffman’s perceive frames as ‘strips’ which involve one or more participants: “[Goffman’s] analysis is focused on sequences of events (so-called ‘strips’) in situations that include one or more individuals.” (65). In relation to this, he asserts that there is a social dynamic of the situation where the interaction of individuals comprises the dynamic in a situation. This interaction can render the frame as broken, changed, ignored or confirmed. Frame is similar to the individual experience as well as the expectations of other and the societal norms.

## Analysis

The first introduction to traditional stereotypes come in the form of Mr. and Mrs. Dursley in the first chapters of the book, *Harry Potter and the Philosophers Stone*. Here we are introduced to the uncle and aunt of the main character through as description of their daily lives: “Mr. Dursley hummed as he picked out his most boring tie for work, and Mrs. Dursley gossiped away happily as she wrestled a screaming Dudley into his high chair.” (6). If we begin by looking at the words, we can deduct how the specific adverbs and adjectives are



used and connect to the subjects of the text. In this case, the first part of the text consists of the adverbs 'as', 'out', 'most', and the adjective 'boring'. These stand in relation to the subject 'he', that is, Mr. Dursley. The second half of the text consist of the adverbs 'away', 'happily', and the adjective 'screaming', which describes the child (Dudley), these standing in relation to the subject 'she' (Mrs. Dursley). The tone of this piece is very mundane, much like Mr. Dursley's tie. It is void of excitement, which on the surface functions to suggest that the lives of these characters are as normal as it gets. But if we scratch the surface, we can also assert that there is a distinct perception regarding gender roles on part of the author. The male characters, Mr. Dudley, humming as he chose a boring tie for another ordinary day, while his wife is gossiping away, battling to put her infant son in his chair. It suggests that women who are mothers are, and should be, happy and content with their 'job' as fulltime mothers, perhaps that she is happiest in this position. The man is, like the woman, happiest in his position as 'man of the house', and in this role, his main objective is to focus on his job as provider for the family – wear his tie, provide money for food, and leave the childrearing to the wife. Therefore, the tone also suggests that this normality is linked with the defined gender roles – the setup of who belongs where, who does what, plays an important part in how gender and gender roles are perceived, and what is considered normative withing the institution of family during the time in which the book was published, i.e., the late 90s. The frame thus indicates a pair of gender stereotypes that denotes that the man of the house limits himself to his job and steers clear of what is traditionally perceived to be a 'woman's job', while the wife in return handles the childcare and management of the house, it is a patriarchal view on the family sphere. The housewife is framed as someone who is happy and content, despite having to 'wrestle' her screaming child into his chair; she remains unfaced and ever so happy. Additionally, it plays into a classic stereotype of women as gossiping, in other words, one who talks a lot, especially about others, a trait which is often viewed as very

gender specific. Another example that suggests that men, particularly Mr. Dursley, are patriarchs occurs later on in the book, following Harry receiving his letter of admission: The initial reactions from the uncle and aunt further indicate that there are some clear generalisations regarding gender and gender stereotypes: “Aunt Petunia took it curiously and read the first line. For a moment it looked as though she might faint. She clutched her throat and made a choking noise.” (28). The adverb ‘curiously’ denotes that, obviously, that she is curious about the letter, perhaps even nosy, as will be asserted in an example later in the text. It is a common stereotype that denotes women as nosy and even snooping. It goes on to describe her as weak and close to fainting upon realizing what she is reading. It is a myth that relates to women as fragile and of weak constitution, hereby indicating her dependency of a strong male figure to guard and support her, otherwise she would be lost. The text suggest that women are more prone to drama, as it describes her ‘clutching’ her throat, and making ‘choking’ noises. She is so affected by the shock of the letter, that her emotions cause her voice to become choked and strained. It denotes yet again that women are more emotional than their male counterparts. Further into the text, we are provided an example of the household as patriarchal:

““But what should we do, Vernon? Should we write back? Tell them we don’t want —” Harry could see Uncle Vernon’s shiny black shoes pacing up and down the kitchen. “No,” he said finally. “No, we’ll ignore it. If they don’t get an answer. ... Yes, that’s best ... we won’t do anything. ...” “But —” “I’m not having one in the house, Petunia! Didn’t we swear when we took him in we’d stamp out that dangerous nonsense?”” (29).

Through the text we can assert that the man takes on the role of patriarch; the wife is incapable of making decisions and must seek his advice and opinion on the matter. The adverbs ‘finally’, ‘yes’, and ‘not’, along with the adjectives ‘shiny’, ‘black’, ‘best’, and

‘dangerous’ point to his masculinity and status as patriarch. The adjective ‘shiny’ and ‘black’ for instance, used to describe the footwear of the character, bear witness to how the style of the character is inherently masculine; so-called ‘girls’ products’ are traditionally pink, purple, even flowery, whereas ‘boys’ products’ are black, green and blue. When we read the text, we automatically envision a pair of tuxedo shoes or shiny leather loafers, because those are the type of shoes a man traditionally would be wearing. He is also pacing up and down the kitchen, denoting that he is a man of action, even when contemplating their choices. Unlike his wife, whose initial reaction denotes panic and inability to decide what to do. We also see here a typical masculine trait which revolves around protecting his family from danger, as he refers to their goal to ‘stamp out that dangerous nonsense’.

The stereotype of women as wives and mothers and husbands as patriarchs, as well as traditional gender roles, are repeated throughout the books. In the second book, *Harry Potter and the chamber of secrets*, we are yet again confronted with the Dursleys, in this case though, it is through Mr. Dursley that we are provided with another view on traditional gender roles, as he is speaking to his family and Harry. This part of the book has been separated into four examples. The first example is observed as Mr. Dursley address his family: “‘We should all be in position at eight o’clock. Petunia, you will be — ?’ ‘In the lounge,’ said Aunt Petunia promptly, ‘waiting to welcome them graciously to our home.’” (9). Here we have the adverbs ‘be’, ‘promptly’, and ‘graciously’. The words promptly and graciously stand in connection to Mrs. Dursley, denoting that she, as a wife, is dutiful, accommodating, and polite. She does not delay when her husband asks her something, she helps him with his plan of presenting their family as picture perfect, and she is kind, polite and generous, standing at the ready to receive her husband’s guests. The second example occurs as Mr. Dursley continues explaining the first phase of his plan: “‘I will lead them into the lounge, introduce you, Petunia, and pour them drinks. At eight-fifteen —’ ” I’ll announce

dinner,” said Aunt Petunia.” (9). The male character of Mr. Dursley takes on a position of power as the patriarch of the family. He is the one who leads others, as suggested by the verb ‘lead’. It might as well have said ‘show them into the lounge’, but instead he *leads* them. There is also a sense of inequality in terms of power, as Mrs. Dursley is introduced by her husband, rather than introducing herself. It asserts that she is a woman who follows traditional gender roles where the woman is situated beneath her husband. Additionally, the frame provides an example of typical gender roles in which the woman belongs in the kitchen – we will look at this more closely later in the text. Mrs. Dursley only have agency when it comes to being the dutiful wife; she does not act unless it is related to areas or spheres that are traditionally viewed as being feminine, such as cooking and acting as hostess. In the third example, Mr. Dursley goes on to the next phase of his plans: ““When dinner’s over, you take Mrs. Mason back to the lounge for coffee, Petunia, and I’ll bring the subject around to drills. With any luck, I’ll have the deal signed and sealed before the news at ten.”” (10). The pronouns ‘you’ and ‘I’ denote a separation in terms of gender, in this case, that the Mrs. Dursley is to take Mrs. Mason with her back to the lounge for coffee, leaving the men to talk business. The frame indicate that the woman’s role is limited to that of hostess, in the case of Mrs. Dursley. It also establishes a hierarchy in which the man yet again takes on a position of power who tells the submissive housewife what to do, and the housewife willingly and unquestioningly accepts her husband’s authority. It can be seen here that Mrs. Dursley again have no agency; she does not act independently or make choices of her own, instead her husband makes the choices for her, informing her what she is supposed to do next. In the fourth example, Mr. Dursley, having finished going over his ‘program’ for the evening, finish off by stating: ““Right, I’m off into town to pick up the dinner jackets for Dudley and me. And you,” he snarled at Harry. ‘You stay out of your aunt’s way while she’s cleaning.’” (10). Here we find the adverbs ‘off’, ‘up’, and ‘out’, three different subjects: ‘I’, ‘you’, and ‘she’,

and the object 'me'. The usage of the subject 'I' establish a position of power, in this example, Mr. Dursley assumes a position of power in which proclaims the 'program' of the day: who does what. It indicates that he holds the position of patriarch, the man of the house, so to speak, where his word is law. The pronouns also separate the individuals in the frame. The subject 'you' (Harry) is positioned outside the 'program' put forth by his uncle. Furthermore, the female subject 'she' is positioned in a position that is inferior to the more superior position of the patriarch. In fact, only Harry, the subject 'you', is being told what to do. The aunt, Mrs. Dursley, is not told that she must do the cleaning, rather it is assumed that she will do so. Hereby we have another gender stereotype established in relation to domestic behaviour, namely that women are expected to take care of the cleaning of the home. So far, we have encountered the following stereotypes: in relation to personality traits, women are expected to be accommodating, polite, and men as leaders are self-confident. In relation to domestic behaviour, women handle the care of children, the cooking, and the cleaning, while men take care of finances and job-related matters. The authors choice of language suggests that there is a subordination of women that takes place within her writing, but whether this choice is done on consciously or unconsciously we might never know. We can however say that it could be a way of asserting that in the specific relationship of Mr. and Mrs. Dursley traditional normativity weighs heavy – we have already established that these characters value normalcy above all else, so it is logical that they would not be forerunners in terms of subverting traditional gender roles. The gender stereotype asserting that women are primary caregivers, wives, cooks and maids also come into play when we are introduced to the character of Molly Weasley, the mother of no less than seven children. She is a dutiful mother and wife, as well as an excellent cook according to the descriptions provided by the story's protagonist. The following text describes how Mrs. Weasley's emotions gets the best of her, and her anger towards her sons' misbehaviour being so pronounced that it affects her

entire mannerism: “Mrs. Weasley was clattering around, cooking breakfast a little haphazardly, throwing dirty looks at her sons as she threw sausages into the frying pan. Every now and then she muttered things like “don’t know what you were thinking of,” and “never would have believed it.”” (27). In this text we find the adverbs ‘clattering’, ‘little’, and ‘haphazardly’, and the adjectives ‘dirty’ in the idiom ‘dirty looks’. The usage of these words is indicative of a gendered stereotype of women as emotional and ruled by their emotions. Due to her anger, she is clattering around, making excessive noise as she cooks the food, which is cooked rather haphazardly. Her anger affects her so much, that her cooking has become unorganized, making her appear frantic. The frame is evidence of a gender stereotype relating to personal traits, where women are expected to be more emotionally charged compared to men. This is further support when observing the reaction of Mr. Weasley later in the text: ““Did you really?” said Mr. Weasley eagerly. “Did it go all right? I — I mean,” he faltered as sparks flew from Mrs. Weasley’s eyes, “that — that was very wrong, boys — very wrong indeed. ...”” (31). The adverbs we find here are as follows: ‘really’, ‘eagerly’, ‘very’ and ‘indeed’, while the adjectives consist of ‘all right’, and ‘wrong’. The words that describe Mr. Weasley’s initial reaction carry a positive tone; he is eager to hear more about his sons’ adventure, despite their misbehaviour, and he expresses positive astonishment and wonder with the exclamation ‘really’, hereby denoting that he is less emotional in his reaction than his wife. She obviously takes on a position as the matriarch of the family, hereby rejecting the traditional patriarchal hegemony; she is the one who is in control, and when her husband does not act the way she expects him to, for example by not backing her up and telling their sons of, she turns her wrath towards him. On the other side, it can also be read as Mrs. Weasley being described as emotional and enrage with the idiom “sparks flew” – she is so emotionally engaged in the situation that her anger turns to her husband whose reaction we can read as unsatisfactory. While the text does not explicitly state that this difference between them is

related to gender, it can still be read as being an attribute that is connected to her gender due to the pre-existing stereotypes relating to gender. If we were to read it otherwise, we would need to see an example of a male character reacting in a similar way, which would enable us to read the text differently and thus also gender. Another example of women as mothers and wives is found in the third book, *Harry Potter and the Prisoner of Azkaban*, where we get a description of Harry's parents as he looks at a picture from their wedding day: "There was his father waving up at him, beaming, the untidy black hair Harry had inherited standing up in all directions. There was his mother, alight with happiness, arm in arm with his dad." (140). The choice of words indicates that women, upon becoming wives, are filled with excitement and happiness, which is deducted from the adjective 'alight'. It is a frame that plays into the classic trope of the 'happy wife' whose only goals and ambitions are to find occupation cleaning the home, cooking for the husband, and having his children. At no point are we provided information that suggest that she had a job besides being a wife and mother, thus we are led to believe that she did not have a job outside her family responsibilities.

In the fourth book, *Harry Potter and the Goblet of Fire*, we are given an example of how women who does not conform to normative beauty standards are read as unfeminine. In the introduction of the substitute teacher, Professor Grubbly-Plank, the text describes her appearance in a way that makes her seem masculine: "they found an elderly witch with closely cropped gray hair and a very prominent chin standing before his front door." (297). The use of the adverbs and adjectives in the description of the professor provides an image that is more like that of an army officer. The combinations of the adverbs 'closely' and 'very' with the adjectives 'cropped' and 'prominent' suggests that her hairstyle and facial features are more masculine than feminine; a prominent chin is generally considered a facial feature that is less flattering and attractive, while cropped hair makes one envision her with the short crop of a soldier. Here, women who appear more masculine than feminine are framed as less

attractive. There is also evidence of a perception of women as caregivers further along in the text: ““Boys keep back!” barked Professor Grubbly-Plank, throwing out an arm and catching Harry hard in the chest. “They prefer the woman’s touch, unicorns. Girls to the front, and approach with care, come on, easy does it. ...”” (298). The professor, a woman, is here denoted as being forceful with the use of the verb ‘barked’, it provides an example of a woman who does not represent traditional female gender roles by being gentle and soft spoken, however, it does indicate that her lack of grace and softness makes her appear rude. This suggests that women who does not conform to the perception of women as kind, gentle creatures, are inevitably rude by nature and perceived as such. Furthermore, the frame indicates that women are natural caregivers and men are not, and that this is something that can be detected by these mythical creatures in the book. Thus, as the girls are the only ones allowed to approach them, and it is implicitly stated that boys are naturally less gentle and caring. The professor being an assertive woman with masculine features is read as being bossy and unfeminine. Regardless of her description, she is still denoted as caregiver, given the fact that she was able to procure the unicorns who prefer a woman’s touch. Despite her being perceived as unfeminine, she is still framed in a way that suggest that her position as a woman, biologically speaking, makes her and the other females’ natural caregivers. It is a frame that plays into the trope of the asexual/masculinized career woman. Women who are powerful are considered intimidating, thus they are recontextualized in terms of how she relates to the male gender and not the female gender, traditionally speaking.

Speaking of the conventional beauty standards, it is asserted in the fourth book that masculine looking girls/women are less desirable to boys/men. We see this when it is described how Harry is approach by two girls who are interested in being his date for the Yule ball, one of them being a girl a year older than him: “The following day, two more girls asked him, a second year and (to his horror) a fifth year who looked as though she might knock him out if



he refused. “She was quite good-looking,” said Ron fairly, after he’d stopped laughing. “She was a foot taller than me,” said Harry, still unnerved. “Imagine what I’d look like trying to dance with her.”” (266). It is evident that he finds the approach of the latter of the two shocking and scary, as can be seen through the use of the noun ‘horror’. While she is not described through adjectives that implicitly indicate that she has masculine attributes, such as ‘muscular’, ‘stoic’, or ‘athletic’, we as readers can tell that she is not considered attractive or desirable. We can see how Ron refers to her as ‘quite’ (adverb) ‘good-looking’ (adjective), and while it could have signified a degree of desirability, these positive descriptions are rendered invalid as it is stated that he first had to stop laughing, and thus the encounter with the girl is framed as being comedic through the description of Ron. Additionally, Harry asserts that she is ‘a foot taller’ than him, where the adjective ‘taller’ signify a trait that can be read as masculine, or at the very least as something that comes off as intimidating - we will get into why this is considered a male trait later in the analysis - the verb ‘unnerved’ indicates that he feels nervous or a loss of confidence. Add to this that Harry feels sure that she would be capable of knocking him out. It is this last description that make us think that she is masculine, because girls are not expected to be violent. Harry is worried whether he will look foolish dancing with her, which suggest that being seen dating a masculine girl threatens his own masculinity. At first glance, we are led to believe he takes issue with her being a year older, but before this frame it is asserted that the age difference does not trouble him when it comes to Cho Chang: “Cho was a year older than he was; she was very pretty; she was a very good Quidditch player, and she was also very popular.” (266). Cho is, like the other girl, a year older than Harry, but contrary to the girl’s description, Cho is described through positive adjectives and adverbs. The adverb ‘very’ combined with the adjectives ‘pretty’, ‘good’, and ‘popular’ indicate a high degree of attractiveness, as well as having a good physique on account of her being a Quidditch player, she is also liked by many. We can

therefore claim that it was the appearance of the other girl, and not the fact that she is a year older than Harry, that makes her undesirable to the opposite gender, and that she does not embody the same feminine qualities that Cho does.

The fact that appearances matter is established even before the statement about Cho, during a conversation between Fred, George, Ron and Harry. Here it is also clarified that it is important to find a date quickly, before all that is left are unattractive girls: “Well, you’d better hurry up, mate, or all the good ones will be gone,” said Fred. (. . .) “We should get a move on, you know... ask someone. He’s right. We don’t want to end up with a pair of trolls.” (270). The adjective ‘better’ implies that there is a hierarchy established by the boys, who thus take on a position of power. It is a hierarchy in which attractiveness of females are ranked according to their high or low quality of beauty. The adjective ‘gone’ indicate that the girls ranked as high quality are the first to go, and those in the bottom, the lower quality, are eventually what is left behind. By applying the noun ‘trolls’ to describe the girls in the bottom of the hierarchy, he marks them as comparable with the trolls from their world. Trolls are described in the first book as being malodorous, smelling like a mix of old socks and dirty public bathrooms, with dull gray skin, and lumpy bodies (118). The comparison is not only derogative, but it also shows that girls should strive to be ranked high in the system by making themselves viable for objectification by males. The boys inhabit a position of power by being the ones who judges the girls by appearances, they are the ones who decide who is attractive and who is a troll.

In the first book, we also encounter an episode in which a male character shows dislike of a female character whose assertiveness is exhibited through her confidence and knowledge.

The character Hermione Granger first introduce herself to the male protagonist and his newly found friend by exhibiting superior knowledge, having memorized all of her course books ahead of the school terms beginning: ““Are you sure that’s a real spell?” said the girl. “Well,

it's not very good, is it? I've tried a few simple spells just for practice and it's all worked for me. Nobody in my family's magic at all, it was ever such a surprise when I got my letter, but I was ever so pleased, of course, I mean, it's the very best school of witchcraft there is, I've heard" (73). In the first part, where she comments on Ron's spell, she is described as rather condescending towards him. This is evident from the adjectives 'sure', 'real', 'good', and the adverbs 'not' and 'very'. She questions whether he is certain that his spell is even real and makes a statement that it is not 'very good'; the statement is phrased as if it is a question, but it is a question which the male character cannot deny, given the evidence of his failure to achieve the goal of doing magic. The fact that she is acting condescending is affirmed by the second part of the text. The use of the adjectives 'simple', 'magic', 'pleased', and the adverbs 'just', 'at all', 'ever' indicates that her greater skills make her superior in comparison. She comes from a family that is not 'magic at all', and yet she could perform 'simple' magic, though it was 'just for practice' she makes a point of mentioning how it have all worked fine for her. She seems to flaunt her abilities and brag about being able to perform magic successfully, albeit simple beginners' spells, making a point of mentioning how she does not come from a family of wizards and witches. This frames her as condescending and having a superiority complex relating to her seemingly natural affinity for practicing magic. In turn, Ron Weasley's reaction demonstrate his dislike of her: "'Whatever House I'm in, I hope she's not in it," said Ron." (74). The tone here explicitly implies dislike of the female character that is purely based on her assertiveness and perceived superiority. It suggests that women and girls who act assertive and superior in skill and knowledge, in ways that denote that they are better than their male counterpart, are disliked by those men who find themselves being inferior, in this case, in terms of knowledge. The frame shows that women and girls who are more knowledgeable are dismissed as a nuisance that is to be avoided. The dislike of women who are superior in terms of skill is also exhibited when she corrects Ron

during a lesson: ““You’re saying it wrong,” Harry heard Hermione snap. “It’s Wing-*gar*-dium Levi-*o*-sa, make the ‘gar’ nice and long.” “You do it, then, if you’re so clever,” Ron snarled.” (116). The use of the adjective ‘wrong’ describes the subject ‘you’ which refers to Ron. It indicates a level of hostility, which is reciprocated as evident from the verb ‘snarled’. The general tone of the text is ironic and hostile, as is evident from the use of the adverb ‘so’. It is not a compliment that she is ‘so clever’, but a retort that emphasise the characters dislike. Later in the text Ron states: “It’s no wonder no one can stand her,” he said to Harry as they pushed their way into the crowded corridor, “she’s a nightmare, honestly.” (117). This reaffirms his dislike and contempt of the character, emphasizing his perception of her as an annoying know-it-all. The adverb ‘honestly’ is itself an exclamation that emphasize the truth of his opinion towards Hermione. It suggests that knowledgeable and assertive women who does not display vulnerability are disliked and considered unattractive. It is not until after they rescue her from danger, having been cornered by the troll in the bathroom later that same day, that she is considered a part of the group. She had to be in a vulnerable situation before the two boys started to like her, which enabled the boys to show they manliness through heroic and protective behaviour. It signifies how girls must conform to the norms that dictate the relationship between genders where women are damsels in distress, and men are the heroes that rescue them from demise. In conforming to this gender stereotype, she becomes desirable to males, whereas when she did not conform, she was penalized through exclusion, as the boys would feel threatened by her confidence. Throughout the books it is made clear that Hermione is far more skilled in terms of magic, she receives top marks on her papers and exams, and she knows far more than her two companions. Despite this, she is always framed as secondary to the male character Harry Potter, acting as a sidekick whose knowledge is primarily used to help her friends succeeding in their adventures and with their homework, thus, she is confined to the role of assistant to the protagonist of the story and his

friend. This indicates that talented women are subjugated by men who are far less qualified, and despite being a part of the 'golden trio', she is not treated with the amount of respect that is afforded Harry and Ron.

Upon reading the books, it became evident that there are examples of toxic masculinity, which is denoted through the way in which some male characters act. Toxic masculinity does not seek to vilify men, but to point out the harmful effects that comes with conforming to certain traditional masculine behaviours. Behaviours such as dominance, violence, competitiveness, sexism, and restrictions of emotional expression are examples of such traditional gender roles. The first example is found within the first book, when Harry's cousin Dudley is about to throw a tantrum due to there being one less birthday present than the year before: "'Little tyke wants his money's worth, just like his father. 'Atta boy, Dudley!'" He ruffled Dudley's hair." (19). The adjective 'little' combined with the noun 'tyke' denotes amusement at the boy's anger. It sets a tone that indicate that the bad behaviour is perceived as funny and charming, rather than something which ought to be discouraged. The phrase 'want his money's worth stems from the idiom 'get your money's worth' suggests that the boy's behaviour is related to being owed a certain value or pleasure in accordance with their work or time spend on something. The exclamation 'atta boy' asserts that the behaviour is encouraged by Mr. Dursley, thus we can see here that traditional masculine behaviour is praised and encouraged in boys, from the perspective of the father. The behaviour can be considered toxic because it teaches boys that in order to get what they want; they should resort to anger and perhaps even violence. Additionally, anger is the only exception when it comes to restrictions of emotional expression – it is framed as something that does not have anything to do with emotion, rather than an exception to the rule.

Another example of toxic masculinity comes in the form of a type of sexual aggression towards women, specifically the objectification of them. During the sorting ceremony in book

one, a girl is received by her new house with catcalling: “Harry could see Ron’s twin brothers catcalling.” (82). When men catcall women, it is not because there is a goal to make these women feel good about themselves, instead it is about asserting one’s dominance over the woman, and to assert one’s power as a heterosexual masculine male. Because these two boys generally are framed as funny, harmless, and generally kind troublemakers, upon initial reading one would not necessarily find their behaviour bad – it is not like they sexually assaulted her or harassed her – but if we think about it a little longer, we might begin to argue that it was, in fact, harassment. The girl they target is a stranger, an eleven-year-old girl; she is new to the school, and most likely does not know anyone of the students there. If we were to put ourselves in her place, we might not find the frame as entertaining as we did to begin with, chances are, we would feel objectified by the behaviour directed at us. The reader has the privilege of knowing the boys, and therefore are aware that their intention is most likely not to intimidating or mean, but strictly speaking, that is exactly how they would be perceived by someone who does not share the privilege of the reader. Another trait of toxic masculinity, is the need to assert oneself as masculine through a rejection of appearing feminine, be it in terms of appearance or behaviour. As Harry and Ron prepares themselves for the yule ball in book four, we encounter the following description: “There was just no getting around the fact that his robes looked more like a dress than anything else. In a desperate attempt to make them look more manly, he used a Severing Charm on the ruff and cuffs. It worked fairly well; at least he was now lace-free, although he hadn’t done a very neat job, and the edges still looked depressingly frayed as the boys set off downstairs” (281). The degree of femininity of the dress as accentuated using the adverbs ‘more’ and ‘else’; the clothes is so feminine that it is closer to looking like a dress than anything that could possible be considered males clothes. The character is prepared to do anything to correct this and make them appear more manly than feminine, as is evident from the use of the adjective

‘desperate’. In this frame Ron shows a trait that is traditionally considered feminine, in wanting to look good, but the most important aspect right here is to not appear feminine. It is implicit, judging from this frame, that men are only desirable if they conform to masculine stereotypes, and does not cross the line between masculine and feminine. The idea that worrying over looks is considered a feminine trait is confirmed earlier in the books: “Girls giggling and whispering in the corridors, girls shrieking with laughter as boys passed them, girls excitedly comparing notes on what they are going to wear on Christmas night.” (266). The verbs here, ‘giggling’, ‘whispering’, and ‘shrieking’ signify what is considered to be feminine behaviours, hereby asserting activities that are labelled as being feminine and strictly performed by girls. The sharing of notes on clothes denotes that women are the ones focusing on what to wear and how one looks. The fact that he shows interest in his personal looks is indicative of a degree of emasculation and the notion that there is a range of interests and activities considered feminine, which a ‘real man’ would not be interested in, as they are considered to disprove the masculinity of the man in question. We can assert from the frame of Ron worrying over his appearance, that he becomes the subject of the gaze, and becomes momentarily an object. Objectification of women is asserted by them being the object of the male gaze. This is exemplified during the Yule ball where Harry and Ron observe the objects of their affection:

“Ron didn’t answer. He was glaring at Hermione and Krum, who were dancing nearby. Padma was sitting with her arms and legs crossed, one foot jiggling in time to the music. Every now and then, she threw a disgruntled look at Ron, who was completely ignoring her. Parvati sat down on Harry’s other side, crossed her arms and legs too, and within minutes was asked to dance by a boy from Beauxbatons. “You don’t mind, do you, Harry?” Parvati said. “What?” said Harry, who was now watching Cho and Cedric.”” (288)

Here the individuals who gaze upon other individuals, confirm their ranking in the power hierarchy as higher. This is evident as the characters Harry and Ron take on the position as subjects, while Hermione and Cho (and Cedric) take on the position of objects. They therefore have more power than the objects which they observe. Although the Cedric is included as being observed, it can be argued that it is Cho whom Harry is truly observing, due to his infatuation with her which the reader will be aware of. In this case, the female characters are reduced to objects rather than subjects, which denotes a stereotype of men objectifying women. The issue of gaze and objectification plays a role not only in terms of the males' infatuations, but also when it comes to the insecurities of girls. This is exemplified by Hermione's behaviour and anxiety regarding her appearance. The description of Hermione denotes that she is not considered the epitome of beauty: "She had a bossy sort of voice, lots of bushy brown hair, and rather large front teeth." (73). The adjective 'bossy' indicates that she is someone who order people around and tells them what to do, a rather negative attribute to possess and something which makes her an unlikable character – being bossy is generally not considered to be a positive trait in women, as it conflicts with the expectation of her being nurturing and kind. If a male individual acts assertive, it is considered a positive trait, and denoted as 'commanding'. Bossy women are therefore penalized, as seen in the behaviour of Ron as well as his treatment of her. Hermione's anxiety regarding her looks is also evident in the second book. The friends plan to transform into Slytherin students, but Hermione's transformation does not go according to plan: "But Moaning Myrtle glided suddenly through the stall door. Harry had never seen her looking so happy. "Ooooooh, wait till you see," she said. "It's awful —" They heard the lock slide back and Hermione emerged, sobbing, her robes pulled up over her head. (. . .) You'll be teased something dreadful," said Myrtle happily." (156). She worries about looking the way girls are supposed to look, according to traditional conceptions regarding gender normativity. The adjectives 'awful' and 'dreadful'



point to the horror of the incident, and although it is not Hermione herself who says it, but rather the ghost of Moaning Myrtle, we can tell that she shares the opinion due to her reluctance to come forth and tell her friends, instead preferring to hide her appearance from the boys. Granted, Hermione's transformation goes wrong, and she ends up looking like a humanoid cat, but on the other side, Harry and Ron both transformed into the ugliest boys in their year. The boys are obviously not ashamed of their appearances, even if they are not the most handsome or prettiest boys in their current form. We can read this frame as an example of how Hermione feels ashamed of her looks, knowing that she is, and always will be, the object and thus she is always getting judged by others, namely those in the subject position. There are thus clearly expectations relating to appearances of especially girls, who are expected to look feminine, thin, and attractive to the male gaze. Another example of Hermione's focus on her own appearances occur later on in the fourth book. As mentioned, we learned early on that she has rather large front teeth and bushy hair, something she decided to fix via magic:

““Hermione,” said Ron, looking sideways at her, suddenly frowning, “your teeth ...” “What about them?” she said. “Well, they’re different ... I’ve just noticed. ...” (. . .) “No, I mean, they’re different to how they were before he put that hex on you. ... They’re all ... straight and — and normal-sized.” Hermione suddenly smiled very mischievously, and Harry noticed it too: It was a very different smile from the one he remembered. “ (277)

The first thing we see in the text, is the words used to describe her teeth now. The adverb ‘straight’ implicitly suggest that her teeth were crooked or at the very least uneven, the adjective ‘normal’ in the hyphenated compound word ‘normal-sized’ reaffirm what was already evident from reading the first book, that is, her teeth being large. But the adjective ‘normal’ also suggest that her rather large teeth is to be considered less normal than the way

they are now, after being fixed. The adjectives ‘mischievously’ and ‘pleased’ indicate that Hermione is satisfied and happy with her decision to alter her appearance. She is framed in a way that imply that she is happier with her new, normal, appearance, which in turn implies that she was less happy before she changed her appearance. It is a frame that imply that women cannot be happy if they do not conform to gender stereotypes in terms of looks and femininity. A girl/woman who does not live up to the normative beauty standard of their culture, in the case of western culture, being thin with straight or wavy hair and straight white teeth. It can be asserted that Hermione’s change of appearance is a way of adapting her look and becoming more feminine and in turn more pleasing to the male gaze. During the events of the yule ball, we can see that Hermione’s change of appearance is not limited to her teeth. Only this time, it is through the gaze of Harry:

“His eyes fell instead on the girl next to Krum. His jaw dropped. It was Hermione. But she didn’t look like Hermione at all. She had done something with her hair; it was no longer bushy but sleek and shiny, and twisted up into an elegant knot at the back of her head. She was wearing robes made of a floaty, periwinkle-blue material, and she was holding herself differently, somehow (. . .) She was also smiling — rather nervously, it was true — but the reduction in the size of her front teeth was more noticeable than ever[.]” (283)

The observation of Hermione is first of all another example of the previously mentioned male gaze, where the character Harry takes on a position of subject, and Hermione is the object of his gaze. We already asserted that Hermione is considered unfeminine, first due to her assertiveness which is asserted through the previous description of her as bossy, secondly due to her appearance. Through the gaze of Harry, we are informed that she does not even look like the Hermione Harry knows; she is unrecognizable to him and the other classmates. Looking at the words chosen to describe this difference in her, we find the adjectives ‘bushy’,

‘sleek’, ‘shiny’, ‘elegant’, and ‘floaty’. The first three establish a comparison of Hermione before and after, asserting that her new looks are more feminine than before. The adjectives ‘sleek’ denotes that her hair is well cared for, smooth, and tidy – which in turn point to her hair previously being the opposite of that: uncared for and untidy, likewise the adjective ‘shiny’ indicate that the condition of her hair being dull before the change. The words used to describe her new looks signify that she appears more feminine than before. Her robes are described as ‘floaty’ which also asserts the femininity of the character. Harry and Ron’s reaction to Hermione being Krum’s date reaffirms that neither of them considered her desirable and therefore not a viable candidate to date the most masculine boy – it connects to a stereotypical notion that suggest that one must be very feminine in order to date a masculine boy/man. It is also around this time that Hermione’s two friends notice her gender identity, and it is worth noting that she needed to dress up for the boys to realize this – in short, she had to objectify herself by making herself pleasing to the male gaze to be acknowledged as a female. During the events of the fourth book, and the boys’ realization that Hermione is a girl, it is the behaviour of Ron that is most alarming, as it points to a sense of ownership. After having seen Hermione attending the ball with Victor Krum, Ron lashes out at her in a most cruel way: “”He’s from Durmstrang!” spat Ron. “He’s competing against Harry! Against Hogwarts! You – you’re – “ Ron was obviously casting around for words to describe Hermione’s crime, “*fraternizing with the enemy*, that’s what you’re doing!”” (288). His anger is accentuated through the verb ‘spat’; he isn’t just talking to her angrily, as the word suggests are deeper level of vehemence as he blames her for having been asked to be another male’s date. He is not even sure how to accuse her, and what to accuse of her, indicating that he is aware that his emotions are unjustified. The verb ‘cast’ in ‘casting around provides evidence of him having to search for a reason in order to justify his strong reaction both to himself and Hermione. The noun ‘crime’ is applied by the author to assert that Ron considers

Hermione's acceptance of Krum to be a crime, more towards himself than anyone else. When she finally finds the words that she believes justifies his behaviour, she indicates first that Hermione's is consorting with the enemy. The verb 'fraternizing' shows that she is being sociable with someone who is not approved of someone she ought to bear animosity towards, as is evident from Ron's reference to Krum using the noun 'enemy'. Due to being turned down, and then seeing Hermione go to the ball with Krum instead of him, Ron is framed as being infuriated. It is a frame which indicates that Ron harbours feelings of entitlement and ownership towards Hermione, which is exercised as he accuses her of being too sociable with the enemy – she is framed by Ron as being a traitor to both Harry and their school. He had taken her for granted and thus considered her as belonging to him, and this is the source of his jealousy. As Hermione removed herself from the situation, we are provided with a brief description of Ron that indicates the toxicity of his behaviour: "Hermione jumped to her feet and stormed off across the dance floor, disappearing into the crowd. Ron watched her go with a mixture of anger and satisfaction on his face." (289). His emotional state is explained with the noun 'anger' and 'satisfaction', the noun 'mixture' asserting that he is feeling both emotions simultaneously. Anger indicates a strong emotion that makes him want to hurt someone, be unpleasant towards another person, and satisfied indicates that he is pleased with his handling of the situation. Thus, we can see clearly here how it can be seen as an example of toxic masculinity. He is framed as being dominant and asserting his power through verbal bullying, while also indicating that he, as a man, has a right to the feminine body. The sense of entitlement, to have a right when it comes to accessing women's bodies, does not have to be on a sexual level, and because this is a children's book, it is framed in a way that is free from sexual undertones. But even so, it is evident that teenage Ron shows signs of classic toxic masculinity by considering his female friend as property belonging to him and stolen away by the enemy. Additionally, it also indicates that his feelings of inferiority stem from a

notion of knowing he does not live up to that which is considered desirable – Krum is thus considered to be a competitor not only in the tournament, but also when it comes to girls. On that note, we shall move on to the concept of the ‘real man’ who is desirable and thus the standard for what is considered attractive and masculine. Hermione’s date, Victor Krum, symbolize the socially desirable man. In the following text, we are provided a description which indicate what is considered attractive in a man, and what makes him masculine:

“Viktor Krum was thin, dark, and sallow-skinned, with a large curved nose and thick black eyebrows. He looked like an overgrown bird of prey. It was hard to believe he was only eighteen.” (79) and later, we have this description: “Krum, hunched-up and brooding, was leaning against the mantelpiece,” (190). Judging from the adjectives used to describe him in the text, we can assert that he is an athlete, this is asserted by the adjective ‘thin’, which indicates a body that is well taken care of, and thus we can also assert that he is strong. Other adjectives used to denote his masculinity is ‘dark’, ‘large’, ‘thick’, ‘overgrown’, ‘hunched’, and ‘brooding’. These are words that traditionally would not be used to describe a feminine woman, unless attempting to describe her as undesirable. Men are, according to the cultural and social standards, allowed to be dark and brooding, as well as thick, large and overgrown. It indicates a level of power and strength that is applauded in men. He is the embodiment of a true masculine man, possessing traits that are socially desired by women and envied by men. The notion of what is considered attractive and desirable in men reaffirmed earlier on, in the third book, when the Gryffindor team is informed about Hufflepuffs new team captain, to which the girls respond with the following: “” (. . .) They’ve got a new captain and seeker, Cedric Diggory-“ Angelina, Alicia and Katie suddenly giggled. (. . .) “He’s that tall, good-looking one, isn’t he?” said Angelina. “Strong and silent,” said Katie, and they started to giggle again.” (112). The used adjectives signify what is considered to be desirable in a male, he should be high in stature, as is asserted with the adjective ‘tall’, as well as physically

attractive, which we get from the adjective ‘good-looking’, he is athletic and fit which we can assert from the use of the adjective ‘strong’, and last, but not least, he is a man of few words, which we can see from the adjective ‘silent’. The implication here is that undesirable men are the opposite of this, they are small in stature, they do not look good in terms of conventional male beauty, they are weak, overweight and unathletic, and they talk too much. This conveys that there are certain standards that men also must conform to, much like women, if they wish to be perceived as desirable to women.

Women are generally described as being more emotional than men, they are easily upset and prone to crying over anything. There are many examples in the book where women are described as crying and being upset, and in the following text we shall look at several examples and how each of these discursively represent women as emotional. In the first book, we are told that Harry’s aunt is easily upset at the mere mention of her sister: ““There was no point in worrying Mrs. Dursley; she always got so upset at any mention of her sister.”” (8). As well as in the second book, when Ginny is seemingly upset due to worrying over whether her brother might be expelled: ““( . . . ) I’ve never seen her so upset, crying her eyes out, you might think of *her*, all the first years are thoroughly overexcited by this business-”” (111). Here we find the following adverbs: ‘always’, ‘never’, and ‘thoroughly’, and the adjectives ‘mere’ and ‘overexcited’. From these we can deduct that Mrs. Dursley, as a woman, always get emotional when upset, especially when her sister is brought up. The word ‘mere’ emphasize that she harbours strong emotions regarding the subject. It shows that she is incapable of controlling her emotional reaction. In the second example the adverb ‘never’ first indicates that Ginny, unlike Mrs. Dursley, is not overly emotional, and this is the first time her older brother has seen her so upset. The adverb ‘thoroughly’ is used alongside the adjective ‘overexcited’ which denote that this emotional reaction is considered natural for children and females. It is acceptable due to the age and the gender, as these are allowed to be

emotional. It isn't until they become older that boys are told to 'man up' and not act like 'little girls' when showing emotions. But girls generally are not told that, as it is expected of them. Both text samples exemplify a gender stereotype where women are expected to get upset and are therefore excused. The stereotype of women being more emotional than men is perpetuated later in the book, after Harry and Ron have saved Ginny from demise: "It was Mrs. Weasley, who had been sitting crying in front of the fire. She leapt to her feet, closely followed by Mr. Weasley (. . .). Professor Dumbledore was standing by the mantelpiece, beaming, next to Professor McGonagall, who was taking great, steady gasps, clutching her chest." (222). Here the adjectives used to describe the two female characters, Mrs. Weasley and Professor McGonagall, are 'crying', 'great' and 'steady', while the word used to describe the male character, Professor Dumbledore, is the adjective 'beaming'. Even though Mr. Weasley is also present, he is not describe as crying over his daughter having been captured by the monster who have made several attempts at killing students over the school year. Dumbledore is described as 'beaming' which also suggest that he is less affected by emotionality, while the women are either crying or trying to breather steadily whilst clutching their chest in worry. Men are thus framed as being more capable of remaining sensible and staying level-headed, while the women are framed as being on the verge of panic. We here see how acts through language constructs a difference between genders, through a binary which positions them opposite each other. The women are emotional and irrational while the men are rational and emotionless. In the third book, Harry falls off his broom and is rendered unconscious. As he wakes up in the hospital wing, he finds himself surrounded by his friends and teammates: "We thought you'd died," said Alicia, who was shaking. Hermione made a small squeaky noise. Her eyes were extremely bloodshot." (120). The adjectives 'small' and 'squeaky' describe the noise made by Hermione and shows that even when attempting to keep her emotions in check, she cannot. The adjective 'bloodshot' describes how her eyes are

looking, whereby we can assert that she has in fact been crying. Again, women are shown as incapable of keeping a level-head. We are informed later in the text by Hermione, that Dumbledore has used magic to slow Harry's fall, hereby rescuing him, so we know that his friends and teammates was aware that Harry was not harmed in any serious way, yet the girls are still depicted in the text as overly emotional, and yet again, we do not have any descriptions of the boys' reaction to the incident. Another example is found later in the third book: "(. . .) Professor McGonagall blew her nose and said thickly, "Stupid boy ... foolish boy ... he was always hopeless at dueling ... should have left it to the Ministry. ..."' (138). Again, it is Professor McGonagall who gets emotional. Fans of the books consider her to be one of the most badass women of the series, but because she is a woman, she is still prone to crying. The adverb 'thicky' is used to describe her voice as being unclear, compared to her normal speech, due to being emotional. It suggests that even the strongest woman is incapable of controlling her emotions and not break down. She is talking about something that happened 13 years ago, and she still reacts as if the event happened recently. It suggests that she is also more sentimental than especially the male characters. Both Hagrid and Fudge are described as being angry: "'Alas, if only we had," said Fudge bitterly. (. . .) "I'd've ripped him limb — from — limb," Hagrid growled." (138). Gender stereotypes expect men to be more aggressive, as seen through the use of the adverb 'bitterly' and the verb 'growled', and women to be more emotional, and in the above-mentioned texts we can see how these views reproduced through the emotionality of a character who is otherwise viewed as strong and independent, and aggression through two male characters who is otherwise described as kind. The adverb and the verb implicitly show that their feelings are based in anger and frustration, rather than sadness and sorrow. Their focus is on either revenge for the tragedy or disappointment in not having caught the perpetrator. Looking at Hagrid's part, we can also assert that there is evidence of toxic masculinity behaviour in the form of violence. Violence



is glorified through a frame in which the character wants to react violently due to a horrible event in which others died. It is justified because the victims of the crime is considered innocent and their death unjustified, which in turn makes the act of avenging them more acceptable. It reproduces that aggression and violence is the answer to solving problems and dealing with the unacceptable treatment of people they care about. Another example of Hagrid exhibiting toxic masculinity occurs in the fourth book, where he forcefully grabs the headmaster of Durmstrang, Karkaroff: “In one swift movement, Hagrid seized the front of Karkaroff’s furs, lifted him into the air, and slammed him against a nearby tree. “Apologize!” Hagrid snarled as Karkaroff gasped for breath, Hagrid’s massive fist at his throat, his feet dangling in midair.” (378) and afterwards exhibits further signs of aggression: ““I’ll leave Fang with yeh, Headmaster,” Hagrid said, staring menacingly at Karkaroff” (379). The verb ‘snarled’ indicates that the tone of the text is angry and forceful, and in applying the adjective ‘massive’ the author asserts the brutality of the action through the size of Hagrid, who is a half giant. It is a very intense frame, which signify a violent domination by a stronger and physically superior man over another man. The character reacts violently as a reaction to a conflict between Karkaroff and Dumbledore, the latter of the two having acquired a great level of respect and loyalty from Hagrid. Hagrid asserts his masculinity through violence which is a trait of toxic masculinity. It also denotes that males tend to be more violent compared to women, which is also asserted in the first book during a quidditch match. While Harry is playing quidditch, Ron and Neville start a fist fight with Malfoy and his cronies, while Hermione remains oblivious to the violence:

“Before Malfoy knew what was happening, Ron was on top of him, wrestling him to the ground. Neville hesitated, then clambered over the back of his seat to help. (. . .) Hermione screamed, leaping onto her seat to watch as Harry sped straight at Snape — she didn’t even

notice Malfoy and Ron rolling around under her seat, or the scuffles and yelps coming from the whirl of fists that was Neville, Crabbe, and Goyle.” (151).

The adverb ‘even’ denotes a degree of surprise relating to the lack of attention given to the violence happening within her proximity. The text frames boys as violent and girls as passive, hereby playing into stereotypes about the binary genders difference in terms of being violent and being peaceful. Hermione, as a girl, remains peaceful despite the provocations set forth by Malfoy, while Ron snap and suddenly jumps the latter, not being able to stand the teasing any longer. Neville, although a little uncertain, as is signified by the verb ‘hesitant’, also engages in the violent act. It is generally always male characters who react in ways are violent, another example of this if found in the second book, after Malfoy uses the derogatory term ‘mudblood’ towards Hermione in front of the Gryffindor and Slytherin quidditch teams: “Flint had to dive in front of Malfoy to stop Fred and George jumping on him, Alicia shrieked, “How dare you!”, and Ron plunged his hand into his robes, pulled out his wand, yelling, “You’ll pay for that one, Malfoy!” and pointed it furiously under Flint’s arm at Malfoy’s face.” (80). The verbs ‘jumping’, ‘shrieked’, and ‘plunged’ denotes sudden action or reaction. The boys are framed as acting, while the girls are framed as reacting; the verbs denoting action (jumping and plunged) indicate a physical react, an attempt to attack the perpetrator, while the verb (shrieked) indicate a more passive reaction. It implies that the girls are less prone to aggression than the boys and instead react in a more emotional way, thus framing them in accordance with traditional stereotypes.

In the fourth book, Hermione is yet again shown as being overly emotional, as she observes her two friends make peace after having been mad at each other: “You two are so *stupid!*” she shouted, stamping her foot on the ground, tears splashing down her front. Then, before either of them could stop her, she had given both of them a hug and dashed away, now positively howling.” (247). In using the verb ‘shouted’ the author makes it clear that she is

losing her cool, she is so emotional that she is reacting physically by stomping her feet while starting to cry. The author has also used the adjectives ‘dashed’ and ‘howling’, as well as the adverb ‘positively’. The word ‘dashed’ imply that one is running away quickly, and in the word ‘positively’ is used in order to emphasize the truth of the following word ‘howling’, hereby asserting that her crying is more intense and louder than normally. It denotes that the female character of Hermione dramatically exits the frame, crying excessively, which, following our previous frames, reaffirms a stereotype of women as overly emotional to the point of being dramatic. Ron’s reaction to her behaviour is to imply that she is crazy:

““Barking mad,” said Ron, shaking his head.” (247). The adjective ‘barking’ suggests that she is crazy while the adjective ‘mad’ suggest that she is unable to behave in a way that can be considered reasonable. In framing her this way, it implies that girls who react emotionally are crazy and unreasonable, which can be linked to a negative stereotype which marks women as inferior exactly because of their gender making them incapable of acting rationally and put aside their emotions. In another incident in the fourth book, women’s emotions are characterized as hysteric, which evoke older tendencies to perceive emotional women as having a sickness. This occurs moments after Harry have reappeared after his encounter with his nemesis, Voldemort, carrying with him the dead body of his schoolmate, Cedric Diggory: “Girls were screaming, sobbing hysterically” (449). The adjective used to describe the emotionality of the girls calls back to an old tendency in western medicine, where women would be diagnosed with hysteria. It is a practice that is considered both dark and dangerous, which functioned as a way of pitting a woman against herself and disqualify her from taking on a position of power and autonomy. With this in mind, we can assert that referring to women, and their behaviour, as hysterical is a way of attacking women’s legitimacy. It is also closely linked the historically gendered understandings of genders that considers men, as mentioned before, to be rational and women as emotional (hysterical), which renders women

inferior and men superior. None of the male students are described as reacting emotionally to the death of their classmates, someone whom many of them had spent majority of the school year rooting for in the tournament, which indirectly implies that they are not as emotional as the girls and are able to control their emotions. It is a frame that asserts that the masculine sex is less emotional in order to be able to support the more emotional feminine sex who is easily upset.

The fourth book also contains a description of women as being weak. This is done through the portrayal of Mrs. Crouch, though we do not get her name until much later in the book. Mrs. Crouch is described as follows: “There was total silence, broken only by the dry sobs of a frail, wispy-looking witch in the seat next to Mr. Crouch.” (399) and later in the text it says: “The wispy witch beside him gave a great gasp and slumped in her seat. She had fainted.” (400). Through use of the adjective ‘dry’ it is made evident that the woman is sad but is not shedding any tears – this does not necessarily mean that she is not really sad! The adjectives ‘frail’ and ‘wispy’ describes her physique as weak and small. We can from this assert that there is an expectation of feminine women to be both emotional and small in stature, something which is reaffirmed if we compare the description of a different character who is arguably the exact opposite of the woman in this text, namely Aunt Marge, Mr. Dursley’s sister, whom we encounter in the third book: “On the threshold stood Aunt Marge. She was very like Uncle Vernon: large, beefy, and purple faced, she even had a mustache, though not as bushy as his.” (20). In the description of Aunt Marge, we find a series of adjectives that asserts her unfeminine appearance, such as ‘large’, ‘beefy’, ‘purple’ and ‘bushy’. We are told she is ‘very like Uncle Vernon’ and then we are told how she is a large woman, with an appearance that suggests that she is heavy, strong, and powerful, with a mustache, although it is not as prominent as Mr. Dursley’s. Overall, it is a description that is very masculine, whereas the description of women who are feminine use words that point to their slim figure,

nice hair and straight teeth. Additionally, it asserts what is desirable in a woman, and what is not. Furthermore, the women who are described as being manly and masculine, either in appearance or behaviour also happen to be those who are villains in some degree; Marge is considered a villain due to her treatment of Harry, whom she abuses verbally and physically. Another character who is described as having manly features is the snooping journalist Rita Skeeter: “(. . .) Rita’s clawed fingers were hastily snapping shut the clasp of her crocodile-skin bag. “How are you?” she said standing up and holding out one of her large, mannish hands to Dumbledore.” (212). The adjective ‘clawed’ suggests that she is a predatory person, something which could correlate to her job as a journalist, always out to get a story from someone, it describes her personality as someone who is out to get something that belongs to someone else. The adjectives ‘large’ and ‘mannish’ describes her appearance as being too much like a man’s. She can be considered a villain due to her behaviour towards many of the more likeable characters, whose lives she often makes difficult or ruin by altering their stories in ways that negatively affect them. We thus have two instances of women whose manliness is indirectly correlated to them being evil in some way. It reproduces a perception of women who stand outside the normative boundaries of gender as untrustworthy, evil, and abusive, something which can be detrimental to individuals who transgress gender norms by not conforming to them, such as non-binary individuals, transgender people, and cisgender who are not the epitome of femininity physically speaking. Women who appear masculine in some way are subject to a villainization; they are unkind, cruel, abusive and liars. Therefore, we can assert that there is an underlying notion of how a stereotypically feminine woman is good, whereas a woman who transgresses the stereotype, typically by being manly and masculine, is evil and, and if a woman transgresses the stereotype by being too assertive, or bossy, it is considered unattractive and undesirable. Women’s emotions thus make them more erratic than their male counterparts; they cry a lot, are easily upset, and their reactions also

denote a level of drama, as was evident from Hermione's sudden reaction to her two best friends making peace. Their emotionality makes them appear unreliable. Even though the notion of hysteria as a sickness in women is no longer entertained in modern medicine, and we do not subject women to treatment of it, we still encounter situations in which women will be mocked and their emotions characterized by use of words such as 'crazy', 'barking', 'mad', and 'hysterically'. Boy's who react emotionally are also subjected to ridicule, as is seen in the third book where Hagrid's pet Hippogriff, Buckbeak, is about to be sentenced to execution: "'Look at him blubber!' Malfoy, Crabbe, and Goyle had been standing just inside the castle doors, listening. 'Have you ever seen anything quite as pathetic?'" said Malfoy." (193). The verb 'blubber' indicates that his crying is compared to that of a child and thus being incredibly noisy, while the adjective 'pathetic' signifies that his emotional state does not earn him respect. Of course, we should note that the characters who are making the statement are not the most empathetic of people, and that Hagrid does in fact get sympathy and respect from Harry, Ron and Hermione, and many others. The framing indicates that men can be emotional and still be respected, but it also shows that there are still those who would see this as weakness and something to mock and ridicule. While the protagonist and his friends do not react negatively to it, there is still a construction present which denotes that a man showing emotion, specifically crying, is reduced to being laughable, a joke, something to mock. This is reaffirmed in the fourth book, where Harry is targeted by his peers due to the before mentioned Rita Skeeter spreading lies in her article about him: "Harry had had to endure people — Slytherins, mainly — quoting it at him as he passed and making sneering comments. 'Want a hanky, Potter, in case you start crying in Transfiguration?'" (218). The adjective 'sneering' shows us that his alleged emotionality results in people being rude to him. The adverb 'mainly' asserts that while most of the people treating him in a disrespectful way are Slytherins, they are not the only ones. Readers are aware that the houses of

Gryffindor, Ravenclaw and Hufflepuff are usually on good terms with each other, and that the Slytherin is the only house generally known for being cruel towards others who are outside their own house. We can therefore assert that the treatment of Harry based on his alleged emotional state, is not restricted to the house usually known for being mean. It is therefore a frame that confirms that it is bad for a male to be viewed as being too emotional.

Going back to Hagrid, we can see how he sometimes is described in ways that denote femininity, not just by being emotional, but also through his caring nature and the objects that are connected to him. For instance, his wand, which is disguised as a pink umbrella, is described in book one and two: “Hagrid leapt from the sofa and drew a battered pink umbrella from inside his coat.” (43) and “Hagrid’s flowery pink umbrella” (84). The words ‘pink’ and ‘flowery’ are adjectives that usually describe something or someone feminine, while the adjective ‘battered’ informs the reader that this object have been in his possession for years, showing signs of wear. As mentioned before, the colour pink, and flowery themes are generally considered to be feminine – seeing them in relation to a man like Hagrid, is indicative of his feminine features. His caring nature reaffirm his effeminate characteristics, as is evident from the first book where he manages to hatch a dragon: ““Isn’t he beautiful?” Hagrid murmured. He reached out a hand to stroke the dragon’s head. It snapped at his fingers, showing pointed fangs. “Bless him, look, he knows his mommy!” said Hagrid” (158) and ““I’ve decided to call him Norbert,” said Hagrid, looking at the dragon with misty eyes. “He really knows me now, watch. Norbert! Norbert! Where’s Mommy?” “He’s lost his marbles,” Ron muttered in Harry’s ear.” (159). The verb ‘murmured’ means to speak quietly, as if not wanting to upset, say, a child – or a baby dragon, in this case. The phrase ‘bless him’ is said to show fondness of someone, and the adjective ‘misty’ describes his eyes a tearing up. Hagrid showing motherly behaviour, even referring to himself as ‘mommy’ is the ultimate sign of effeminacy, and by looking at Ron’s reaction as he states

that Hagrid have 'lost his marbles' assert that this behaviour is a sign of him having gone crazy. It frames effeminate men as have lost their mind and become crazy, as he has completely diverted from behaviour that traditionally is considered masculine within the heteronormative society. If we take into consideration that Hagrid's physical features are described in a way that signifies masculinity, this behaviour is read as being comical.

In the first book, Hagrid is described in a way that indicate that he is a big burly man, everything about him screams *masculine*: "A giant of a man was standing in the doorway. His face was almost completely hidden by a long, shaggy mane of hair and a wild, tangled beard, but you could make out his eyes, glinting like black beetles under all the hair" (36).

Here we have the adjectives 'giant', 'shaggy', and 'wild' which assert a some rather manly characteristics; he is a big man, with long and untidy hair, as well as a beard which is an uncontrolled and tangly mess. All in all, these descriptors denote a man who, at first glance, is very masculine looking, and not effeminate at all, until he pulls out his pink flowery umbrella and calls himself mommy while looking lovingly and teary eyed at his newly hatched baby dragon. It provides a side of him which was unexpected at first glance, which also makes the revelation comical and sweet, and while we see the three friends being supportive and showing empathy towards their big friend whenever he is emotional, they are also seen referring to him as crazy. By framing Hagrid's effeminacy as something comical and describing it as a sign of insanity, the author perpetuates a view on gender which asserts transgressions as being laughable. It is a damaging frame that penalize men whose appearance and/or behaviour does not conform the traditional normative gender stereotypes, by making them the butt of a joke. In book four, the author further asserts that effeminate men are funny, as is seen during the quidditch world championship:

"One of them was a very old wizard who was wearing a long flowery nightgown. (. . .)

"Muggle women wear them, Archie, not the men, they wear these," said the Ministry wizard,



and he brandished the pinstriped trousers.” (64). In this example we have an old man wearing a nightgown, which is described with the adjectives we earlier asserted as being primarily used when speaking of women and feminine objects, be it clothes or umbrellas. The author asserts, through the ministry officials, that dresses and nightgowns are for women, and trousers are for men. We here have a frame which very separates gendered clothes in a very distinctive way, hereby reproducing the construction of binary genders as different and opposite categories. A real man does not wear dresses and the likes, and a real man is a man because of his biological gender, therefore, He is framed as being silly and a little wacky for not adhering to these norms.

The books also apply the trope of ‘the crazy woman’; she is the holder of an unrequited crush which can be exemplified by fangirls who are infatuated with male individuals, be they fictional or real, but whose love cannot be returned by the individual they are obsessing over. This is first seen through the character of Ginny Weasley, Ron’s little sister, who is infatuated with the famous Harry Potter, but also through Ron’s mom, Mrs. Weasley, and, later, unnamed girls at Hogwarts. Ginny’s fangirling over Harry is not denoted by overt giggling or fanatic behaviour, instead she is described as overly shy when in the presence of Harry: “The moment she saw Harry, Ginny accidentally knocked her porridge bowl to the floor with a loud clatter. Ginny seemed very prone to knocking things over whenever Harry entered a room. She dived under the table to retrieve the bowl and emerged with her face glowing like the setting sun.” (33). Fangirls are described as so emotionally invested that they become abstracted that they are more likely to make mistakes due to their attention being solely focused on the object of their obsession. This is signified through the adjective ‘prone’, meaning one is more likely to do ‘something’. Fangirls are framed as being more bashful and aware of their own appearances and actions, especially when making mistakes. In the second book, Mrs. Weasley is also framed in a way that reaffirm this, as she is called out on her

infatuation: ““Don’t be so ridiculous, Fred,” said Mrs. Weasley, her cheeks rather pink.” (28). The adjective ‘pink’ describes the blushing appearing upon her feelings being made public, while the adjective ‘ridiculous’ indicate a denial of the claim. She is framed as being embarrassed over being called out, and her denial is an attempt to discredit the accuser. Later in the book, as the characters visit Diagon Alley to buy school supplies: “The crowd seemed to be made up mostly of witches around Mrs. Weasley’s age. A harassed-looking wizard stood at the door, saying. “Calmly please, ladies. ... Don’t push, there ... mind the books, now. ...” (. . .) “She sounded breathless and kept patting her hair. “We’ll be able to see him in a minute. ...”” (44). The adverb ‘around’, in relation to Mrs. Weasley’s age, assert that the gathered witches are approximately her age, while the adjective ‘harassed’ in ‘harassed-looking’ is used to signify someone looking worried, tired, and annoyed, due to having to deal with too much. The adverb ‘calmly’ implies that the witches are not acting calmly, they are instead acting erratically. It frames fangirls as being prone to running amok on account of their obsession. It denotes that they are irrational and letting their emotions of infatuation take over and ignoring the usual norms of how to act when out in public. They are framed as being a nuisance to the males who are present and causing trouble for others. Another example of fangirls being describes as frenzied and overexcited occurs in the fourth book, when Victor Krum, the epitome of an attractive man, arrives at Hogwarts. Upon realizing this, we are provided with the following description of a group of girls: “Several sixth-year girls were frantically searching their pockets as they walked — “Oh I don’t believe it, I haven’t got a single quill on me —” “D’you think he’d sign my hat in lipstick?”” (174). In using the adjective ‘frantically’ to describe the way the girls are rummaging through their pockets in search of something to write with, it is denoted that they are in a state of excitement, which in turn indicate the intensity of their emotions. Girl who are fans are framed as being easily excited, and thus prone to causing trouble to the boys and men who are in their immediate

proximity, they are more frantic than normal, and tend to make have more accidents due to their lack of attention to anything else beside the object of their infatuation. Boys are not as influenced emotionally when they are fans, the only exception being Ron who reacts rather strongly to Krum's sudden appearance at Hogwarts: "'I don't believe it!" Ron said, in a stunned voice, (. . .) "For heaven's sake, Ron, he's only a Quidditch player," said Hermione. "Only a Quidditch player?" Ron said, looking at her as though he couldn't believe his ears. (. . .) Ron took care to sit on the side facing the doorway, because Krum and his fellow Durmstrang students were still gathered around it, apparently unsure about where they should sit." (174). The adjective 'stunned' indicate that he is in a state of shock and surprise, and noun 'care' in 'took care' denotes that he made sure to position himself in such a way that he can see his idol. On one side, this is another example of how Ron is sometimes described as having feminine traits, in this case, his reaction is comparable to that of the fangirls described before. On the other side, the example differs from the previous by indicating that he is not acting irrationally or frantically to the presence of the person he is fan of – this might be related to the fact that Ron is not infatuated with Krum but idolize him due to his superior skills as a seeker in quidditch. Thus, we can see from this how boys, who are fans, are framed as being more in control of their emotions, and more subdued, likely in order to avoid being viewed as less masculine. Therefore, heterosexual boys are not labelled as fanboys when their idol is a male themselves, this only happens when the person they covert is of the female gender.

When speaking of gender stereotypes and gender norms, there is a notion of boys being expected to act out and breaking rules, whereas girls are expected to be well behaved and law-abiding. This stereotype is also present in the books, primarily shown through Hermione, Harry and Ron. The first example of this occurs after Harry have received his new broomstick in book one, right after having narrowly escaped being caught breaking the rule

that forbids them from wandering around the castle at night: ““So I suppose you think that’s a reward for breaking rules?” came an angry voice from just behind them. Hermione was stomping up the stairs, looking disapprovingly at the package in Harry’s hand.” (113).

By applying the adjective ‘angry’ and the adverb ‘disapprovingly’ the reader is made aware of how strongly Hermione feels when it comes to breaking rules; the adjective asserts that she is emotionally triggered by their apparent disregard of their close call, while the adverb asserts that she strongly feels that their disregard is wrong. The example frames girls as being obedient and dutiful, while boys are framed as being troublemakers. Hermione’s adherence to the rules is also exemplified in the third book, where Harry plans to sneak out to visit the wizard village Hogsmeade: ““Look, Harry still shouldn’t be coming into Hogsmeade. He hasn’t got a signed form! If anyone finds out, he’ll be in so much trouble! And it’s not nightfall yet — what if Sirius Black turns up today? Now?” (. . .) Hermione bit her lip, looking extremely worried” (132). Again, we see that Hermione being described as emotionally affected by her male friends’ disregard of the rules. The adverb ‘extremely’ describes the degree of the adjective ‘worried’, thus asserting that she again feels very intensely about it, arguably because it now does not only concern mere rule breaking, but also risking one’s life. Again, we can see how girls and boys are framed as being opposites; society expects girls to follow rules and boys to break rules. In the second book there is an example of how boys are praised and gain respect by breaking rules, especially if the act is considered spectacular. When Harry and Ron fly to Hogwarts in Mr. Weasley’s enchanted car, their fellow Gryffindor students receive them as heroes: “(. . .) there was a sudden storm of clapping. It looked as though the whole of Gryffindor House was still awake, packed into the circular common room, standing on the lopsided tables and squashy armchairs, waiting for them to arrive. Arms reached through the portrait hole to pull Harry and Ron inside, leaving Hermione to scramble in after them.” (61). The situation is described in a way that denotes a

great level of respect and awe; they are received with what is almost a standing ovation from their house, as can be deduced from the noun ‘storm’ which describes the degree of the applause, and the idiom ‘as though’ indicate that it appears as if the entire house is gathered in the common room to receive them. It reminds one of the saying ‘boys will be boys’, and that their misbehaviour is sometimes overlooked due to society’s view that it is natural and unavoidable for boys to cause trouble and break the rules, which is a problematic stance because it teaches boys that their misbehaviour is acceptable. The consequence of such a mindset is that girls are taught to ignore these kinds of behaviours, and whenever they do not ignore it, they are brushed off and subjected to indifference.

As seen earlier in the text, girls are objectified in different ways, we have asserted that they are objectified through the male gaze, for example when Harry and Ron observe Hermione and Cho at the yule ball, and when Hermione was demoted to the status of an object through Ron’s sense of entitlement and ownership, and the sense of having a right to her. This is not the only time in which females are objectified in the books. In the third book, Ron becomes enamoured by the owner of the inn, the Three Broomsticks, Madam Rosmerta. She is describe as being “[a] curvy sort of woman with a pretty face was serving a bunch of rowdy warlocks up at the bar” (133). Here we find adjectives which relate attractiveness with physically being feminine, that is, by having large breasts and hips – not too large, but perhaps a little larger than average. The adjective ‘curvy’ indicates that this character has large breasts and hips, as well as a face that is pleasant to look at, according to the adjective ‘pretty’. It implies that girl’s attractiveness and desirability is linked to their physical appearance, and boys naturally focus on the female body, especially when it is so ‘well-developed’. Madam Rosmerta is described this way to indicate boys’ attraction to female bodies, otherwise, why would it be important to let the reader know what her body looks like, unless we wanted them to know.

Other instances of objectification are seen when we see girls playing sports, and in the way, women are described. Not only are they objectified, but these texts also denote gender stereotypes asserting how women is expected to look, and what is valued in girls from a male perspective. The latter also indicate what a stereotypical male should be concerned with when it comes to their observations of girls. The first example occurs in book one, during a quidditch match, where the commentator, Lee Jordan, says the following: ““what an excellent Chaser that girl is, and rather attractive, too -”” (125). The text starts out by asserting appreciation of the girl as a player on the team, but also includes commentary on her appearance. The adjective ‘excellent’ asserts that she is an extremely good player, and the adverb ‘rather’ denotes a tone of surprise which relates to her appearance being considered pleasing, as asserted with the following adjective ‘attractive’. It implies that a girl who is attractive AND good at sport comes as a surprise to the male character, as this is not possible or, at best, is considered a rarity. It implies that girls who are good at sports are not good looking, and girls who are good looking are not good at sports, which correlates to a social construction of genders from a conservative point of view where the importance of preserving traditional and cultural values in terms of gender is emphasized. Furthermore, the focus of removed from her skills as an athlete to the physical attributes, which indicate that she is not truly valued for her skills as much as for her looks. This also functions in a way in which the male character is framed as being primarily interested in the female body, which proclaims that men should be concerned with the female body and the appearance of it, which can be considered a perpetuation of women’s objectification. On the note of women in sports, sports play an important part in hegemonic masculinity, this goes for both the real world and the fictional world of Harry Potter and even though we are presented with teams that are gender mixed, women still experience a discursive exclusion. In the first book, the team captain, Oliver wood, addresses his team: ““Okay, men,” he said. “And women,” said Chaser

Angelina Johnson.”” (125). In describing the team via the noun ‘men’ the female teammates are excluded from the discourse, until they remind the captain of their presence and demand inclusion. It implies that the female players are not viewed as female, instead they are a part of a male team. It can be put into relation to the previous example in which the commentator makes a statement about the female player as being attractive and implied a degree of surprise at this. This highlights that sport and athletic attributes characterize hegemonic masculinity, and quidditch as a sport is considered a male activity that can be used to exclude women, similar to the way it is in the real world. On top of that, the female players have barely any autonomy or agency when compared to the boys on the team – so far, we have only touched upon two episodes in which the girls of the team say anything, the rest of the time it is only boys who have agency, the most noticeable being Harry, Oliver Wood, and the twins, Fred and George Weasley. The difference when it comes to agency reaffirm that quidditch, despite the mixed gender teams, is inherently a male sport. In a different example, this time taken from the third book, we see how a girl’s superior skill in sports is attributed to male generosity rather than actual skills:

“Harry accelerated, eyes fixed on the speck of gold ahead – but just then, Cho appeared out of thin air, blocking him – “HARRY, THIS IS NO TIME TO BE A GENTLEMAN!” Wood roared as Harry swerved to avoid collision. “KNOCK HER OFF HER BROOM IF YOU HAVE TO!” (. . .) Out of the corner of his eye, he saw Cho following him. . . . She’d decided to mark him rather than search for the Snitch herself. . . . All right, then . . . if she wanted to tail him, she’d have to take the consequences. . . .” (173)

While Harry is completely focused on the game, as is evident from the adjective ‘fixed’ which indicate that his focus is fastened on the snitch, while she prefers to focus on him, as it indicated through the adverb ‘rather’. The formulation indicates that she is only able to mess

with Harry in the game because he is being gallant and polite, not because she is skilled herself. It also indicates that she is more interested in tailing him, rather than going for the snitch. It frames her as being less confident, which arguably implies that Harry is the more skilled player in comparison. Harry's head is in the game, while Cho is more concerned with Harry. Girls are also framed as being a distraction to boys; Harry is momentarily distracted from the snitch as Cho, the object of his affection, appear out of nowhere.

Another interesting frame of females in the books, occur in the form of the mystical 'veela', creatures that are reminiscent of the siren whose song make men lose their reason:

“Veela were women ... the most beautiful women Harry had ever seen ... except that they weren't — they couldn't be — human. (. . .) what could make their skin shine moon-bright like that, or their white-gold hair fan out behind them without wind ... but then the music started, and Harry stopped worrying about them not being human — in fact, he stopped worrying about anything at all. The veela had started to dance, and Harry's mind had gone completely and blissfully blank.”

(77)

The adverb 'most' as a superlative assert that the beauty of the vela exceeds the beauty of any other woman, making them the more pleasing to the eyes of males than other 'normal' women. They are described as being unnatural with a mythical vibe through the adjectives 'moon-bright' and 'white-gold', which denote a kind of shimmering skin and hair, almost fairy like. Much like we earlier asserted in terms of male desirability, the veela embody female desirability. They remind us of sirens due to their hypnotic dance, which have males lose their senses, as can be seen through the adverbs 'completely' and 'blissfully', and the adjective 'blank'. The adverb 'completely' signifies the emphasis of the adjective, while 'blissfully' signify a state of extreme happiness and pleasure, and, lastly, the adjective 'blank'



quite simply indicates that his mind is rendered empty; free from worries and inhibitions and rationality. As the veela's are female, it denotes that they, as a race, are strictly female, and that their powers only work on the male gender. The powers of the veela raises some other questions; what of the person is transgender? What if they are non-binary? How are male characters distinguished as being male? Is it because of their assigned sex or their performativity? As we rise these questions, we must acknowledge that the books are too influenced by hegemonic heteronormativity for any straight answers to be derived from them, therefore we will not go further with these speculations in this paper.

The veela not only symbolize the epitome of the desirable woman, but also how women, especially women who are alluring and sexually charged like the veela, are framed as dangerous and even as monstrosities:

“the veela lost control. Instead of dancing, they launched themselves across the field and began throwing what seemed to be handfuls of fire at the leprechauns. Watching through his Omniculars, Harry saw that they didn't look remotely beautiful now. On the contrary, their faces were elongating into sharp, cruel-beaked bird heads, and long, scaly wings were bursting from their shoulders —”  
(83)

The description is much different from the initial one; they have gone from being asserted as *the* most beautiful to being not even a little bit close to the normative conventions of beauty, as is denoted through the adverb 'remotely' which is applied to describe the degree of the adjective 'beautiful'. Their faces are becoming thinner and longer (adjective: elongating) as they transform into bird-like creatures with scaled (adjective: scaly) wings. The veela frames women in a way where they are associated with irrationality, the sexual, and with danger; it is a discourse that indicates a support of binary genders as opposite and categories of unequal

power; girls are irrational and sexual beings whom boys should be on guard with.

The character Fleur Delacour is described in a similar way to the veela: “A long sheet of silvery-blond hair fell almost to her waist. She had large, deep blue eyes, and very white, even teeth. (. . .) Ron was still goggling at the girl as though he had never seen one before. (. . .).” (173). The veelas’ hair was described as ‘white-gold’, and Fleur’s is described as ‘silvery’, the adjective denoting that is light and shiny like silver. We can almost imagine her as a, doe-eyed beauty on accord of the adjectives ‘large’ and ‘deep’ in the description of her eyes, and perfect teeth (adjectives ‘white’ and ‘even’). Earlier in the analysis it was asserted that Hermione changed her appearance and hereby conforming to the cultural beauty standards, this including fixing her teeth – this change occurs after the arrival of the visiting school and the introduction of Fleur. We can therefore assume that her changes can have been triggered by the presence of a female who seems to capture the attention of all the boys around her, which, as it turns out later, stems from her being a descendant of a veela grandmother. The fact that Hermione is affected by the attention Fleur receives is apparent from the following text: ““Of course she isn’t!” said Hermione tartly. “I don’t see anyone else gaping at her like an idiot!” But she wasn’t entirely right about that. As the girl crossed the Hall, many boys’ heads turned (. . .).” (176). By using the verb ‘gaping’ we can as readers say that the attention Fleur receives is that of blatant staring, eyes and mouth open. Hermione reacts unkindly by first denying that anyone else but Ron acts foolishly over the girl. The tone is set as being sharp and unkind through the adverb ‘tartly’ which describes the way she speaks to Ron. She asserts that he is acting a fool by applying the noun ‘idiot’ to describe the blatant staring. It frames her as being somewhat jealous of the attention that Fleur receives, making this a possible catalyst for her change later in the story.

Going back to Fleur, we can assert that she is described as irrational and less capable, compared to the male contestants, as she believes her sister to be in danger during the second

task of the tournament: “Meanwhile Madame Maxime was trying to restrain Fleur Delacour, who was quite hysterical, fighting tooth and nail to return to the water. “Gabrielle! Gabrielle! Is she alive? Is she hurt?”” (342). The adjective ‘hysterical’ frames her, and thus girls, as being irrational and emotional, even prone to panic when under pressure to rescue her little sister. She is unable to overcome the challenges in the task, unlike the other three contestants, who coincidentally are males. It reaffirms the earlier statement in which we asserted that women in sports, or competitions that require strength and aptitude, are expected to be either beautiful or a skilled athlete. Here, Fleur is framed in a way that indicate that her beauty outweighs her skills.

In the fourth book, we encounter an instance of slut-shaming which is directed at Hermione. Slut-shaming involves insulting or belittle a female due to her real or assumed sexual behaviour. Having gotten on Rita Skeeters bad side, Hermione is made out to being dating both Harry and Krum; The journalist, Rita Skeeter, vilify Hermione by claiming that she is romantically involved with both boys, and the following interaction ensues: ““I told you not to annoy Rita Skeeter! She’s made you out to be some sort of — of scarlet woman!”” Hermione stopped looking astonished and snorted with laughter. “Scarlet woman?” she repeated, shaking with suppressed giggles as she looked around at Ron. “It’s what my mum calls them,” Ron muttered, his ears going red.”” (347). A scarlet woman is a woman who is an immoral woman who have many sexual encounters. Even though we as readers know that Hermione is not sexually active with Krum, and she is not even romantically involved with Harry. The use of the noun is indicative of girl/women of being slut-shamed when they engage in several intimate relationships. It implies a degree of disapproval of girls who ‘put out’ and an approval of girls who maintain their purity. It is a very puritan look on females and female sexuality, which inevitably limits female autonomy. A girl/woman who does not maintain her purity is shunned and shamed by both other women and men. It is not only Ron,

but also his mother, which does not come as a surprise, seeing how he picked up the term ‘scarlet woman’ from her. At easter all the Weasley as well as Harry and Hermione receive easter eggs from Mrs. Weasley: “Both Harry’s and Ron’s were the size of dragon eggs and full of homemade toffee. Hermione’s, however, was smaller than a chicken egg. Her face fell when she saw it. “Your mum doesn’t read Witch Weekly, by any chance, does she, Ron?” she asked quietly. “Yeah,” said Ron, whose mouth was full of toffee.” (370), and when she meets Mrs. Weasley later, the reception given to her is less than welcoming:

““Hello, Hermione,” said Mrs. Weasley, much more stiffly than usual. “Hello,” said Hermione, her smile faltering at the cold expression on Mrs. Weasley’s face. Harry looked between them, then said, “Mrs. Weasley, you didn’t believe that rubbish Rita Skeeter wrote in Witch Weekly, did you? Because Hermione’s not my girlfriend.” “Oh!” said Mrs. Weasley. “No — of course I didn’t!” But she became considerably warmer toward Hermione after that.” (414)

Hermione is shunned by Mrs. Weasley due to her assumed promiscuity, therefore she is penalized through discrimination as is evident from the sizes of the easter eggs given to them. The words used to describe their meeting also indicate a sense of hostility towards Hermione; the adverb ‘stiffly’ and the adjective ‘cold’ describes Mrs. Weasley as being unfriendly, which results in Hermione feeling rejected and less confident, denoted by the adjective ‘faltering’ which describes her facial reaction to the coldness of Mrs. Weasley. Having been previously welcomed and accepted by her, the sudden rejection and shunning deeply affects her, but as soon as Harry asserts that there is no truth to the rumours, Mrs. Weasley completely changes her attitude towards Hermione; The adverb ‘considerably’ combined with the adjective ‘warmer’, demonstrate that her attitude towards Hermione becomes significantly more friendly. The entire episode with Hermione being shamed and shunned illustrate not only how women are expected to be pure and refrain from anything that might

compromise her innocence, but also how the male voice is valued as more trustworthy and believable than the female voice. This is asserted over the fact that it is not until Harry labels the rumours as rubbish. Additionally, this also bears connotations about how women are associated with the irrational, the sexual, and the dangerous, as we illustrated earlier in relation to the veela. Mrs. Weasley's strong reactions are connected to her motherly feelings towards Harry, whom she is protective of. It frames women who are sexually liberated as harlots and fallen women, while enforcing a puritan stereotype about gender, females, and female sexuality, all the while perpetuating that you will be penalized for embracing your sexuality and engaging in premarital sex.

Women are not the only ones who are subjugated to discrimination and inequality within the institutions of wizarding society. Class and ethnicity are also victims of discrimination in the Potterverse; we are introduced to three groups who each are asserted to experience discrimination based on their class or race in the wizarding society. The first, and most obvious, is the muggle-born witches and wizards, often referred to by the derogatory term 'mudblood', denoting them to have dirty blood. The first time it is introduced to us is in the second book, where Draco Malfoy uses the term to insult Hermione Granger: "“No one asked your opinion, you filthy little Mudblood,” he spat. Harry knew at once that Malfoy had said something really bad because there was an instant uproar at his words.” (80). The adverbs and adjectives used in these examples have negative connotations; the adjective 'filthy' indicates that Malfoy equates muggle-born individuals with being dirty, thus making a connection between their blood and mud, furthermore, it positions muggle-born individuals in an inferior position compared to so-called 'pureblood' witches and wizards. This is evident from the following explanation provided by Ron: "“Mudblood's a really foul name for someone who is Muggle-born — you know, non-magic parents. There are some wizards — like Malfoy's family — who think they're better than everyone else because they're what

people call pure-blood.”” (82). The term is described as highly unpleasant by the adjective ‘foul’, hereby asserting the rudeness and demeaning to muggle-born, while the adjectives ‘better’ denote the purebloods are being clean. The notion of clean blood carry connotations of not being mixed, which in turn suggest that a marriage between a ‘pureblood’ and a ‘mudblood’ results in a mix that is equally as unacceptable. Thus, muggleborn are framed in a way that makes them inferior and dirty, while purebloods are clean, and a mix between the two is basically a mongrel from the perspective of those who rank higher on the hierarchy of wizarding society. This is reaffirmed in the fourth book, where we are informed by Harry that being pureblood is equated with being in the upper class of society: “The Malfoys prided themselves on being purebloods; in other words, they considered anyone of Muggle descent, like Hermione, second-class.” (76). The noun ‘pride’ indicates a sense of being better and more important than others, while the adjective ‘second-class’ explicitly indicate that muggle-born people are less important. It is evident that pureblood individuals consider themselves to be of the upper class and thus worthy and even deserving of a more privileged life than the lower class muggleborn and those of mixed blood. This also means that those who are not pureblood and thus respectable pedigree in wizarding society and its institutions are subjected to exclusion in some places: ““... Father actually considered sending me to Durmstrang rather than Hogwarts, you know. He knows the headmaster, you see. Well, you know his opinion of Dumbledore — the man’s such a Mudblood-lover — and Durmstrang doesn’t admit that sort of riffraff.” (118). According to Malfoy, the school of Durmstrang excludes people who are not pureblood, denoting yet again that those of muggle-born or mixed decent are less worthy and of lower social class by referring to them with the negatively loaded noun ‘riffraff’. The frames described above exemplify an ongoing classism that can be compared to the how lower-class citizens in the real world are ridiculed for either lacking education, or their social class, if not both. Lower class individuals are typically portrayed as being

illiterate, stupid, and ridiculous both on mainstream TV and by online creators. These individuals are blamed and punished for their situation even though they might not have much choice about it, the same can be said about the muggle-born individuals in the Potterverse.

But as mentioned, it is not just the witches and wizards of muggle decent who are subjugated to discriminatory treatment. In the fourth book we learn that Hagrid is also of mixed blood, having a wizard for a father and a giantess for a mother. During the Yule balls, Harry and Ron overhear Hagrid telling his love interest, Madam Maxime, about his parentage, thinking she too is a half giant, something she vehemently denies. A little after the revelation, Ron explains why this is 'problematic': ““Well ... no one who knows him will care, 'cos they'll know he's not dangerous,” said Ron slowly. “But ... Harry, they're just vicious, giants. It's like Hagrid said, it's in their natures, they're like trolls ... they just like killing, everyone knows that.” (294). Giants are considered to be prone to doing damage and injury to their surrounds, which is asserted by the application of the adjective 'dangerous' in the description of them. The adjective 'vicious' denote them as being violent and cruel, while the noun 'nature' explicitly asserts that this is a typical characteristic of giants as a race. Due to these characteristics, it is clear why Hagrid has been secretive about his parentage, as well as why Madam Maxine denies any genetical connection to the race. Later the readers are given an example of why the two characters are right to keep this knowledge hidden from the public. In the days following the ball, Rita Skeeter publish an article in which she outs Hagrid:

“Hagrid is not — as he has always pretended — a pure-blood wizard. He is not, in fact, even pure human. His mother, we can exclusively reveal, is none other than the giantess Fridwulfa, whose whereabouts are currently unknown.

Bloodthirsty and brutal, the giants brought themselves to the point of extinction

by warring amongst themselves during the last century. (. . .) Fridwulfa's son appears to have inherited her brutal nature" (299)

We here have another example of how giants as a race are denoted as being inherently cruel and violent, and prone to violent and murderous tendencies, as denoted through the adjectives 'bloodthirsty' and 'brutal', simultaneously it implies that Hagrid is a mongrel as he is not a 'pureblood' – according to Rita Skeeters article he has been deceiving everyone into thinking he is pureblood. This frames Giants as being excluded on account of being too dangerous to participate in wizarding society, thus ranking them in even lower than the muggleborn. Their exclusion and labelling as violent and dangerous signify the discrimination they are subjected to by the wizarding society – and the source of the discrimination is not necessarily limited to the pureblood families. According to Hermione, giants and werewolves are victims of racial prejudice based on generalising stereotypes:

“( . . .) They can't all be horrible. . . . It's the same sort of prejudice that people have toward werewolves. . . . It's just bigotry, isn't it?” (296). She questions the idea of all giants being inherently bad and asserts that those who hold such beliefs are unreasonable through the noun 'bigotry' and asserts that this is not limited to the perception of giants, but also includes werewolves. Thus, we can also see that it is not only half-giants who experience discrimination and exclusion in this degree, werewolves are also described as being branded as dangerous mongrels by both institutions and society. This is exemplified by Professor Lupin in the third book. Towards the end of the book, Hermione outs Lupin as a werewolf, suspecting that he is allied with a wanted murderer, but it is through Ron's reaction to Lupin approaching him that shows how werewolves are perceived: “Lupin made toward him, looking concerned, but Ron gasped, “Get away from me, werewolf!” Lupin stopped dead.” (226). Ron's reaction, described with the verb 'gasped' indicate a sense of shock at being approached by Lupin. The tone is tense and thick with fear, which is evident from the phrase



‘get away’, indicating a desire to keep a safe distance. The interaction is framed in a way that suggest fear of infection, as werewolves can pass on their sickness through bites. The discrimination of people infected with the sickness is evident from Ron’s reaction to Lupin being hired despite his condition: ““Dumbledore hired you when he knew you were a werewolf?” Ron gasped. “Is he mad?” “Some of the staff thought so,” said Lupin. “He had to work very hard to convince certain teachers that I’m trustworthy —”” (227). The adjective ‘mad’ indicate that Dumbledore must have lost his mind for him to hire Lupin, even though they all considered Lupin’s classes their favourite. The frame exemplifies the stigma attached to people who are diagnosed with the illness, which leads to a discrimination that makes it difficult for them to find a job and earn a living, which is denoted through the way Ron questioned Dumbledore’s sanity.

Last, but not least, there is the suppression of house-elves, something which Hermione in particular is very passionate about changing. In the fourth book, we have the following example:

“He was thinking of Dobby: Every time he had tried to do something the Malfoys wouldn’t like, the house-elf had been forced to start beating himself up. You know, house-elves get a very raw deal!” said Hermione indignantly. “It’s slavery, that’s what it is! That Mr. Crouch made her go up to the top of the stadium, and she was terrified, and he’s got her bewitched so she can’t even run when they start trampling tents! Why doesn’t anyone do something about it?” “Well, the elves are happy, aren’t they?” Ron said.” (91)

The adjective ‘forced’ indicate that house-elves have to do act, especially self-punishment, against their will, pointing to these creatures’ lack of autonomy. Hermione describes their livelihood as a ‘raw deal’, an idiom which indicate that they are being treated unfairly by

their superiors. She also makes a direct comparison between the indentured elf servant and slavery, hereby denoting that these creatures are property of the families they serve, which calls back to the treatment of African people during the colonialization. The house-elf is bound to the family for life and can only be freed by receiving clothes from their owner. It frames the relationship between wizards/witches and elves as a master/servant relationship and highlights the inequality between humans (witches and wizards) and creatures outside the wizarding society.

One must take into consideration that these events take place in the 90s, as has been asserted through visual evidence in the movies and confirmation from the author. In the movie, *Harry Potter and the Deadly Hallows*, the viewer is shown the gravestones of Harry's parents, which denote that they were born in 1960 and died in 1981, thus making Harry's birthyear 1980, which in turn means the year of his 11<sup>th</sup> birthday was in 1991. The 90s was, according to an article posted on [theguardian.com](http://theguardian.com) by Afua Hirsch in 2018, all about girl power and sex positivity, it was a time where we saw an uprising of empowered women in both music and TV, just to mention a few, such as Spice Girls, and Charmed. Women were stepping out of the shadows, and they were powerful. But as much power as women assumed, as much was taken from them, according to Allison Yarrow in her article on the website [time.com](http://time.com). In other words, it seemed as if gender equality would finally be achieved, but alas the 90s ended up being marked as a time where efforts to subordinate women were in full effect. But considering that these books were published in the beginning of the 90s, we can assume that they were written before the surge of female empowerment took hold. This may explain the mentioned stereotypes that have been covered in the analysis, and how it appears to perpetuate and reproduce hegemonic heteronormative views on gender, sexuality, sexism, and classism.

## Conclusion

The Harry Potter books, ranging from 1-4, have indicated through its framing and discourse that there is a maintenance and reproduction of gender stereotypes as well as hegemonic masculinity and heteronormativity. We have asserted that women who are mothers are expected to be happy and content in their position within the domestic sphere of the home, while men are happiest when he takes on the role as the patriarch, the man of the house. This was concluded primarily through the descriptions of Mr. and Mrs. Dursley, which explicitly denote that Mr. Dursley is the one who earns the money, and Mrs. Dursley tends to the childrearing, the cooking, and the cleaning. We have also found that there is evidence of this traditional patriarchal hegemony being opposed, as we analysed the Weasley family. Here we were able to assert that Mrs. Weasley takes on the role of the matriarch. Both women are, however, confined to the domestic sphere as housewives with the same responsibilities to their family, which also reinforced a traditional stereotype that expects women to be nurturers by nature. We also established that other stereotypes were perpetuated through the discursive framing of women, such as women as curtain twitchers, who are snoopily and curious about their neighbour's business, but also as being weak and prone to fainting spells, again exemplified through the character Mrs. Dursley. The analysis also located instances which showed that male characters often take on a position of power, which positions them as superior and women as inferior, this was evident, not only from Mr. Dursley, but also through the way in which Ron and Harry assumed a position of power by observing Hermione and Cho Chang. We concluded that males, who gaze upon another individual, especially women, confirm their ranking in the power hierarchy as being higher, whilst the ones being observed is objectified by the gaze. We also were able to conclude that women, despite being considered to be empowered by the fans of the books, are described as emotional and irrational, which in turn asserted the men to be emotionless and rational. This was evident

from the multiple descriptions of Hermione, as well as those of Mrs. Weasley, Ginny, and Professor McGonagall. Additionally, women were also described in ways which associated them with the irrational, the sexual, and the dangerous. This was concluded when analysing the framing of the veela and fleur Delacour. The veela embodied the epitome of conventional beauty standards, as did Fleur due to her inherited veela characteristics, but the veela especially signified the notion of women as dangerous and men should be careful when around women due to their sexually charged nature. We also found that women who are considered promiscuous, regardless of it being real or assumed, are penalized, shamed and shunned. This was evident from Ron using the term 'scarlet woman' to describe the rumours of Hermione being romantically involved with Harry and Krum, and from his mother's treatment of her based on these rumours. Furthermore, we concluded that women who does not fit into, or conform, to the conventional standards of beauty and femininity are labelled as unattractive and undesirable, and that women who have traits that are traditionally considered masculine are intimidating, disliked, and risk being subjected to exclusion. This was concluded by analysing the descriptions of Hermione and Professor Grubbly-Plank. Hermione, being labelled as 'bossy', a negative word denoting her assertiveness, was excluded by Harry and Ron, which did not change until she was attacked by the troll in the bathroom, which rendered her vulnerable and enabled the boys to assert their masculinity and power through heroic behaviour. Grubbly-Plank indicated that women whose performativity can be seen as masculine, for example through appearances and behaviour, is intimidating to boys. But they do not escape the stereotype of being nurturers by nature. In analysing the books, it was concluded that women who are viewed as villains are described in ways that are directly indicate a degree of masculinity; aunt marge was compared to her brother, Mr. Dursley, and was described as having a mustache, while Rita Skeeter was described as having mannish hands. This indicated a villainization of women with masculine features, which is to

be considered problematic in terms of non-binary and transgender individuals. On that note, the analysis indicated that Appearances are important, especially for women who wants to be considered attractive and desirable. We concluded that there is a hierarchy established, which rank girls in quality, and that the men hold a position of power as the ones who get to judge female bodies and rank them. We asserted that it is the reason why girls conform to the conventional standards of beauty, as exemplified by Hermione's transformation. The standards in terms of what is considered attractive includes both the female and the male gender, the latter being described through the idolization of Victor Krum and Cedric Diggory. The analysis also located examples of toxic masculinity, such as the encouragement of aggressive behaviour, sexual aggression (catcalling) and objectification of girls, rejection of femininity in men, and men asserting a sense of entitlement and ownership over women. Lastly, it was concluded that the discrimination was not limited to gender, but also included discrimination based on class (muggleborn/werewolves), and race (giants/house-elves).

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