
A Corpus-Based Study of Characterization of Mother in Children's and Young Adult Literature: A Transitivity Analysis of Mrs. Weasley in The Harry Potter Novels

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Abstract

This paper utilizes corpus techniques to analyze the characterization of Mrs. Weasley in the Harry Potter novels. With the corpus investigation of the children's and young adult fiction, the normally overlooked instances of this mother character can be closely attended to. The clauses that contain the title of her name are categorized into the different Transitivity process types in Systemic Functional Grammar (Halliday & Matthiessen, 2014). Once some patterns of her Transitivity representation emerge, her frequent clause participant functions and common collocations can be determined. These findings can be considered with the six types of mother in literature that were gathered from the author's survey of literary analyses. The one that Mrs. Weasley could be identified with is 'the good mother' of the traditional kind. Strengthened by the language evidence, this characterization of mother can be put to a test whether it sustains through the plot phases. By generating three sub-corpora that reflect relevant themes, the intensity of the mother's role is found consistent with her personal and the public fear. From the sophisticated plot, the methodological synergy between Transitivity and corpus brings to surface the maternity that seems to never dismiss in the creation of these fantasies. The revelations of the character taps into the language use that not only causes wonder about the literature but also helps those who are non-native speakers relate language forms to their meanings that may not, or cannot, be informed by the traditional English grammar.

Keywords: characterization, corpus-based study, Harry Potter, mother in literature, systemic functional grammar, transitivity analysis

Introduction

Since the mother's role does not play a big part in the literature for children which tends to focus on the child protagonist (McGillis, 1991), the end goal of a study of the mother's characterization cannot usually acquire a proof or a disproof of literary criticism. The hypothesis does not exist because we hardly doubt about the mother. In general lack of controversy about the role, there seems to be an open-ended question without any firm direction to take on a research. To understand more about the characterization of mothers in literature, I therefore formulated a tentative model with classifications of mother. These different types of mother are based on a survey of literary analyses of works that were published for young readers through a span of time, dating from the eighteenth century to the contemporary period. The first two types of mother agree with the traditional image of mother: 'the good mother' and 'the absence yet presence of the mother'. The good mothers are teaching and moral mothers who are well-respected role models (Myers, 1986; Robbins, 1993). In absence, the mother's goodness may stay on symbolically as "the healing power" (Silver, 1997) and "the dynamic half" of the child's personality (Green, 1998). In complete disagreement with the image of the traditional mother that may be unrealistic, some novels confuse mothers with monsters (Moss, 1988) or depict a sharp contrast between an angelic mother and a cruel one (McKnight, 1997). 'The uncomfortable idea of the good mother' lies along with 'the manly mother with a (busy) life', staging those single mothers who are tougher than what the tradition mandates (Gibson, 1988; Schneebaum, 1990). Aside from these maternal roles which feel either familiar or strikingly unusual, some mothers in literature are not much worth discussing. 'The absence of the mother' who leaves room for childhood autonomy is shortly dismissed (Hunt, 2009; Johnson, 1994), and 'the repulsive mother' who irritates the teens and catalyzes their independence is left alone without much mentioning (Leder, 1977; Siege, 1973). For these mothers, there is likely to be a distance between the mother and the child whose loneliness turns into strength in the end. In the modern age, one could feel that these last two literary mothers are common, although the traditional and non-traditional groups that concentrate in period-specific literature can be found as well.

As one of the fantasy series that has become a classic, *Harry Potter* novels remind us that the pride in our admirable achievements that we feel having earned could only be partly justified, for inheritance and legacy are to be taken into account (Mendlesohn, 2001). In other words, to take success as our own would dismiss the inordinate amount of past wisdom that we inherited and especially flesh, blood, and maternal love that the novels extraordinarily stress. While Trites (2001) considers the portrayal of parents' love as the key to the success of Rowling's works, I find that the mother's love is one of the main agendas. In the narrative, mothers ranging from that of the protagonist to those of the foils and antagonists play indispensable roles not only in the child's personalities but in the turn-outs of the plot. In Book One, it is made clear that Harry's mother, Lily, died to save him and left eternally her protective power in him: "[that maternal support] is in [his] very skin," says the moral figure Dumbledore (Stone, 1997, p.299), giving the reason for Harry's survival from Voldemort's murderous attempts. The corrupt of Voldemort traces back to the fact that his mother, Merope, abandoned him when he was a baby. Though, Dumbledore has given her some words of justice: "[Voldemort's mother] was greatly weakened by long suffering and she never had [the courage of Harry's mother]" (Prince, 2005, p.262). Thoughts may travel freely to disparate routes of rationalization that end up in how cruel the villain's mother is, but the narrative tells us that she is a mother still. At least, she stayed alive to deliver the baby. No matter what imagination takes us to, the mother's love persists. This is one thing that the author of the book does not let subject to imagination. Perceivably, it applies to all mother characters in the novels, including Molly Weasley.

There is no more demonstrative maternity in the novel series than that of Mrs. Weasley, the mother of Harry's close friend, Ron. At "The Burrow," she makes the place home for her sons and daughter and warmly welcomes Harry who is "as good as [her] son" for summer recess (*Phoenix*, p.86). Because this character never fails to show her motherly concerns for all, including the visitors of the Burrow, she is the one and only mother in these books who single-mindedly does the work of parenting, as Winters (2011) observes. Staying close to Mrs. Weasley, Harry himself gets to learn the maternal impulses such as in her fear of losing the family members when facing the Boggart, the magical creature that transforms itself into the onlooker's deepest fear (*Phoenix*, 2003, p.161-162). Caring for lives, Mrs. Weasley's role in these children's fantasies keeps the wild adventurers grounded. The reality she provides as contradictory to the made-up magical world brings back the participating characters and readers to the home at heart. Throughout the reading, we are reminded of time and again of this universal support no matter how old we are or what culture we grew up in.

To pursue the interest in the maternity representation of this often-neglected character, a linguistic framework was adopted and applied to investigate the portrayal of Mrs. Weasley in the texts. All the actions, speeches, and thoughts that characterize Mrs. Weasley were analyzed with the Transitivity system, which is one of the most studied systems that manifest the ideational metafunction of language in the Systemic Functional Grammar (Halliday & Matthiessen, 2014). At the clause level, the processes are labeled differently by the verb: 'material', 'verbal', 'mental', 'behavioral', 'relational', or 'existential'. Carrying out the process, another constituent is called Participant, which is a noun or a noun group. In a clause, there may be two participants which form a kind of relationship with each other. To investigate the agency and power delegation, some studies have applied the framework to their analyses of short stories and novels (Hubbard, 1999; Jeet 2016; Mwinlaaru, 2014; Song, 2013). The uses of Transitivity in Mwinlaaru (2014) and Ji and Shen (2005) expose details about characterization that are subversively opposed to what the novel reader is likely to believe. Through this framework, we could similarly delve into Mrs. Weasley's characterization - what processes Mrs. Weasley engages herself in and in relation to which entities her processes are enacted. Not only taking into consideration the function in the grammar, the Transitivity system offers a systematic way to conduct an analysis on the representation of characters, resulting in an organized and transparent account of analysis.

The instances to be analyzed with the Transitivity system can be mined from the corpora which are sources of naturally occurring language or language in actual use. As opposed to the Transitivity theory which is heavy with many elaborate details, corpus linguistics is "theory-light" being essentially a method to navigate texts (Thomson & Hunston, 2006). The rule of corpus seems to be frequency. Compiled in text files, the corpus is highly capable of storing data among which targeted lexical items can be retrieved with the number of their repetitions computed. Though this may sound convenient, ideas about language arise from the data finding; they are not the data themselves. The corpus data are merely raw materials in which patterns can be spotted which may not be accomplished at the first searching attempt on the Concordance (Hunston, 2010). The patterns sometimes have to be probed through the word list, key word list, and cluster tools. As end products, what could be achieved are "units of meaning" displaying the conventional use and the coordination of lexis and grammar unlimited to a word class (Sinclair, 2004). Filling in what the system has left out, this kind of language description cannot be given a rule of grammar for. It is guided by frequent usage, or the rule of frequency. In literature, patterns in the description of the characters' behaviors spotted by Mahlberg and McIntyre (2011) and Mahlberg (2012) can also inform us about their personalities and habits. Some patterns are characteristics of the literary pieces. For example, the use of an abstract noun as in 'the depth of the *wilderness*' creates a tone of mystery (Stubbs, 2005); and semantic fields of collocated words can reveal about the society in period-specific stories (Balossi, 2014; Fischer-Starke, 2010).

The corpus method can also be integrated in a Transitivity analysis. In the same way that Goatly (2004) uses the Transitivity framework to identify the animal-exploiting clauses and the animal-loving ones in his corpus data, we could designate configurations of clause participants and processes and their contents to the appropriate labeling of mother. For the types of the mother that would be unfit for Mrs. Weasley, they could be disregarded from the discussion. The types that were chosen to be discussed would be supported by the data found both incidentally and intentionally, in data-driven (bottom-up) and data-based (top-down) approaches. Avoiding overlapping cases, her prominent characteristics within these categories could be put together to be compared and contrasted. In view of the literary methods of characterization, her representation was boiled down into action, speech, thought, and appearance (Burroway, 1992). This way of seeing the character was able to be mapped onto Transitivity process types in the functional grammar. To see whether Mrs. Weasley's characterization maintains in the face of changes in the stories, the data in individual parts of the series could also be investigated by breaking the corpus down into sub-corpora that represent phases of the plot. Hardstaff (2015) applied this technique linearly to Mildred D. Taylor's *Roll of Thunder, Hear My Cry*; however, none has yet been found where the sub-corpora of a whole novel series are designed such that they group related events together and align in the corpus by certain logic in non-chronological order. This strategy was then used on the *Harry Potter* corpus, splitting it up into three sub-corpora by themes. As the task aimed to make a comparison, only some quantifiable patterns in the clause type could be looked into while the others such as the patterns of lexis were unable to yield statistics that could be set side by side among these sub-corpora. Incorporating the examination of language form with that of literary meaning, this study attempts to answer the following questions:

1. Is the representation of Mrs. Weasley in terms of Transitivity clause type and frequency consistent throughout the seven Harry Potter sub-corpora?
2. How does the overall Transitivity analysis of Mrs. Weasley in the *Harry Potter* corpus reveal about Mrs. Weasley's characterization as a mother?
3. Is there consistency in Mrs. Weasley's maternal characteristics, as recognized within the Transitivity framework, through phases of the plot?

Methodology

To study Mrs. Weasley's characterization, not only her dominant characteristics but all of her representations need to be examined. In fact, her dominating character must be gathered from the preliminary analysis of the whole data. Corpus linguistics comes into play for both steps. First, the concordance program shows all the instances of the search term 'Mrs. Weasley' telling us her frequency of appearance in the stories. These instances are analyzed for their process type or excluded in non-applicable cases. In separate Transitivity clause types, the frequency of Mrs. Weasley's representation is counted manually. Observation can then be made for frequent participant functions, semantic groups, and lexis within these Transitivity categories by consulting the concordance lines. The main finding about Mrs. Weasley can afterwards be related to the types of mother in literature derived from previous analyses.

The Corpus

Instead of using the whole corpus of *Harry Potter*, each sub-corpus - a text file containing a subset of the corpus - was investigated one by one. There were initially seven sub-corpora organized in the order of publication: *Harry Potter and The Philosopher's Stone* (Book

One), *Harry Potter and The Chamber of Secrets* (Book Two), *Harry Potter and The Prisoner of Azkaban* (Book Three), *Harry Potter and The Goblet of Fire* (Book Four), *Harry Potter and The Order of The Phoenix* (Book Five), *Harry Potter and The Half-Blood Prince* (Book Six), and *Harry Potter and The Deathly Hollows* (Book Seven). All of the seven sub-corpora were examined as Mrs. Weasley appears in all. To find out about the consistency and the relationship of Mrs. Weasley's characteristics with the plot, the design of the corpus was changed into having three sub-corpora according to the level of danger: *The Sign of the Dark Lord* (*Sign*), *The Rise of the Dark Lord* (*Rise*), and *The Duel with the Dark Lord* (*Duel*). The sub-corpus *Sign* consists of *Harry Potter* Book One, Two, and Three in which the wizarding community suspects the return of the dark lord who aspires to be sovereign and immortal. The sub-corpus *Rise*, consisting of Book Five and Six, sees a greater cleavage between the hero and the villain sides with a lot of adult wizards' involvement to either protect or destroy humanity. In the last sub-corpus, *Duel*, consisting of Book Four and Seven, Harry fights one-on-one with Voldemort and survives by the strength of his good heart that Voldemort does not have. All of these scenarios have an impact on everyone in the community including Mrs. Weasley who tries to keep her family intact.

Tool

The corpus software AntConc 3.5.7 was used in operating with the *Harry Potter* sub-corpora. The main function of the software for this study was Concordance. In the Concordance window, instances of the type are listed down the center surrounded by their textual environment. In case that important information is cut out from the concordance, it can be recovered by using the File View function which links the concordance to its source in the Text file. With the benefits of the software, the instances where Mrs. Weasley appears in the novels can be explored for the kinds of activity she is engaged in.

Framework

The clauses of *Mrs. Weasley* from the concordance were classified based on the Transitivity system. Each clause was identified as one of the clause types: 'material', 'behavioral', 'mental', 'verbal', or 'relational'. Because the number of instances classified into the 'existential' clause type was negligible, this subsystem of Transitivity was not part of the framework for this study.

Upon the ideational metafunction of language, a clause is made up of constituents that reveal how the writer perceives the world. The ongoing process may be static or dynamic, and it may involve one or more participants. Conducting the process, the participant may act in a way that causes a change to itself or to another participant. Depending on their functions, the participants are called differently among the different clause types. Table 1 shows the clause types with their frequent participants in the present study. We can sometimes swap the two participants, for example, 'goal' may be followed by 'actor'. At the clause ending or in place of the second participant, there can be a 'circumstance' stating the manner in which the event happens.

Table 1 Frequent Transitivity clause configuration for this study

Clause type	Clause configuration		
Material	Actor	Process: material	Goal, Recipient
Verbal	Sayer	Process: verbal	Projection
Mental	Senser	Process: mental	Phenomenon
Behavioral	Behaver	Process: behavioral	
Relational	Carrier	Process: relational	Attribute

In the ‘material’ clause, with the process describing creation, transformation, or movement, Mrs. Weasley can be found as a single ‘actor’ or as a ‘co-actor’ with other characters as in ‘*Mrs. Weasley had gone upstairs*’ and ‘*Mr. and Mrs. Weasley ran in*’. In many instances, the mother acts upon a ‘goal’ as in ‘*Mrs. Weasley hugged Harry*’ and ‘*Mrs. Weasley stirred a cauldron*’. She can also be found as a ‘goal’ herself – ‘*Mrs. Weasley is followed by the twins*’. In addition to being ‘actor’ and ‘goal,’ she is found as other types of participant such as ‘recipient’ who is given things, e.g. ‘*Hermione had made Mrs. Weasley a cup of tea*’.

Seeing through the mind of Mrs. Weasley, the ‘mental’ clause is recognized by the verb of sensing. In the clause ‘*Mrs. Weasley watched Fleur mopping up Bill’s wounds*’, for example, Mrs. Weasley is a ‘senser’ whose ‘mental’ process is ‘*watched*’ internalizing the ‘phenomenon’ of ‘*Fleur mopping up Bill’s wounds*’. The ‘mental’ processes do not signify any concrete interaction between ‘senser’ and ‘phenomenon.’ As shown in this example, the interaction is internal to the character’s mind. Other ‘mental’ processes besides bodily sensing include thinking, perceiving, and feeling.

For ‘behavioral’ processes, the equivalent of ‘actor’ in ‘material’ clauses has the cognitive ability so the name is changed to ‘senser.’ Similar to that in ‘mental’ clauses also, the main participant called ‘behave’ does not act upon any ‘goal’ but produces ‘behavior.’ For example, the ‘behave’ gives rise to the ‘behavior’ in ‘*Mrs. Weasley let out a kind of muffled scream*’ where the ‘behavioral’ process is *let out*. However, a ‘behavioral’ clause does not necessarily have the participant ‘behavior,’ instead of which is often ‘circumstance’ recognized by a preposition as in ‘*Mrs. Weasley beamed at him*’ and ‘*Mrs. Weasley bent over her son*’.

Most ‘verbal’ clauses need to have either ‘projected’ speech or ‘verbiage’ to convey its meaning. This is because it would make little sense to read a conversation without knowing what the ‘sayers’ are talking about. If, for example, the projection was missed out from the clause “*Everything all right, Arthur?*” asked Mrs. Weasley, then the character’s questioning would be meaningless. Alternatively, ‘verbiage’ or indirect speech gives the context or the topic of verbalization which is necessary information. For example, we learn that the ‘sayer’ is going to bed because it is implied in the ‘verbiage,’ *good night*, in the clause ‘*Harry bade Mrs. Weasley good night*’.

To stress on the two things that have a kind of semiotic relationship, ‘relational’ clauses have unmarked processes *be* and *have* which are less significant than the participants. One of the participants can be perceived as a member of another which is considered a class: in ‘*Mrs. Weasley looked bewildered*’, Mrs. Weasley is the participant ‘carrier’ of the ‘attribute’ *bewildered* which could belong to many other unspecified people.

Among these Transitivity clause types, some categorizations may not appear clear-cut. Some ‘verbal’ clauses could be confused with the ‘behavioral’ clauses so the clause should not

be recognized by its process but by the act of information giving that strictly requires the information part if it is a ‘verbal’ one. Some ‘behavioral’ clauses without a projection shades into the ‘mental’ and the ‘material’ clause types which may be differentiated by this observation: the ‘behavior’ usually has a sensing relationship with the other participant (not for ‘actor’) and acts out the process (not always the case with ‘senser’). With a projection, the clause can also be ‘behavioral’ if we can omit the information. To ensure a consistent practice in the Transitivity analysis, a set of rules were adopted, such as deciding on the process by the second or the last verb in a verbal group complex, keeping the preposition of a phrasal verb in the process, and removing embedded sub-clauses if they do not fit in a clause participant such as ‘phenomenon’.

Discussion

The Representation of Mrs. Weasley

Based on the corpus investigation of the clauses with the search term ‘Mrs. Weasley’, the character’s appearance is not evenly distributed across the *Harry Potter* books. However, a consistent pattern of representation is found within the Transitivity framework. In the series, there are these clause types in descending order of frequency: ‘verbal’, ‘material’, ‘behavioral’, ‘mental’, ‘relational’, and ‘existential’. The counts of her appearance are provided in Table 2.

Table 2 Frequency of clauses with the search term ‘Mrs. Weasley’ in the seven sub-corpora

Sub-corpus/ Clause type	Verbal	Material	Behavioral	Mental	Relational	Existential	Total
HP1	2 (50%)	1 (25%)	1 (25%)	0	0	0	4(1%)
HP2	22 (41%)	17 (31%)	8 (15%)	2 (4%)	5 (9%)	0	54 (9%)
HP3	8 (38%)	7 (33%)	2 (10%)	4 (19%)	0	0	21 (4%)
HP4	63 (46%)	32 (24%)	22 (17%)	10 (7%)	9 (6%)	0	136 (22%)
HP5	77 (39%)	44 (22%)	45 (23%)	21 (11%)	10 (5%)	0	197 (32%)
HP6	47 (37%)	44 (34%)	19 (15%)	11 (9%)	6 (5%)	1 (0%)	128 (19%)
HP7	24 (30%)	31 (38%)	18 (22%)	4 (5%)	4 (5%)	0	81 (13%)
Total	243 (39%)	176 (28%)	115 (19%)	52 (8%)	34 (6%)	1 (0%)	621 (100%)

Results in the Verbal clause type

With the highest frequency, the ‘verbal’ representation suggests that it is speech that mainly characterizes Mrs. Weasley. She appears as a ‘sayer’ in many more times than as other participants. Along with her overall representations that seem to be direct rather than indirect, open for the reader’s own interpretation rather than being the author’s bird-eye telling (Burroway, 1992), Mrs. Weasley is portrayed with a direct rather than an indirect speech in the ‘verbal’ clauses. For the speech content, Mrs. Weasley rarely talks about herself. The things she talks about are mostly matters of the rest of the family, including Harry, as illustrated by the

examples from the corpus below. The emphasis on her relationship with the others is further reflected by how she is portrayed as ‘sayer’ many more times than as ‘behavior’ and ‘carrier’ which are singled-out clause participants.

Table 3 Examples of Verbal representations of Mrs. Weasley in the Harry Potter corpus

Projection	Process: verbal	Sayer
‘You must be Harry’s family!’	said	Mrs.Weasley
‘And your eyes shut’	said	Mrs.Weasley
‘They’re not back yet, George’	said	Mrs.Weasley

Results in the Material clause type

Despite having lower frequency than the ‘verbal’ clauses, the ‘material’ clauses occur frequently enough to claim that Mrs. Weasley is also a doer. Her action allows us to see her as an “effectual entity”, along Hasan’s cline of dynamism (1989). Mrs. Weasley moves in space not just to complete the atmosphere as an inessential part of the situation, but to demonstrate a sense of purpose. With ‘circumstance’, details are added about where she is coming from, where she is headed, and by what reason she has been driven to act or react, as shown in Table 4. In Mrs. Weasley’s clause representations, half of her ‘material’ processes have an effect on some ‘goal’ which may be a person or a thing.

Table 4 Examples of Material representations of Mrs. Weasley in the Harry Potter corpus

Actor	Process: material	Goal	Circumstance
Mrs. Weasley	was marching	-	across the yard
Mrs. Weasley	hugged	Harry	in greeting
Mrs. Weasley	magicked	the empty plates	onto the work surface

Results in the Behavioral clause type

The action of Mrs. Weasley that insufficiently reveals about her mental work is supplemented with the ‘behavioral’ clauses. The blending of her physical and emotional states gives life to the character. As seen in Table 5, the common clause configuration consists of the participant ‘behavior’, process, and circumstance which enable us to see the entity and the extent to which Mrs. Weasley behaves in response. When her projected speeches are presented with ‘behavioral’ processes as in ‘Please, come in, sit down, Minister!’ *fluttered* Mrs. Weasley, they become an expressive kind of talk. Some of them could be ominous.

Table 5 Examples of Behavioral representations of Mrs. Weasley in the Harry Potter corpus

Behavior	Process: behavioral	Circumstance
Mrs. Weasley	smiled	down at them
Mrs. Weasley	looked	nervously at the clock overhead
Mrs. Weasley	was arguing	with Bill about his earring

Results in the Mental clause type

Because the children's literature is narrated from the young protagonist's point of view, it is only through the 'phenomenon' projected from Harry and, in few instances, the children that we can learn about Mrs. Weasley's characteristics in the 'mental' clause type. It seems that only when the situation commands or when her permission is demanded does she appear in a mental projection, as in Table 6.

Table 6 Examples of Mental representations of Mrs. Weasley in the Harry Potter corpus

Senser	Process: mental	Phenomenon
he[Harry]	realized	that Mrs. Weasley was attacking his hair with a wet comb
they	heard	Mrs. Weasley shriek
He[Harry]	wondered	whether he could possibly persuade Mrs. Weasley to invite his godfather to the festivities too

Results in the Relational clause type

Along the same line as the 'behavioral clauses, the 'relational' clauses take glimpses of Mrs. Weasley from an outsider's perspective. Often times, she is described as having psychological and emotional 'attributes' with processes *looked* and *seemed* and factual 'attributes' like the color of her skin, her outfit, and her location with processes *was* and *were* (Table 7). Between the tentative and the factual processes, the former case occurs more frequently than the latter. Therefore, it seems that how Mrs. Weasley is feeling or what mood she is in is relatively important to the others. Although these attributes are generated from a third-person point of view, they supplement the interpretation of her 'mental' clauses mentioned earlier which appear to be insufficiently informative of her mind. The 'mental' attributes as well as those implied ones, however, go with her depiction in the 'mental' phenomenon.

Table 7 Examples of Relational representations of Mrs. Weasley in the Harry Potter corpus

Carrier	Process: relational	Attribute
she[Mrs. Weasley]	looked	worried
She[Mrs. Weasley]	was	very white to the lips
Mrs. Weasley	looked	bewildered

Because of these modes of representation, the reader could feel the mother alive running the household. There are large proportions of 'verbal', 'material', and 'behavioral' clauses. The minimal representation of Mrs. Weasley in the 'mental' clause type suggests that she does not live in someone's imagination as much as she does in her real physical being. Even when she appears in the 'phenomenon', Mrs. Weasley is noted of her presence which, unlike the immaterial kind of presence, indicates her living existence. In most clauses, Mrs. Weasley acts or says as the main clause participant instead of being always subject to Harry's sensing.

The Characterization of Mrs. Weasley as a Mother

As opposed to being put to an early death or absorbed into the backdrop by all the intriguing events, the Weasley mother plays a visible part, taking responsibility for the domestic. Given all the types of mother found in previous studies on mothers in literature, Mrs. Weasley hence cannot be identified with the mother's 'absence' or the mothers' 'absence yet presence'. More likely, her care for the family designates Mrs. Weasley as one of 'the good mother' who is willing to devote herself unconditionally to her family. She does not seem to walk out of her role, unlike those with 'the uncomfortable idea of the traditional mother'. Living up to tight schedules and demands, instead, she persists or rather pushes which may unfortunately give her the image of 'the repulsive mother'. She does not, however, go so far as to be a 'manly mother' due to the fact that she is a housewife. Between the two types of mother that could describe Mrs. Weasley, this research focuses on her characterization as one of the good mother.

Mrs. Weasley's relationship with the children can be examined, for example, from the 'material' clauses where Mrs. Weasley is 'actor'. With food, household items, children's belongings or things related to them, and the children themselves adding up to 96% of all the instances of Mrs. Weasley's 'goal', the clauses show that the main and perhaps only occupation of Mrs. Weasley is one that has to do with her children. Some of the clauses that show Mrs. Weasley fulfilling her maternal duties are provided below.

Table 8 Examples of Material clauses with Mrs. Weasley's interaction with her children

Actor	Process: material	Goal	Circumstance
Mrs. Weasley	conjured up	a sumptuous dinner	-
Mrs. Weasley	kissed	all her children	-
Mrs. Weasley	had hung	a scarlet banner	over the heavily laden

For what she has done for the children, and the sense of her authoritative, Mrs. Weasley is looked up to as an example of propriety. From Harry's perspective, the appearance of Mrs. Weasley also means the diminishing of misdemeanor. She seems to generate as much fear as respect, as the children would avoid getting into trouble in front of her or they would not want her to know about their past mischiefs.

Table 9 Examples of Mental clauses showing respect to Mrs. Weasley

Senser	Process: mental	Phenomenon
Harry	knew	he[Malfoy] would never have dared say in front of Mrs. Weasley
She[Mrs. Weasley]	had always refrained from	criticizing the Dursley in front of Harry
Harry	was astonished to hear	Hermione talking about Mrs. Weasley like this

As the guiding lady who is not a biological mother of the children in Wollstonecraft's *Original Stories* and in Barbauld's *Lessons for Children*, Mrs. Weasley is not Harry's real mother, but she educates him with the practical knowledge. Because Harry is an orphan with no parents to teach him things like personal care and social manners, she is the one in the stories who treats him like her own son and gives him a sort of home lessons. The concerns that she has for her own children seem to apply similarly to Harry. But since he is a friend of her child, Mrs. Weasley may not feel having the same liberty to correct Harry or to use imperatives with him. In her interactions with Harry, I found that she uses *dear*, a term of hedge and endearment, which rarely occurs with her own children (see Table 10). The statements in which she addresses Harry this way are therefore testaments to Mrs. Weasley's characterization as a good mother and guidance giver.

Table 10 A pattern of 'dear' in Mrs. Weasley's Verbal projections

Projection	Sayer/ Process: verbal	Process: verbal/ Sayer	Receiver/ Circumstance
'And you must speak clearly, dear '	Mrs.Weasley	told	Harry
' <i>Professor</i> Snape, dear '	said	Mrs.Weasley	reprovingly
'they'd bring out the color of your eyes, dear '	said	Mrs.Weasley	fondly
'Oh, it's nothing, dear '	she[Mrs.Weasley]	said	fondly
'Harry, dear , everyone's awfully hungry'	Mrs.Weasley	said	tentatively

Since 'verbal' projection is the main way to lend parental advice, Mrs. Weasley's speeches are further probed to illustrate her goodness. I targeted the word *right* which could occur when she tells her children to do "the right thing". It turned out that the majority of the uses of *right* connote 'safe and sound' in the question "all right?" (Table 11). As *right* is not a routine expression for disciplinary purposes, Mrs. Weasley does not seem too scrupulous a mother. The frequent meaning of her *right* rather suggests gentleness and care for the others' well-being.

Table 11 A pattern of 'all right' in Mrs. Weasley's Verbal projections

Projection	Sayer/ Process: verbal	Process: verbal/ Sayer	Receiver/ Circumstance
'Everything all right , Arthur?'	asked	Mrs. Weasley	-
'Harry, dear, are you sure you're all right ?'	said	Mrs. Weasley	in a worried voice
'Are you all right , Harry, dear?'	whispered	Mrs. Weasley	-
'Everyone all right ?'	said	Mrs. Weasley	-

In addition, Mrs. Weasley's mentioning of time could indicate how she allocates it and what can be deemed most important to her as a mother. Previously, Goatly (2004) noticed that the words *time* and *late* are salient in the concordances of the *Harry Potter and The Philosopher's Stone* corpus. From his searches that show *time* mostly in conversations, Hagrid likes eating and drinking with companies and Harry wants to have more time with his friends (Goatly, 2004, p.147). Just as the study gives an idea about the characters, a pattern of the word *time* in Mrs. Weasley's conversations with her family illuminates her motherhood. Table 12 suggests that Mrs. Weasley is not concerned about time for herself. When she talks about it, time is not her own but her children's or her family's. Taking responsibilities in a selfless manner as those virtuous traditional mothers, she seems to be quite strict with how her children manage time.

Table 12 A pattern of 'time' in Mrs. Weasley's Verbal projections

Projection	Sayer/ Process: verbal	Process: verbal/ Sayer	Receiver/ Circumstance
'...properly, Ron, because we won't have much time '	Mrs. Weasley	called	down the table
'Look at the time '	Mrs. Weasley	said	suddenly
'I hope the others make it in time '	said	Mrs. Weasley	anxiously
'Nearly time for bed, I think'	said	Mrs. Weasley	on a yawn.

From the Transitivity data, another pattern was found to impose rules on the children. To stop them from crossing the line, Mrs. Weasley often says "that's enough" (Table 13). This habit reveals the maternal authority that she embodies. It is a part of her goodness that may be on the verge of being repulsive.

Table 13 A pattern of 'that's enough' in Mrs. Weasley's Verbal projections

Projection	Process: verbal/ Sayer	Sayer/ Process: verbal	Circumstance
'I said that's enough '	said	Mrs. Weasley	-
' That's enough , now'	said	Mrs. Weasley	-
' That's enough , Fred, George, Ginny!'	said	Mrs. Weasley	-
' That's enough '	said	Mrs. Weasley	crossly.
' That's enough '	Mrs. Weasley	spoke	from the shadows behind the door.

The Consistency of Mrs. Weasley's Mothering

Having at stake the influence of the plot on the intensity of her appearance, the next stage of the study analyzes Mrs. Weasley with a specific focus on her motherhood at different phases. And because these stories work gradually toward Harry's meeting with and defeating Lord Voldemort, the corpus has been divided into three sub-corpora according to the strength of the villain: Phase One (Book One, Two, and Three) where Voldemort is only rumored to be returning, Phase Two (Book Five and Six) where his rejuvenation results in a clear divide among the wizards, and Phase Three (Book Four and Seven) where the duels between Harry and Voldemort take place.

In *The Sign of the Dark Lord*, *The Rise of the Dark Lord*, and *The Duel with the Dark Lord* sub-corpora, the frequency records are expectedly similar to those for the seven sub-corpora. The frequency of Mrs. Weasley clauses starts off low, due partly to her absence in some sequences of Book One. But when *Sign* turns into *Rise*, her frequency sees a spike. The number drops slightly in *Duel* where she takes a little step back in appearance. How Mrs. Weasley's maternity is conveyed through the plot has been analyzed to answer the question of consistency. The grammatical findings that follow will be measured against the frequencies in Table 14, which can be taken as the plot.

Table 14 Frequency of the clauses with the type 'Mrs. Weasley' in the three plot-relevant sub-corpora

Sub-corpus/ representation	Clause type	Verb al	Materi al	Behavio r al	Ment al	Relatio n al	Existenti al	Total
<i>The Sign of the Dark Lord</i>		32	25	11	6	5	0	79 (13%)
<i>The Rise of the Dark Lord</i>		124	88	64	32	16	1	325 (52%)
<i>The Duel with the Dark Lord</i>		87	63	40	14	13	0	217 (35%)
Total		243	176	115	52	34	1	621

To evaluate the extent to which Mrs. Weasley's motherhood is consistent with the plot, her 'material' and 'mental' clauses were investigated in the three sub-corpora. The other clause types namely 'verbal', 'behavioral', and 'relational' do not have the clause participant functions that clearly and quantifiably specify the connection between Mrs. Weasley and her children, although it can be inferred from the contents. More directly, 'actor' manipulates 'goal' in 'material' clauses. Where Mrs. Weasley is 'actor', the 'goal' can suggest her maternal caring. In times of *Sign*, Mrs. Weasley's 'material' clauses with her 'goal' of either food, children, children's belongings or things related to the children, or household items have a frequency of eight. The count leaps to 32 in *Rise* which drops by forty percent to 19 in *Duel*. Same as the trend we see in the total frequency of Mrs. Weasley's appearance, the 'material' clause representation starts lowest in the first sub-corpus, peaks in the middle, and falls back moderately in the final one to not as low as initially. With proportionally the same intensity in all the types of representation, the instances of her action that are obvious representations of good motherhood thus align with all the instances of Mrs. Weasley that contribute to how significant she is to the stories. A contradictory finding would be that she is not found interacting with a child-related 'goal' at all in a sub-corpus.

Since the Victorian tradition has established that the moral mother stays close to her children, the perceptive 'mental' clauses could be investigated on top of the 'material' clauses. Regarding the consistency of her sensed presence, the frequency of these clauses which is one in *Sign*, nine in *Rise*, and seven in *Duel*, looks reasonably in line with Mrs. Weasley's appearance in the three phases of the plot.

Table 15 Mrs. Weasley's appearance in the Phenomenon in the "Sign" sub-corpus

Phe-	Process: mental	Senser	-nomenon
footsteps	told	him[Harry]	that Mr. and Mrs. Weasley were climbing the stairs.

Table 16 Mrs. Weasley's appearance in the Phenomenon in the "Rise" sub-corpus

Senser	Process: mental	Phenomenon
Harry	distinctly saw	her[Hermione] throw a reproachful look at Mrs. Weasley at these words.
They	heard	Mrs. Weasley shriek
he[Harry]	saw	Mr. and Mrs. Weasley, Sirius, Lupin and Tonks sitting there
All of them	could hear exactly	what Mrs. Weasley was shouting at the top of her voice.
He[Harry]	could see	Mrs. Weasley and the grim-faced Auror casting the pair of them [Harry and Mr. Weasley] suspicious looks
[Harry]	looked around to see	Mrs. Weasley gazing, dumbfounded, at the poster.
Harry	saw	Mrs. Weasley glance at the clock in the washing basket
He[Harry]	could not help noticing	now Mrs. Weasley, Hermione, and Ginny were all determinedly avoiding one another's gaze
[Harry]	saw	that Mrs. Weasley was not alone

Table 17 Mrs. Weasley's appearance in the Phenomenon in the "Duel" sub-corpus

Senser	Process: mental	Phenomenon
he[Harry]	saw	Mrs. Weasley and Bill standing in front of the fire-place
he[Harry]	could see	the fuzzy outlines of Mrs. Weasley and Bill close by
Harry	could just make out	Mrs. Weasley, Bill, Ron, and Hermione applauding Fleur politely
Harry	saw	Mrs. Weasley, Bill, Ron, and Hermione grouped around a harassed-looking Madam Pomfrey
They	saw	Mrs. Weasley rummaging anxiously in the drawers
[Harry]	saw	Mrs. Weasley and Ginny running down the steps by the backdoor
Harry	saw	Mr. Weasley exchanged a worried look with Mrs. Weasley

As her participation in the 'phenomenon' can be a measure of her proximity to the children, the frequency of these 'mental' clauses can manifest her motherhood across the storylines. Along with her 'material' representations, her 'mental' representations as 'phenomenon' are consistent with her total clause representations. How the number of her representations fluctuated in the three sub-corpora can then be explained from the stories. The highest frequency in *Rise* can be understood from the fact that Harry stays closer to Mrs. Weasley at this phase. A lower frequency in *Duel* reflects greater independence of Harry. This line of reasoning however witnesses a flaw in *Sign*. A rare phenomenon of Mrs. Weasley in this sub-corpus contradicts with a higher chance that Harry spends uninterrupted summers at The Burrow due to Voldemort's immateriality. This incongruity suggests that the number of these 'mental' processes is not only the effect of the distance between Harry and Mrs. Weasley.

From the contents of the phenomenon in Tables 15, 16, and 17, the growth of menace can factor into this statistics. The role of Voldemort seems to influence Mrs. Weasley's part in the phenomenon. When there is still some doubt about Voldemort's return in *Sign*, Mrs. Weasley's appearance is barely noted in the phenomenon. This could result from her relative peace of mind. The phenomenon in *Rise* suggests her fear within the atmosphere that Voldemort seizes control of wizarding institutions. The fear that perceptibly reaches its summit in *Rise* shows in the highest frequency of her being sensed; and when nerves is replaced by readiness to fight, the frequency sees a decline. In *Duel*, Mrs. Weasley stays far apart from her children in a space that is likened to a combat field as both a witness and a fighter in duels. As a result, she is one of those people in Harry's surroundings free from his person-specific scrutiny.

Given its tendency in the three sub-corpora, the intensity of Mrs. Weasley's representations in the 'material' and the 'mental' clauses thus aligns with the degree of her fear. In greater fear, she tends to connect more with the children and to often be the object of Harry's gaze. Mrs. Weasley's visibility therefore correlates with her suppressed fear. This finding does not conflict with the traditional mother's image in which emotional weakness is a dominant feature that forbids the mother from public engagement. Despite Mrs. Weasley's changing frequency of appearance, the good moral mother is sustained in this character. Considering the plot, her characterization is made more realistic by the fluctuation.

With the help of Transitivity and Corpus, it has been revealed that Mrs. Weasley has a heroic heart largely overlooked in these popular stories. She suffers when her children's lives are at risk. Figuratively, death does not go along well with birth and maternal protection. Harry's

journey toward the acceptance of death would thus give a partial lesson if learned exclusively of the knowledge about Mother's worries. With fearfulness and fearlessness, as when this character duels with a devilish witch to save her daughter's life, it is more useless to calculate and compare her good deeds and bad deeds than to see the essence of her devotement. While Mrs. Weasley does her best to protect her beloved children, Harry faces his loss of parents and the deaths of his surrogate ones, i.e. his godfather and the school headmaster. The maternal presence should then not be taken for granted, because when it is gone, one can only moan for its greatest giving and with regret that the small practice to make her happy was left undone.

Conclusion

To analyze how Mrs. Weasley is characterized in a variety of her representations, instances of Mrs. Weasley in Transitivity clause types have been identified and counted. The analysis found a predominance of Mrs. Weasley's representations in the direct modes as a 'sayer', an 'actor', and a 'beholder'. In the fewer cases of indirect characterization, she takes the roles of 'phenomenon' in 'mental' clauses and 'carrier' in 'relational' clauses in which Mrs. Weasley is seen through the viewpoint of the protagonist. The frequency of instances helps confirm the fact that the character gains a presence, being more centralized rather than marginalized within the stories. When considered with the types of mother in literature derived from a number of previous literary studies, Mrs. Weasley can be seen as one of "the good mothers" being a disciplinary mentor and a caretaker. In action, her children often appear as her 'goal' and 'recipient' of her kind deeds. In speech, some significant patterns of word use have been found in Mrs. Weasley's 'verbal' projections. In thought, the children's respect toward Mrs. Weasley can also be seen in their 'mental' phenomenon. These representations also fit reasonably well with the plot. Enabled by the corpus technique to generate sub-corpora, the plot could be segmented into three levels of threat. In the sub-corpus *The Rise of the Dark Lord*, which is placed thematically between *The Sign of the Dark Lord* and *The Duel with the Dark Lord*, Mrs. Weasley's fear stands out in the frequency and the content of her clauses. According to the data, it can be understood that the degree of her fear influences her maternal representations and thus the frequency of her appearance. The consistency between her characterized maternity and the plot is confirmed by the 'material' and 'mental' clauses that show a connection between Mrs. Weasley and her children. These clauses have the intensity proportional to her overall representation at the three phases. Often neglected, the role of Mrs. Weasley seems to be incorporated strategically into the novels with the spirit of the good mother that has been uncovered by Corpus and Transitivity.

A corpus-stylistic examination of literary characters as that of Mrs. Weasley can potentially be developed into an innovative method for English as a second language teaching and learning. With the combination of lexicogrammar and literature, grammar can be made more meaningful and engaging while the language-based study of literature can lighten the interpretational burden for non-natives. This can be achieved by utilizing the literature corpus. Learners could discover for themselves lexico-grammatical patterns - how words are conventionally organized. For example, the 'mental' process *thought* is followed by a 'phenomenon' beginning with *that*; and the 'relational' process *seemed* is used before an 'attributive' adjective. When found in a pattern related to a character, the senses of language can be identified for manners, characteristics, and situations to inform characterization and the meaning in the literature. Selected from the actual book data, the repetitions have double benefits in familiarizing learners with the lexicogrammar in actual use and simplifying the literary narratives in a way that can practically initiate and stimulate discussion in an English class for non-native speakers. Access to concordances could also turn the usual deductive way

of learning where rules and theories are readily given by the teacher into an inductive one, allowing learners to generalize language and characters from patterns in the data. In the highly globalized and technology-focused era, the data-driven learning approach as introduced by Johns (1991) and Johns, Hsingchin & Lixun (2008) will be a promising framework for future investigation as the self-discovery approach could potentially enhance students' reading and learning how to use English words instead of shortcutting these activities.

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