



College of Graduate Studies

Applied Linguistics MA Program

English Department

A Stylistic Analysis of *Harry Potter and the Philosopher's Stone* Film

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**This Thesis is Submitted in Partial Fulfillment of the Requirements for the Degree
of Master of Arts in Applied Linguistics and the Teaching of English, College of
Graduate Studies, Hebron University, Palestine.**

2020

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Declaration

I certify that this thesis, submitted for the Master's Degree in Applied Linguistics and the Teaching of English Language, is prepared by my own research, and it has not been submitted for any other degree.

Dedication

This thesis is dedicated:

to the Sake of Allah, my Creator and my Master,

to my parents (Daoud and Asma'),

to my husband (Ahmed),

to my daughter (Julia),

to my sisters (Haia, Qamar, Mais, and Hazar),

to my brother (Odai),

and to all my family members.

for all, I dedicate my MA thesis.

Acknowledgment

I would like to acknowledge and express my appreciation to my supervisor Dr. Nimer Abuzahra, whose support and guidance led to the success of this work. I would also like to acknowledge and thank my instructors at Hebron University for their continuous support and precious knowledge including Prof. Ahmad Atawneh, Dr. Hazem Bader, Dr. Mahmoud Eshreteh, Dr. Mohamad Farah, and Dr. Raghad Dweik.

Finally, I must express my very profound gratitude to my parents, my husband and family for providing me with unfailing support and continuous encouragement throughout my years of study and during the process of researching and writing this thesis. This accomplishment would not have been possible without them, thank you.

Abstract

This study is a descriptive and qualitative one. It aims to use Stylistics to analyze the famous film *Harry Potter and the Philosopher's Stone*. The film employs a variety of stylistic tools which are verbal, non-verbal, and para-verbal ones. This study investigates a few of these stylistic tools. They are verbal stylistic tools including the lexical category (nouns, verbs, and adjectives), grammatical category (sentence types), and figures of speech, non-verbal stylistic tools including music and sound effects, cinematography (colors, and camera), and costumes, and finally, para-verbal stylistic tools. This paper answers the following questions: A. What are the film themes? B. How does the use of verbal, non-verbal, and para-verbal stylistic tools convey and enhance themes and meanings in the film? To answer these questions, the researcher applied the Multimodal Stylistics Theory. The researcher collected data from watching the film and reading its script. The results of this study showed that all of the analyzed tools contributed to the understanding of the film and its themes. Finally, it is recommended to analyze films under a multimodal framework where different stylistic tools integrate together.

Key words: Stylistics, Multimodal Stylistics, verbal, non-verbal, and para-verbal stylistic tools.

Abstract in Arabic

تسعى الأسلوبية إلى تفسير علاقة الأدوات الأسلوبية في خلق المعاني في الأعمال الأدبية المختلفة. تهدف هذه الدراسة النوعية إلى استخدام المدرسة الأسلوبية في تحليل الفلم الشهير *هاري بوتر وحجر الفلاسفة*. يوظف الفلم مجموعة متنوعة من الأدوات الأسلوبية التي تنقسم إلى أدوات أسلوبية لفظية، وأدوات أسلوبية غير لفظية، وأدوات أسلوبية شبه لغوية. هذه الدراسة تبحث بعضاً من هذه الأدوات الموضحة كالتالي: الأدوات الأسلوبية اللفظية ومنها الحقل المعجمي (الأسماء، والأفعال، والصفات)، والحقل النحوي (أنواع الجمل)، و المجاز اللغوي وكذلك الأدوات الأسلوبية غير اللفظية و تشمل الموسيقى والمؤثرات الصوتية، والألوان، والكاميرا، والأزياء. وأخيراً الأدوات الأسلوبية شبه اللغوية. تحيب الدراسة على سؤالين، الأول: ما هي الأفكار الرئيسية في الفلم؟ والثاني: كيف يؤثر توظيف الأدوات الأسلوبية اللفظية، وغير اللفظية، و شبه اللغوية في نقل الأفكار والمعاني وتعزيزها في الفلم؟ وللإجابة عن هذين السؤالين، تستخدم الباحثة نظرية الأسلوبية المتعددة الميول. و لجمع البيانات، تعتمد الباحثة على مشاهدة الفلم وقراءة السيناريو. تظهر نتائج الدراسة الدور الفعال للأدوات الأسلوبية التي تم دراستها في فهم أفكار الفلم ومعانيه. وأخيراً، تقترح الدراسة استخدام النظرية المتعددة الميول في تحليل الأفلام حيث تتحد الأدوات اللغوية، وغير اللغوية، و شبه اللفظية في نقل الأفكار والمعاني.

الكلمات المفتاحية: الأسلوبية، الأسلوبية المتعددة الميول، الأدوات الأسلوبية اللفظية وغير اللفظية وشبه اللغوية.

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Chapter One: Introduction

1.1. Background of the Study

Emerged in the 20th century, stylistics is a discipline that attempts to bridge the gap between linguistics and literature. It aims at studying the style in a text, or more adequately, aims at providing a linguistic study of style. Leech and Short (2007) suggest that the goal of studying style is to explain the relationship between language and its artistic function. Finding this connection requires analyzing lexical and grammatical categories, figures of speech, cohesion, and context, which interact in creating literary works. This process requires a solid understanding of language to enable stylisticians to provide explanations of different styles and choices made by language producers.

Stylistics, as a literary field, has been affected by four major literary movements. The New Criticism, which is a movement that developed roughly between the 1920s and 1950s, called for a new criticism where subjectivity is being replaced by another analytical and practical method. The latter focuses on the meanings behind the artistic formal structures of a piece of art. Russian Formalism and the Prague School took place in the early 20th century too. Both schools linked poetry with linguistics suggesting an analysis based on meaning carried by devices such as deviation, repetition, and parallelism. They also emphasized the importance of foregrounding, metaphor, and metrical patterns in poetry.

French Structuralism (in the 1960s and 1970s) is another movement that enhanced the emergence of stylistics. It gathered linguistics, literary theories, anthropology, the semiotics of language and culture. It also provided three perspectives of a text including

text: as sequences of sentences, as unified construction with an internal structure, and as a unit of the whole society or culture.

Furthermore, modern linguistics, which took place during the early 20th century, paved the way for stylistics. Many linguistic theories developed back then and the most influential ones were Halliday's systematic functional grammar (SFG) and Chomsky's transformational-generative grammar(TG). Stylistics saw the light with the help of these movements and became an independent field of applied linguistics.

Nordquist (2018) citing Wales, states that the objective of stylistics is to clarify the function of formal features in the interpretation of texts, "or to relate literary effects to linguistic 'causes' where these are felt to be relevant." Stylistics dives deep in texts to reveal meanings hidden beneath the surface structures of language. He further adds that the language of any written work is characterized by applying the different elements of style. Such elements include the characters' development, dialogue, tone, form, cohesion, structure, symbolism, themes, and others. It is also suggested that stylistics requests the knowledge of morphology, phonology, lexis, syntax, and semantics and applying them in a language-based analysis.

According to McIntyre, as cited by Arikani (2015), a stylistic analysis starts with reading the text to understand the overall picture. Then, it moves to study peculiar and eye-catching peculiarities. A set of questions, for McIntyre, are considered to fulfill this:

1. Does the text contain some striking irregularities of form in comparison to traditional texts that are within the same genre?
2. Are there deviant grammatical or graphological elements?
3. Despite all deviant characteristics, is there an order in the text?

4. How about the text's phonological qualities? Are some sounds repeated? Are there some sounds missing?

5. Are there neologisms or awkward word usage? Does the author use jargon, slang, or standard language?

6. Semantic fields are especially important while analyzing a text stylistically. For example, can you categorize the words in different semantic fields? What kind of feeling do the verbs give? By looking at the verbs, do you get the feeling of the past or do they point at an ongoing activity?

7. In conclusion, are the linguistic features of the text directly related to the overall or particular meanings reached?

It is important to comprehend what is meant by style. Its linguistic notion developed within the field of stylistics and can be divided into three schools: style as a choice, style as deviation and style as register. Style as a choice suggests that all human languages have certain sets of alternative expressions from which writers/ speakers can choose from for effective expressions of their ideas, thoughts or experiences. From this sense, style is believed to be a manner of language choice.

Whereas, style as deviation characterizes style as a departure from the norm of a standard language. Literature is distinctive from other usages of language in its ability to deviate, which sometimes results in rule-breaking of the standard language. Deviation, as a feature of literature, applies to all levels of language (phonological, grammatical, lexical, and semantic). Thirdly, style as register sees style as a sociolinguistic or communicative competence. Language is the medium of literature, then the language of literature must follow the sociolinguistic role of it. Halliday (1964) in his theory of

‘register’, which means a variety of language according to the situation, suggests three factors affecting the style which are the field (subject matter), medium (speech or writing) and tenor (the addresser).

Jakobson was an active member of the Russian Formalists and the Prague School, before emigrating to America in the 1940s. He brought together Russian Formalism and American New Criticism in his *Closing Statement* at a conference on stylistics in 1958. Published as *Closing Statement Linguistics and Poetics* in 1960, Jakobson's lecture is often credited with being the first coherent formulation of stylistics, and he argued that the study of poetic language should be a sub-branch of linguistics. Hence, poetics is a part of linguistics, and therefore, should be part of linguists' study of language. He proposed six general functions of language including: emotive, referential, poetic, phatic, and conative. He also illustrated the factors involved in any verbal communication to develop its functions which are addresser, context, message, contact, code, and addressee. Despite his effort to justify the necessity of undergoing linguistic analysis to poetry, his proposals lack the clarity of the possibility and applicability of such approaches to other genres of literature.

The corpus of stylistics was, further, affected by Halliday's contributions to linguistics and their application to literary works. In his 1971 study, he applied his functional theory in the novel, *The Inheritors*. Halliday's functional theory is based on the notion that language has evolved to communicate human needs. Accordingly, the functional motivation for language, as he suggests, is “likely to be reflected somewhere in the internal organization of language itself and should show up in some way in an investigation of linguistic structure.” In terms of Halliday's functional grammar, the

clause is the smallest unit in which a speaker or a writer's choice from various semantic options can be observed. The transitivity system specifies the different types of processes that are recognized in the language and the structures by which they are expressed. The process, participant, and circumstance are the three semantic categories that reflect the real world in literary texts.

Halliday's contributions, also, included the use of the term register to explain the connections between language and its context. For Halliday, register describes the choices made by the user, choices which depend on three variables: field (what the participants are actually engaged in doing", tenor (who is taking part in the exchange) and mode (the use to which the language is being put, or in other words the symbolic organization of the situation). Studying these three variables reveals the justifications of choices made by language producers. In turn, these choices form their style, the one they decided to be suitable for transferring their thoughts and ideas.

The concept of mind style has been of special interest to stylisticians since it first appeared by Fowler (1977) who states that (as cited by Montoro, 2011) it "refer(s) to any distinctive linguistic presentation of an individual mental self." Fowler's later contributions (1986, 1996) shed light over the connection between this notion and point of view, or more particularly, "ideational point of view" which covers "the system of beliefs, values, and categories by reference to which a person or society comprehends the world." Mind-style, thus, starts with the ideational content of texts that is linguistically expressed. This contradicts with Halliday's systematic functional linguistics (SFL).

While Halliday believes that (as cited by Montoro, 2011) "language serves for the expression of content: it has a representational" or as he calls it "an ideational function",

which means that “the speaker or writer embodies in language his experience of the phenomena of the real world; this includes his experience of the internal world of his own consciousness.” Fowler (1996) refers to “the world-view of an author, or a narrator, or a character, constituted by the ideational structure of text...” which involves three different linguistic features including vocabulary, transitivity, and certain syntactic features as being mind style.

Fowler’s work has been subsequently reconsidered by other scholars such as Black (1993), Bockting (1994), Leech and Short (1981, 2007), Margolin (2003), Semino and Swindlehurst (1996), and Semino (2002, 2007). Bockting (1994), cited by Montoro (2011), claims that the linguistic choices must concern the field of linguistics: phonology, morphology, lexis, syntax and pragmatics, as well as para- and non-verbal signs. Para-verbal signs include how words are said, for instance, the tone, rate, and volume of speech. Non-verbal cues include physical movements and body language, colors, sounds... These perceptions of stylistics developed to form a branch of stylistics known as multimodal stylistics where written languages, spoken languages, visuals, music, and sound all integrate together to convey meaning.

Stylistics can be applied to both fictional and non-fictional, spoken or written texts. This paper addresses Stylistics in the context of the film as a literary genre. Bordwell (2008) sees film Stylistics as dealing with the specific materials and patternings of the film medium components of the constructive process. The term ‘materials’ includes film stock and the objects before the camera as well as themes, subjects, received forms and styles. Bazin (2005) argues that “every structural aspect of filmic representation is always a result of the filmmaker’s search for a form with which to

express their subjective intentionality.” This also adds objects behind the camera including directors and producers of films to film materials.

How does a film stylistic analysis differ from critical ones? McIntyre (2008) describes a typical film analysis of being either macro-level or micro-level. The macro-level analysis focuses on the narrative structure of film dialogue, as well as the representations of particular ideologies. Whereas micro-level analysis focuses on detailed examinations of, for instance, lightning, camera work, and editing. Stylistic film analysis, on the other hand, accounts for how things are said and in what context. It results in seeking the effects of integrating both what is said (dialogues, narration...etc) with how it is said (paralinguistic features, character's performance, and filmic elements). The importance of taking such para-linguistic and non-linguistic features into account is defended by McIntyre's claim that a solely text-based stylistic analysis of films does not reveal the different interpretations that arise from watching them.

1.2. Significance of the Study

There is little attention given to stratifying applied linguistic theories on films. This shows a detraction of the great role that films have these days. On this, Bassett states that “film is the literature of this century.” Literature has been always there to affect and reflect societies, but films, and with the help of the increasing developments in audio-visual representations, are now supplanting written language. People are now more attracted to cinema which is simply suiting their lifestyles.

Besides being a new literary genre, films are considered an “industry”. Films producing companies invest considerable amounts of money, hoping for a more financial dividend. The number of film industry employees continues to grow, not only in

Hollywood or Bollywood but all over the world. Generally, film industry becomes rapidly more attractive investment opportunity worldwide. An example to illustrate how important these investments are, is presented by The Movie Fund. It's a Hollywood company that combines together investments and filmmakers. It states that it has combined film budget of over 2.5 billion dollars.

These two major factors shed light on the importance of the application of literary and linguistic analysis in films, such as stylistics. The importance of this study centers on providing an analysis of the famous film series, *Harry Potter and the Philosopher's Stone*, in a literary and linguistic framework. The addition of such an analysis will definitely result in its application over different movies which brings into light new norms of film evaluation, standardization, classification, and criticism.

1.3. Objectives of the Study

The film as a literary genre utilizes several stylistic tools. Stylistic tools include lexis, the structure of plot (cohesion), grammar, figurative language, characters, settings, imagery, soundtrack and music, camera usage, lighting, directing and producing, and finally costumes. The research aims at investigating some of these stylistic tools that are employed in *Harry Potter and the Philosopher's Stone* film. It also aims at reflecting upon their importance in conveying the themes of the film. The study will focus on some tools including verbal tools (lexical categories, sentence types, figures of speech), non-verbal tools (music and sound effects, cinematography (color and camera), and costumes), and finally para-verbal tools (manner of speaking).

1.4. Purpose of the Study

The goal of this paper is to examine the effects of selected stylistic tools in creating the great *Harry Potter and the Philosopher's Stone* film.

1.5. Research Questions

This paper will answer the following questions:

A. What are the film themes?

B. How does the use of some stylistic tools (verbal, nonverbal, and para-verbal) convey and enhance themes and meaning?

1.6. Limitations of the Study

This paper limits itself to the stylistic analysis of only the first movie of the *Harry Potter* film series, *Harry Potter and the Philosopher's Stone*. Furthermore, this stylistic analysis of *Harry Potter and the Philosopher's Stone* film is not concerned with all of the verbal, non-verbal, and para-verbal stylistic tools that are found in the film due to the lack of time and qualification. Another limitation to this study is that it does not refer to the novel that the film is based on. Finally, this study is also limited by time and place.

1.7. Summary

This chapter presented a brief background of the research area. It included a concise introduction of style and stylistics. It also discussed the problem of the study and its purpose which is to analyze the film *Harry Potter and the Philosopher's Stone* in a multimodal stylistic framework. Besides, this chapter offered the significance, objectives, research questions, and finally the limitations of the study.

Chapter Two: Literature Review

2.1. Introduction

This chapter sheds light on the various studies conducted to analyze the film under investigation, *Harry Potter and the Philosopher's Stone*, as well as those addressing the novel of the same title written by J. K. Rowling. The number of studies, for both the film and novel, is few. Regarding the film, the essays found are informal pieces of writing which emphasizes the importance of proceeding this research with the hope of changing the norms of film evaluation, standardization, classification, and criticism, since films are today's literature. While related studies about the film are informal pieces of writing such as blogs, thoughts, and newspaper reviews, studies about the novel are in the form of research studies such as theses.

2.2. About the Film

The film has had few reviews, since it was first released. For example, it was reviewed in 2001 by the film critic Ebert. He gave the film a rating of 4/4. He positively described how excellent the director and producers managed to create a world of magic with its own rules. He also suggested that the film had represented the novel just as he imagined. He pointed out the considerable settings of the Hogwarts School, the deathly giant chess game, the flying keys, and the Quidditch game. He announced that while he was watching *Harry Potter and the Philosopher's Stone*, he felt it's going to be a classic movie that will stay around very long with huge numbers of fans. He, additionally, predicted that the film was going to be one of the best movies in the history of cinema such as "The Wizard of Oz," "Willy Wonka and the Chocolate Factory," and "Star Wars".

Turan is a film critic for the Los Angeles Times and National Public Radio's Morning Edition as well as the director of the Los Angeles Times Book Prizes. In 2001, he collected The Times' original reviews of each *Harry Potter* film adaptation, which were first published on Nov. 16, 2001, in an essay issued at the magazine. The review discussed different issues about the film. First, it evaluated some actors and actresses such as Daniel Radcliffe as Harry, Emma Watson as Hermione Granger, Rupert Grint as Ron Weasley. All of the three hadn't any experience in acting but were pretty successful. The review, however, suggested that other adult actors were not as successful expect from Robbie Coltrane as Hagrid. For the other adult co-stars, they are all acceptable. The Times' critics believed that director Chris Columbus has made one of his best works and appropriately functioned visual aids to create such a magical film. He also cooperated with the writer J. K. Rowling to get everything as perfect as possible.

Aayushc (2012) released an essay entitled "Music Analysis: *Harry Potter*." The author suggested that the music of *Harry Potter* is gripping and has an atmospheric effect. The essay, then, moved to analyze "Hedwig's Theme." For example, what musical instruments and techniques are used to create this sonnet and where it is played in the films. The analysis, then, shifted to elaborate on John William's use of orchestral sounds to build the mysterious and magical world of *Harry Potter* (the first two films). Different musical techniques was explained to understand how music enhanced the dramatic feeling in the films. Another example was also provided to illustrate the effect of music in the scene where Harry fights against the Dementors (magical creatures in *Harry Potter* world).

In 2014, Landis and Copley published an instructional guide entitled “Costume Design Defining Character.” It was designed for students in secondary school arts, literature, science and communications courses. The objectives of this guide were to enhance student interest in and knowledge about the motion picture creative development and the film production process, to encourage students to use critical thinking, to engage students in an exploration of film as an art form and a medium of communication and expression, to help students improve their media literacy, and to heighten visual and observational skills. This instructional guide provided several examples from different films. It included, as an example, a general description of costumes used in *Harry Potter and the Philosopher’s Stone* designed by costume designer, Judianna Makovsky.

Rideout (2018) provided a recent review of *Harry Potter and the Philosopher’s Stone*. It was shared in ReelRundown.com, which is a site that shares high quality and informative essays about films, animations, and television series. He explained how the film captures the attention of the watchers by providing very mysterious things, such as the school’s third floor, the Cloak of Invisibility, and the character of Professor Snape. He also added that despite the cheerfulness of the school, there were other faces of the world of magic which watchers, as well as Harry, discovered during the film. He, further, criticized the film for having terrifying and scary scenes such as Lord Voldemort, and the three-headed dog which is not suitable for a kids' film. Finally, he claimed that in contrast with what critics and people saying that the book is better than the movie, the *Harry Potter* film series has a charm all of their own.

2.3. About the Novel

Different studies were undertaken concerning the novel. For instance, Wagner assumed a thesis in which she analyzed the two contrasted fictional worlds that Rowling has created in the first four *Harry Potter* novels. The two worlds are the mundane Muggle world in which Harry first grows up and the fantasy world of magic. At first, the researcher established a theoretical background, dealing with fantasy literature in general. Then, she shifted to define and locate the two worlds in the *Harry Potter* novels and uncovered how they relate to one another. Inspired by Rosemary Jackson's theory about the fantastic as subversion, the researcher investigated whether the wizarding world has any subversive potential. She has analyzed why it initially appears subversive and whether or not it lives up to this impression. The analysis has, also, involved an examination of the educational and political system of the wizarding world. She has, finally, studied the concept of family that the novels promote.

In 2004, Ying conducted a study where the Stylistics theory was applied to discover the style of *Harry Potter and the Philosopher's Stone* novel from a linguistic point of view. However, the study applied other supporting theories such as the theory of semantics, diction, pragmatics, and discourse analysis. The researcher investigated different figures of speech used by the novel writer, Rowling, to create her novel. The research found that figurative language is the tool responsible for weighting a literary work and that J. K. Rowling's usage of such tools resulted in the huge success of the novel.

Nygren (2006) managed research to examine the contribution of linguistic features such as reporting verbs, adverbs of manner and adjectives to the depiction of

heroic and villainous characters in *Harry Potter and the Philosopher's Stone* novel. The study, moreover, investigated the adjectives used to describe characters, in terms of suggesting them, heroes or villains. The researcher adapted Leech and Short's categories of linguistic analysis, as well as Sanger's contributions of reporting verbs and the added manner adverbs in fiction. The results of the study showed that the choice of particular verbs and adverbs contributed only indirectly to the depiction of the characters. Thus, without context, it is not possible to know if the character was a hero or a villain, simply by identifying the verbs and adverbs used to describe their speech. By contrast, the choice of particular adjectives appeared to indicate whether a character is a hero or villain.

Klein (2012) published an article in which he analyzed how the *Harry Potter* novels bring to awareness two fundamental aspects of the human condition: the importance of one's choices and the inevitability of one's mortality. These aspects were highlighted through the contrast of the characters of Harry Potter and Lord Voldemort. The result of this comparison showed that Voldemort, in seeking immortality, rejected his humanity, which prevented him from understanding what life was about and what made it precious. It blocked him from appreciating the power of love and its fundamental role in human life. It was this failure to recognize and accept his humanity that made his irredeemable evil possible, and ultimately, was what led to his defeat. Whereas for Harry, his acceptance of his mortality allowed him to embrace his humanity and to love. It was this recognition that gave Harry the power to defeat Voldemort. More than that, it was made possible for Harry to develop into a realized, virtuous adult. In his acceptance of his mortality, "The-Boy-Who-Lived" was able fully and wholly to live.

“Stylistic Analysis of J. K. Rowling's *Harry Potter* Series” is an analytical study that has been undertaken by Bonifacio in 2013. The study aimed to analyze the writing style of Rowling in her *Harry Potter* series using Noam Chomsky's Transformational Grammar Theory. The analysis investigated sentence structure, tense and voice of the verb. The results showed that Rowling mostly used compound-complex, declarative, simple past, and active voice. Most of the sentences composed of one or more kernel sentences that were linked effectively together by using connectives. The most commonly used connectives were (and, that, but, and as). The punctuation marks such as comma, semicolon, colon, and dash were used to connect the sentences. The pronouns he, she, it, and they were commonly omitted. However, this study didn't consider the implementation of such use of compound sentences, declarative, simple past, and active voice.

In her thoughts “Colours” (2015a), Rowling discussed some issues related to colors in her *Harry Potter* novel series. She started the discussion with the identical magical colors purple and green. Purple symbolized royalty, religion, and wealth, whereas green represented care, misfortune, and death. Green was, thus, associated with Dark Magic, dark spells and curses, as well as Slytherin's house. The combination of both colors resembled both sides of magic. Rowling, also, elaborated on the symbolism of colors in the four houses. Gryffindor's red and gold, represented fire, Slytherin's green and silver represented water, Hufflepuff's yellow and black represented earth, and Ravenclaw's blue and bronze represented air. She, then, explained that peach and salmon pink were non-magical colors. Finally, she clarified the meanings of Hagrid and

Dumbledore's first names. Rebeus meant red to represent how emotional Hagrid is. Whereas, Ablus meant white to represent Dumbledore's asceticism.

In another collection of thoughts, Rowling (2015b) described the character of Professor Quirrell. She illustrated his motives behind following Voldemort. Rowling believed it was out of his wish to discover the unknown and his wish to become famous and important in the magical world. Afterwards, Rowling moved to explain the kind of relationship between Professor Quirrell and Voldemort. Quirrell is not a Death Eater (Voldemort's loyal followers), he was rather possessed by the spirit of Voldemort who wanted to take advantage of Quirrell's position in Hogwarts School. Rowling clarified that Professor Quirrell did not lose his soul, but he was not strong enough to stand against Voldemort. Thus, Professor Quirrell was under the complete control of Voldemort.

Sellers, in 2017, conducted a study where she assumed that both Charlotte Brontë's *Jane Eyre* and J.K Rowling's *Harry Potter* books follow the protagonists' journeys from childhood to adulthood. Her essay, therefore, aimed to compare the protagonists' development, looking at their differences and similarities. The researcher analyzed the two characters according to the pattern of the Bildungsroman. The analysis accounted for the two protagonists' relationships and their own identities. The research results uncovered that, initially, there were similarities between Jane and Harry since they searched for similar concepts: self-discovery and the establishing of a family. However, the results also showed differences in how they developed since they had different needs due to how society shaped them, Jane had a need to find independence, whereas a major part of Harry's identity was to defeat evil in the form of Voldemort.

Bucknell (2019) directed research to explore the different cultural identities found in the *Harry Potter* novel series, these identities that were reflective of the British culture. They included feminism, religion, war, and prejudice. The researcher investigated how these topics have impacted the British legacy of the series. This study, also, reflected on pre-existing literature to present a coherent analysis of the influences of Cultural Identity and *Harry Potter*. It provided an evaluation on what made the *Harry Potter* series innately British and how these topics influenced the series' legacy and the young audiences viewing it.

2.4. Summary

This chapter presented a literature review about both the film and the novel *Harry Potter and the Philosopher's Stone*. It is noted that regarding the film, and in spite of how famous it is, there are no studies conducted in any formal form (educational, scientific, artistic...). It is worth mentioning that only some short critical comments by a few numbers of film critics are found and they are considered either their overall opinion of the film or some characters' performances. As for the novel, the discussed studies are formal and directed to consider different issues, such as character development, linguistic analysis, etc.

Chapter Three: Research Methodology

3.1. Introduction

This chapter draws an outline of the research methods that were followed in the study. The researcher describes the research design and methods of analysis that were chosen for this study and the reasons for such choices. It also discusses the validity of the research results. After that, this chapter provides information on the methods of data collection as well as data description. Lastly, it clarifies the procedures that were followed to carry out this study.

3.2. Design of the Study

Multimodal Stylistics is a new direction in the field of stylistics, which aims to develop analytical frameworks that will allow systematic analysis of literature and other types of texts. It, in addition to wording, employs semiotic modes such as sound effects, lightening, music, visual images, and color... for their meaning-making. Multimodal stylistics is also concerned with other modes related to printed texts such as layout, typography, font, and other related peculiarities that can add to the meaning. A film multimodal stylistic analysis accounts for how things are said and in what context. It results in seeking the effects of integrating both what is said (dialogues, narration, etc) with how and where it is said (para-linguistic features, character's performance, and filmic elements).

This research is a descriptive, analytical and qualitative one. The researcher analyzed the film *Harry Potter and the Philosopher's Stone* using Multimodal Stylistics. It resulted in explaining the effects of using several verbal, non-verbal, and para-verbal stylistic tools in the film, in addition to their role in creating the overall meaning and

themes of the film. In terms of the verbal tools, the researcher discussed the film script. The analysis considered the lexical categories found in the script (nouns, verbs, and adjectives). The other verbal component is the grammatical category, and the researcher limited it to the use of sentence types in developing and constructing the film themes. The third verbal strain is the figurative language which are grammatical, phonological and lexical schemes and tropes.

Non-verbal stylistic tools, on the other hand, included music and sound effects, cinematography (colors and camera), and costumes employed in the film. Whereas the para-verbal stylistic tools comprised the way how words are said, rapid and volume of speech. All of these peculiarities created the masterpiece of *Harry Potter and the Philosopher's Stone* film. The researcher left out other stylistic tools, such as editing and acting, and only accounted for the above-mentioned ones due to time and lack of qualification in these fields.

3.3.Validity

Validity in qualitative research means “appropriateness” of the tools, processes, and data. First, the validity of this study is approved through the appropriateness of the research questions to the desired outcome. The desired outcome is to understand how some stylistic tools used in *Harry Potter and the Philosopher's Stone* film enhance its themes. The answer to the research questions, precisely, resulted in this outcome. The research is valid due to the appropriateness of the methodology. The research aims at analyzing some multi-dimensional stylistic tools used in *Harry Potter and the Philosopher's Stone* film and evaluating their roles in creating and conveying the film

themes. This framework enabled the researcher to answer the research questions and draw valid results and conclusions of the analysis.

3.4. Data Collection

The researcher watched the film various times with its totality of almost two and half hour. Also, she read the script for analyzing the verbal stylistic tools. During watching the film and reading the script, the researcher was taking notes regarding the employment of stylistic tools (verbal, non-verbal, and para-verbal). The film is permanently available on an internet receiver, whereas the film script is published online freely. The researcher, additionally, read the novel *Harry Potter and the Philosopher's Stone* written by J. K. Rowling.

3.5. Data Description

Harry Potter and the Philosopher's Stone is a 2001 fantasy film. Manlove (1983) defines "Fantasy" as "a fiction evoking wonder and containing a substantial and irreducible element of supernatural or impossible worlds". The film was directed by Chris Columbus and distributed by Warner Bros. Pictures. It is based on J. K. Rowling's 1997 novel of the same title. The film is the first installment of the *Harry Potter* film series and was written by Steve Kloves and produced by David Heyman. The film was released to cinemas in the United Kingdom and the United States on 16 November 2001. It became a critical and commercial success, grossing \$957.1 million at the box office worldwide. This makes it the highest-grossing film of 2001, and the 38th highest-grossing film of all times.

Harry Potter and the Philosopher's Stone is a movie about Harry Potter who has lived under the stairs at his aunt and uncle's house his whole life. However, on his 11th birthday, he learns that he's a powerful wizard with a place waiting for him at the Hogwarts School of Witchcraft and Wizardry. As he learns to harness his newfound power with the help of the school's kind headmaster, Harry uncovers the truth about his parents' death, and about the villain who's to blame. His discovery opens the doors to his struggle against the villain, Lord Voldemort, who intends to become immortal.

A list of characters are involved in the story of *Harry Potter and the Philosopher's Stone* film. They are introduced in the table below:

Harry Potter	The central character
Lily and James Potter	Harry's parents
Petunia, Vernon and Dudley Dursley	Harry's aunt, uncle and cousin respectively who are non-magic people
Ronald (Ron) Weasley	Harry's best friend
The Weasleys	Ron's Family (parents, brothers, and sister)
Hermione Granger	Second best friend of Harry
Lord Voldemort, or The Dark Lord, or The-One-Who-Must-Not-Be-Named	An evil wizard, feared by all, and the murderer of Harry's parents
Professor Dumbledore	The headmaster of Hogwarts, and thought to be the only wizard Voldemort fears
Hagrid	Hogwarts' half-giant gamekeeper, a job which enables him to lavish affection on even the most

	vicious creatures
Neville Longbottom	Harry's colleague at the House of Gryffindor
Professor McGonagal	The teacher who's in charge of Gryffindor's House
Draco Malfoy	Harry's enemy at school
Professor Quirrell	Teacher of Defiance Against the Dark Arts in Hogwarts school
Professor Snape	Teacher of Potions in Hogwarts school
Filch	The school's caretaker
Mrs. Norris	Flich's cat, aids his hunts for misbehaving pupils
Other members of Hogwarts staff	Prof. Sprout: Herbology teacher, Prof. Flitwick: Charms teacher, Prof. Binns: History of Magic teacher, and Madam Hooch: the Quidditch coach
Other characters	Nearly headless ghost Nick, Mr. Ollivander, Fat Lady, Goblin Bank Teller and others

3.6. Procedures of Data Analysis

Stating the film themes is not the objective of stylistic analysis, however, the employment of stylistic devices and tools is, in the first place, to understand the impeded messages and themes in the film. Therefore, themes are discussed at the very beginning of the analysis. Consequently, the stylistic analysis starts with the title for being the first component of this literary work and then moves to the opening scene, and it is followed by the analysis of the film's three acts.

Most films follow the three-act structure to organize the story and the scenes. It is a narrative model that divides a story into three main parts or acts. These parts are called the Setup, the Confrontation, and the Resolution. The setup (Act I), introduces the main character and his/her relationships, establishes the situation (setting, circumstances), and launches the dramatic premise. The Confrontation (Act II) shows the main character pursuing his/her objective while coping with a series of obstacles that arise. All the while, tension builds towards a crisis. The Resolution (Act III) shows how the solution to the main character's goal is achieved (or presumably not achieved, in the case of a tragedy).

Harry Potter and the Philosopher's Stone film can be divided using this model as follows. Act I plays from 00:4:07 to 00:33:30. Act II takes place from 00:33:30 to 01:53:00. Finally, Act III continues from 01:53:00 until the end of the film (02:32:20). The researcher analyzed the film act by act, and for each one, the analysis considered verbal (lexical categories, sentence type, and figures of speech), non-verbal (music and sound effects, cinematography, and costumes), as well as para-verbal tools.

3.7. Summary

This chapter clarified the methodology of this study. It started by explaining the design and nature of the study. The application of Multimodal Stylistics was highlighted as a theoretical framework to fulfill the objectives of the study and to answer the research questions. The chapter, then, moved to confirm the validity of the research. Methods of data collection and data description were, further, explored. Finally, this chapter highlighted the procedures that the researcher followed to analyze the film, and thus, answer the research questions.

Chapter Four: Analysis and Discussion

4.1. Introduction

In this chapter, the researcher displays the analysis of *Harry Potter and the Philosopher's Stone* film using the Multimodal Stylistics theory. It starts with providing a brief review of the film's plot, followed by a discussion of the film themes. The next part of this chapter presents the Multimodal Stylistic analysis of the title, opening scene, Act I, Act II, and Act III. Each section of the film's parts considers verbal tools (lexical categories, grammatical category, figures of speech), non-verbal tools (music and sound effects, cinematography, and costumes), and para-verbal tools.

4.2. The Plot of *Harry Potter and the Philosopher's Stone*

Eleven years ago, wizards rejoiced all over the world because He-Who-Must-Not-Be-Named (Lord Voldemort) was defeated and disappeared. He killed Harry Potter's parents, but for some strange reason, he couldn't kill baby Harry, who has become known as "The Boy Who Lived." Harry lives with the mean Dursleys, his only family left. At very odd circumstances, Hagrid shows up to deliver the news that Harry has been admitted to the Hogwarts School of Witchcraft and Wizardry. Hagrid takes Harry to shop for school supplies and also picks up a mysterious package at Gringotts Bank. Harry travels to Hogwarts in a train and learns that there was an attempted robbery at Gringotts bank, but nothing was taken. He guesses they were after what Hagrid had picked up, which is somehow related to Nicolas Flamel. Harry, Ron, and Hermione become inseparable while rescuing her from a troll. The three friends suspect Snape of wanting the package from Gringotts.

In a way or another, they figure out that Flamel is an alchemist and the only person in the world to have the Philosopher's Stone, which can provide immortality. They decide the Stone must be what was hidden at Gringotts and is now being guarded by Dumbledore. During detention, Harry realizes that Voldemort is trying to return and that he's the one killing unicorns. At first, they suspect that Snape is after the stone, to aid Voldemort. They try to retrieve the Stone, and go through various obstacles. Finally, they find Quirrell instead of Snape to be after the Stone. Quirrell reveals that Voldemort is living in him like a parasite. He tries to use Harry to get the Stone. Quirrell/Voldemort tries to kill Harry, but Harry saves the Stone. Quirrell dies and Dumbledore explains that Harry defeated Quirrell and Voldemort through the protection of his mother's love. The Stone has also been destroyed. At the year-end banquet, Dumbledore praises them. They win the house cup for Gryffindor. They leave Hogwarts for the summer and part ways at the train station, but deep in his heart, Harry knows that Hogwarts is his true home.

4.3. *Harry Potter and the Philosopher's Stone* Film Themes

The objective of stylistic analysis is to detect how themes in a literary work are conveyed through verbal, non-verbal, and para-verbal stylistic tools. Thus, *Harry Potter and the Philosopher's Stone* themes are to be discussed in this section. These themes include familial relationships, friendships, death, contrasting regions, the danger of desire, and rebellion. In addition to these themes, other themes are found in the film such as loyalty, bravery, leadership, love, etc.

4.3.1. Familial Relationships

Familial relationships are a very important theme conveyed in *Harry Potter and the Philosopher's Stone*. First, Harry's parents, Lily and James, died when he was one

year old, and since then he is living with the Dursleys. In Harry's case, the family serves as two contradicting things: a life-saving source of love and a source of misery. From the very beginning of the film we learn that Lily and James sacrificed their lives for their son, they demonstrate that family can be a life-saving source of love. Harry's story starts in the aftermath of his parent's death. When he is only a year old, the evil wizard, Voldemort, goes to the Potter home to kill Lily and James. Both are killed trying to protect their son, but Lily's sacrifice, in particular, prevents Voldemort from being able to kill Harry, as it is implied that her love gives him a kind of magical protection.

Later in the film, when Voldemort the spirit sees Harry in the Dark Forest, he becomes incredibly weak and disappears. When Voldemort returns by taking over the body of a Hogwarts professor named Quirrell, he plans to possess the Philosopher's Stone, but Harry stops him. He comes face-to-face with Harry and tries to kill him again through Quirrell, and because of his mother's love, he fails. Dumbledore, later, reveals to Harry that Lily's love is indeed what protected Harry and kept Quirrell/Voldemort from being able to touch him. The sacrifice that Lily makes continues to protect him even when she is dead, and it will continue to protect him later in his life. Dumbledore explains that "to have been loved so deeply, even though the person who loved us is gone, will give us some protection forever."

The family could also be a source of misery. The Dursleys, with whom Harry lived demonstrates this. The Dursleys feed, clothe, and shelter Harry (barely), but they don't love him, and they certainly don't treat him as a part of the family. Thus, Dursleys and Harry's blood relation is meaningless. Harry's Aunt Petunia and Uncle Vernon have no love for him and are hesitant to take him in as a baby in the first place. Over the first

eleven years of his life, they make his living conditions horrendous by forcing him to live in a cupboard, giving him no possessions of his own, and essentially treating him as a servant in their home. Sellers (2017) suggests that they mistreat him because he is different, and this is true. They realized in a way or another that he is pretty much like his mother who had supernatural powers that they could not admit, accept or understand. Even though family can be a source of love and endless protection, it could also be a misery.

Family plays another important role in the film, which is a clue of people's reputation. It is seen in the world of wizards that each person is regarded and respected depending on his/her family name. For example, Potter is the surname of an old wizarding family. They were for many generations pure-blood up until the birth of Harry Potter in 1980. They are also very wealthy, with a vault at Gringotts Wizarding Bank containing a great amount of gold. They have been traditionally sorted into Gryffindor House at Hogwarts School of Witchcraft and Wizardry. In addition, Harry Potter and his parents fight against Lord Voldemort.

The Weasley family is one of the prominent wizarding family. They are willingly associated with muggles, muggle-borns, and half-bloods and don't consider themselves superior to others for their blood status. The recent generation of the Weasleys are considered poor in wizards' society standards, for instance, their vault at Gringotts Wizarding Bank contains a small pile of Sickles and a single Galleon. Therefore, some elitist pure-blooded families such as the Malfoys consider them blood traitors and treat them with disdain. Draco Malfoy, for instance, says to Ronald Weasley "red hair, and a

hand-me-down-robe? you must be a Weasley.” In addition, The Weasleys have a long history of being sorted into Gryffindor House, and they fight against Voldemort.

The Malfoy family is of ancient pure-blood wizards. They are very powerful since they are one of the richest families in the wizarding world. They consider themselves superior to other powerless and poor families. Bucknell (2019) suggests that they are racist, racist towards other families who are not pure-blooded, towards weak creatures such as elves, towards muggle-born wizards, and finally towards muggles. Draco Malfoy, for instance, when he meets Harry he says ”you’ll soon find out that some wizarding families are much better than others, Potter. You don’t want to go making friends with the wrong sort. I can help you there.” Most of the family members attended Hogwarts School of Witchcraft and Wizardry and were sorted into Slytherin House. Draco Malfoy comments on this saying “I know I’ll be in Slytherin, all my family have been.” The Malfoys supported Lord Voldemort and some of them are Death Eaters (closest followers of Voldemort).

The Granger family, on the other hand, is a muggle one. Hermione Granger is the only wizard with this surname. She is a muggle-born, meaning that her parents are not wizards. However, they accept the existence of the wizard world. Because of being a muggle-born, Hermione faces some harassment by some “racist” wizards who believe in the superiority of “Blood Purity”. She is once called a mud-blood by Draco Malfoy, he also suggests that she and other muggle-borns should not be accepted at the school, and even worse should be killed.

4.3.2. Friendship

The film stresses the concept of friendships, which come to take the place of Harry's family in terms of providing love, support, and protection. The friends that Harry makes at Hogwarts function as a kind of chosen family, as they allow him to feel loved, and help him to overcome challenges in his life. Even before Harry has officially started school, he meets a classmate named Ron on the train to Hogwarts. Harry confesses his fears that he would not be good at school because he does not know any magic. Ron immediately quells those fears. Harry, in turn, shares his candy with Ron demonstrating the mutually beneficial power of friendship. Later on, Ron and Harry rescue another friend, Hermione, from being killed by a troll. After overcoming this obstacle together, the three immediately form a bond, which drives the rest of the plot not only in *Harry Potter and the Philosopher's Stone* but also in the whole series.

During the film, they find out that Hogwarts School is in danger. Voldemort is trying to steal the Philosopher's Stone which is hidden at the school. They decide that the best way to protect it is to steal it. The Stone is guarded by several rooms, each bearing a different obstacle. Harry, Ron, and Hermione work as a team to get past these challenges. Hermione can remember an important detail from Herbology to get past a set of vines that threatens to strangle them, and she also gets past a tricky logic puzzle. Harry uses his flying skills to retrieve a key with wings, allowing them to pass through yet another door. They, then, face a chess game with living playing stones. Ron, who is a talented chess player, plays and wins the game even when it meant sacrificing himself to let Harry and Hermione advance without him. Harry at the end faces Voldemort. Although this battle ended with the confrontation of Harry alone with Voldemort (Wagner, 2001), he would

have never reached this stage by himself. But together with his best friends, Ron and Hermione, whose talents and support help Harry solve and overcome his challenges.

4.3.3. Death

Death is a central theme in *Harry Potter and the Philosopher's Stone*. From the beginning, viewers are informed that Harry lost his parents when he was one year old. Harry had been told that his parents died in a car accident. When he turns 11, he discovers that he is a wizard and learns that his parents were killed by Lord Voldemort. Harry himself could have died with them. This truth changes Harry's perception of their death. First, he is full of hatred towards Voldemort who has stolen his future with his parents, and second, he learns how brave his parents were for fighting against the Dark Lord whose name people cannot even spell.

In front of the Mirror of Erised, a desire-reflecting mirror, Harry sees his parents with him or sees the life that was stolen from him. He gazes and gazes to the mirror, thinking about them all living together. However, he is warned by Dumbledore who clearly announces that the dead will never come back, and suggests that Harry stops looking in the mirror or he will lose his life grieving on his parents. This implies that even in the world of wizards, no magic ever can bring the dead to life. The moment a wizard, just as Muggles, dies he/she can never come back to life.

Lord Voldemort, despite his ultimate terror and powers, is scared of death. As Klein (2012) suggests, Voldemort perceives death as a shameful weakness of people. Death avoidance is part of his self-created name "Voldemort" which in French means "fight of/ from death". Even his followers are called "Death Eaters". To become immortal, he tries to rejoice the Philosopher's Stone, otherwise known as the key

component of the Elixir of Life. It will give him: power and everlasting life. Until he has it, he will do anything to “defeat death”, for example, drinking unicorn blood. It is drunk to extend a person’s life. On this says Firenze ”the blood of a unicorn will keep you alive, even if you are an inch from death, but at a terrible price. You have slain something pure and defenseless to save yourself, and you will have but a half-life, a cursed life, from the moment the blood touches your lips.” Voldemort is willing not only to steal the stone, or drink unicorn’s blood, but also to kill people. He killed Lily and James eleven years ago because they fought against him. He will kill whoever comes in his way.

As mentioned above, Lord Voldemort is defined by his fear and anxiety of death. His unacceptance of death leads him to be defeated over and over. Dumbledore, in the opposite, sees death as a natural and inevitable part of life. When Dumbledore told Harry that the Philosopher’s Stone must be destroyed, and thus his friend Nicolas Flamel and his wife will die, he reacted to Harry’s dismay saying that “to one as young as you, I’m sure it seems incredible, but to Nicolas and Perenelle, it really is like going to bed after a very, very long day. After all, to the well-organized mind, death is but the next great adventure.”

Flamel and Voldemort both want the Philosopher’s Stone. The first has created it and has been using it with his wife for almost six centuries. Voldemort wants to possess it to have a full body and life. These two cases indicate two important distinctions. There is a difference between seeking life-extension and seeking immortality. In seeking life-extension, (Klein, 2012), “a person is not rejecting his mortality or humanity.” A person accepts and understands his mortal nature. Life-extension is just a way to avoid dangerous and murderous harms and to achieve the values that extend life. Flamel and his

wife sought to extend their lives, but because the stone caused troubles by its existence, they agree to destroy it and prepare themselves for death. They never rejected their mortality; they just temporized it. This suggests that Flamel does not see immortality as an end in itself.

In seeking immortality, on the other hand, a person is seeking more than just more life. He/she is looking for a way to make death impossible. In this case, “humanity is rejected in the pursuit of immortality,” (Klein, 2012). Voldemort does drink the unicorn blood to extend his life, but life-extension is not his goal. It’s just a temporal solution until he gets to what makes him immortal. He desires to conquer death by possessing the Philosopher’s Stone. Voldemort indeed sacrifices his life for immortality. He gives up his humanity, and with it his ability to love, to have mercy, to compassion... forgetting that realizing death is exactly realizing life. None of them has any meaning with the vanishment of the other.

Rand (as cited in Klein, 2012), argues that an immortal creature “can have no goals, purposes, or values. Nothing that happens can negatively or positively affect it, so there is no action (or inaction) that it must perform (or avoid).” So values exist because living is conditional. Voldemort's evilness is the result of his incapability to understand, pursue or achieve the values required by life. Voldemort is willing to do whatever it takes to achieve immortality.

4.3.4. Contrasting Regions

The fantasy film describes two opposing worlds: the muggle world and the wizard one. The main feature, suggests Wagner (2001), that makes them different is that the wizard world is governed by the principle of magic, whereas the muggle world is

characterized essentially by the absence of magic. The muggle world is pretty similar to what we know like normal people. Wagner (2001) also sees the muggle world as not realistic, however, it represents the life where people have to “muggle through without magical solutions.” It’s described as being full of dull and narrow-minded people.

On the other hand, hidden within plain Old England, there is the secret magical world. While muggles go about their daily lives, wizards and witches hide in plain sight. They are transmitted to the magical world of Hogwarts using platforms, doors, and all kinds of hidden portals. Magic England is a place full of wonder and excitement. It’s where children can be heroes, and where ordinary kids can discover the secret talents they never knew they always had. Harry Potter is discovering this world in the film, and thus, the film captures his amazement, excitement, and enjoyment of entering it.

As mentioned earlier, wizards are transmitted from the muggle world to the magical world. This suggests that there are clear connected areas between these two worlds. In the film, for instance, students use the Hogwarts Express which transmits them from the muggle train station (King’s Cross Station) to Hogwarts School. To go to the magical world, students need to get to Platform (9 $\frac{3}{4}$). In the muggle world, there is either platform 9 or 10, and there is only a wall with the label (9 $\frac{3}{4}$). Mrs. Weasley teaches Harry and Ron that to get to Platform (9 $\frac{3}{4}$) “all you’ve got to do is walk straight at the wall between platforms 9 and 10. Best do it at a bit of a run if you're nervous.” The wizard world, thus, requires wizards, as Wagner (2001) believes, to break through the “limits one has grown up to see as absolute” in the muggle world.

4.3.5. The Dangers of Desire

Mirror of Erised, the desire-reflecting mirror, reveals the importance of learning what to want and how it will affect one's development. Desire is not necessarily wrong or bad, for example, Harry desires to see his parents and be with them (he often looks at the mirror). It's part of human nature, and becomes dangerous when desires are overblown. Dumbledore explains that excessive desires can make people lose perspective on life, which is why Dumbledore advises Harry not to seek out the mirror again. In the case of Voldemort, his power-hungry desires make him pursue the Philosopher's Stone's promise of unlimited wealth and life. There is also the spoiled Dudley's son who is not satisfied with thirty-six gifts on his birthday, which shows his greed. Although Voldemort and Dudley's son are different, they share an uncontrollable desire that repels Harry and makes him the enemy of both of them.

4.3.6. Rebellion

Although the wizarding world might seem like a place where wizards can do whatever they wish for, it is bounded by sets of rules. For instance, wizards learn that wizards under eighteen are forbidden to use any magic in the muggle world under any circumstances. Students, too, are committed to following the strict rules at Hogwarts School. However, Harry and although he is not a troublemaker, he breaks so many rules throughout the film. He rebels against rules for what he believes to be right and moral. For example, on the first day that Harry learns to fly on a broomstick, his classmate Neville breaks his arm, and their professor Madam Hooch takes him away to the hospital wing. She cautions the other students not to fly until she gets back, or else they'll be expelled from school. But when Draco Malfoy, picks up Neville's Remembrall, which is

a gift from his grandmother, and begins to make fun of Neville, Harry tells him to return it. Malfoy, instead, dares Harry to get it back, mounting his broom and throwing the Remembrall as far as he can. Harry gets to his broom as well and catches it. Harry breaks the rules for the sake of helping others.

Harry is not encouraged to his rebellious tendencies, for he often receives little or even no punishment. He, for instance, disregards the rules by Dumbledore, the headmaster and the highest authorized person at Hogwarts. For example, Harry uses the Invisibility Cloak, which allows the person who wears it to become completely invisible, to go into the restricted section of the library to find out more information about the Philosopher's Stone. Harry also uses the cloak to help Hagrid get rid of the dragon that he illegally and secretly raised. Frequently, Harry breaks the rules to help his friends and to do what he feels is right.

The most risky rule-breaking which Harry, Ron, and Hermione get involved in occurs when they try to get to the Philosopher's Stone before Snape does, thinking him the villain. They "petrify" (a curse that stuns whoever is hit with it) Neville, who tries to stop them from sneaking out at night. They, then, go to the 3rd-floor corridor, which has been announced forbidden to students. Rule-breaking allows Harry to get to the Stone, where he can save it from getting into Voldemort's possession. Even more than that, Harry's rebellion against rules consequently saves the entire magical community from Voldemort. At the end of the film, Dumbledore confirms that Harry did the right thing and rewarded Harry, Ron, Hermione, and Neville. Dumbledore rewarded not their rebellious behavior, but their bravery to do what is right.

4.4. Stylistic Analysis

This section will provide an analysis of the film based on Multimodal Stylistics. It will result in explaining the effects of using several verbal, non-verbal, and para-verbal stylistic tools in the film, in addition to their role in creating the overall meaning and themes of the film. In terms of the verbal tools, the analysis will consider the lexical categories found in the script (nouns, verbs, and adjectives). The other verbal component is the grammatical category in the form of sentence types, and the third verbal strain is figurative language which includes grammatical, phonological and lexical schemes and tropes. Non-verbal stylistic tools, on the other hand, will consider music and sound effects, cinematography (colors and camera), and costumes employed in the film. Whereas the para-verbal stylistic tools will include the way how words are said such as the rapid, and volume of speech. The analysis will start with the title of the film, the opening scene, Act I, Act II, and finally Act III. (All of the pictures referred to in the following sections will be found in the appendix)

4.4.1. The Title

4.4.1.A. Verbal Tools

The title of the literary work is *Harry Potter and the Philosopher's Stone* (see picture 1). This title was the novel's original one when it was first published in 1997 by J. K. Rowling in the United Kingdom. However, another adjective-noun was used instead of "philosopher's" which is "sorcerer's". The writer decided this change when the book was to be published in the United States and other countries. This change was suggested by the book's US publisher who thought that the title is not enough magical, or on the

contrary might be boring. Levine suggests that (2006) “if you think about marketing a book” reading the word philosopher would make you think that it’s a book of philosophy. So, marketing the book was the motivator of the change.

Why would "philosopher’s stone" be misleading to Americans? From the 5th century to the late 17th century, the so-called "philosopher's stone" was the most sought-after goal in the world of alchemy. The legend says that the philosopher's stone was a substance that turns any metal into gold and silver. It's claimed that it has the power to cure illness and grant immortality for those who possess it. It simply functions as the elixir of life. The film title in the UK has philosopher’s stone and in the USA it has sorcerer’s stone.

The title of the film starts with *Harry Potter* not with for example the Philosopher’s Stone and Harry Potter. All of the rest of the series starts with the same name. Although there are many characters in this film, and some are very important and influential to the story such as Professor Dumbledore, Harry Potter is the hero of the series because he has very distinguished magical powers and qualities that no other wizard has. It should be noticed that, in the title, the hero is being referred to with his first as well as his second name. This particularly highlights the theme of reputation and its importance in the wizard world.

The conjunction “and” is also used after *Harry Potter* and not just in this film but in all of the series. Harry Potter being first implies that the story is all about his adventures. The conjunction "and" ties him to the subject of these adventures, which is the Philosopher's Stone here. At the same time, it leaves him space to do other things in

addition to handling the adventure of the Philosopher's Stone. These other adventures include learning magic, playing Quidditch, making friends,... The title has a possessive adjective connecting either philosopher or sorcerer to stone. The ('s) makes the title shorter than for example saying "Harry Potter and the Stone of the Philosopher". It, at the same time, highlights that to take advantage of the stone, a wizard must have possession of it.

4.4.1.B. Non-Verbal Tools

In the film, the title appears just after the opening scene starting from minute 3:33 to 3:38. Out from Harry's scare (in his forehead) comes a quick light then a screen-wide "Harry Potter" is seen while the rest of the title barely appears. The title moves back to the middle of the screen, meanwhile, the rest of the title comes clearer. Still "Harry Potter" is being bigger than the rest and has different calligraphy. It is written using a special type of calligraphy called Hocus Pocus designed by David Occhino. Occhino states that Hocus Pocus is inspired by the wondrous world of wizards and witches. He also adds that *Harry Potter font* is based on the lettering designs from J.K. Rowling's popular fantasy books. The font is characterized by having integrated lightning thunderbolts, severe edges, entangled curves, and uneven starting points of writing. All of these features build an impression of mischief, magic, and witchcraft. The title is written with a golden yellow to finish up such an impression.

Behind the title is a screen full of black to grayish clouds intervened by lightning and thunder. The screen goes from very dark to light consistently which indicates the continuing epic struggle between good/light and evil/dark. The choice of putting such

strong weather elements behind the title suggests not only the supreme struggle but also builds the limits of the story. The title is at the sky which indicates that the sky is the limit of this story, it's limitless. What could be better for such a magical story? It, additionally, sets the mood of the whole story which is of mystery, adventure, magic, discovery, and war.

The last non-verbal component used to introduce the title is soundtrack and music. The scene of the title is combined with the first five seconds of *Harry's Wondrous World* sonnet created by the artist John William (2001). As the name suggests, it introduces watchers to the magical world of *Harry Potter*. It is, as well as all of the soundtracks in the film, designed especially to suit the film in terms of its magical nature and themes. The sound of thunderstorms is added to the music as they take place in the background of the title. All of these elements including colors, calligraphy, clouds, thunder, lightning, and music are working together in creating a feeling of mystery and magic that fits *Harry Potter* film. Finally, there are no para-verbal components here, since there is no speaking.

4.4.2. The Opening Scene

The opening scene comes before the title in the film, and it's a flashback. The scene takes place at a neighborhood on a street called Private Drive. An owl, sitting on the street's sign flies off to reveal the appearance of a mysterious old man walking through a forest near the street. He stops at the start of the street and takes a mechanical device and zaps all of the light out of the lampposts. While he puts it down, a cat meows. He looks at it and says:" I should have known that you would be here... Professor

McGonagall.” The cat then turns into a human (Professor McGonagall). They come to the Dursley’s house to put the one-year-old baby Harry who arrives with Hagrid.

4.4.2.A. Verbal Tools

There are different indicators of the importance of Harry Potter. First of all, Dumbledore, the headmaster of Hogwarts and one of the most powerful wizards, comes himself to deliver Harry. He puts Harry in the hands of Hagrid, a man whom Dumbledore trusts, he says, with his life. Dumbledore decides to leave Harry with the Dursleys, even though they are terrible people, because he wants Harry to have a life away from magic “until he is ready.” Dumbledore here implies that they will come back for Harry since “it’s not really goodbye, after all,” and there will be different plans for Harry in the future. From the very beginning of the film, Dumbledore’s support for Harry is witnessed. He is both a direct and indirect consultant to Harry.

Professor McGonagall also comes following Dumbledore even though she isn’t invited. She poses some questions to highlight the importance of Harry. For example, “do you think it wise to trust Hagrid with something as important as this?”, and “do you really think it’s safe, leaving him with these people?” She is worried about Harry and wants him to be safe. She has been also watching the Dursley family for a while. She further states clearly that “ this boy will be famous. There won’t be a child in our world who doesn’t know his name.” McGonagall, like Dumbledore, is aware of Harry’s magnificent destiny and his role in the magical world.

McGonagall’s statements in describing the Dursleys “they are the worst sort of Muggles imaginable,” and “ there won’t be a child in our world...” sets up the first verbal

distinctions between the two contrasted regions of Wizards and Muggles. There are wizard world and muggle world. Muggles in her statement distances Dumbledore, Hagrid, Harry, and herself from being like the Dursleys or being like Muggles. The inclusion of Harry is the first clue to his misery with the Dursleys who are very different from him.

4.4.2.B. Non-Verbal and Para-Verbal Tools

In terms of non-verbal ones, first, the scene is taking place at night and so, the light is dim. It goes even dimmer when Dumbledore withdraws the light out of the street's lampposts. They do not wish to be seen while delivering Harry. After a short time, a strong light comes out from the sky toward the road. It's Hagrid who arrives by a flying motorcycle. Its light makes both Dumbledore and McGonagall look up declaring his arrival. Colors are mainly black and white to enhance the mystery. Till this point, the knowledge of the Wizard world is limited. The camera takes different angled shots, depending on the objects. The most important one is the close-up camera shot to Harry's face, particularly the scare in his forehead. This scare identifies Harry Potter as the Boy-Who-Lived. It is a mark from the night when his parents died and he lived against the Death Curse.

Music and sound effects add a magical, wondrous, and supernatural feeling to the scene. Music goes tense and high during some shots and goes soft in others. When Dumbledore first appears, for instance, it goes fast and intense raising curiosity. It goes high again when there is something magical occurring, for example, when Dumbledore zaps the lights to a magical device, when McGonagall turns from a cat into a woman, and

when Hagrid arrives using a flying motorcycle. All of these magical incidents are supported by such pieces of special music to raise their magical nature.

In terms of para-verbal components, Dumbledore's speech is balanced, because he speaks with ease and at an intermediate speed, and he pauses from time to time. He answers different questions posed by McGonagall. This indicates that he is confident, certain, and determinant to his decision of leaving Harry and in the way he is delivered. On the contrary, McGonagall speaks in a rush, she also asks Dumbledore three questions in a short time "and the boy?...it wise to trust Hagrid?... safe leaving him...?" McGonagall, unlike Dumbledore, is worried, skeptical, and doubtful which is shown in her tone.

4.4.3. Act I

4.4.3.A. Verbal Tools

A.1. Lexical categories

In Act I, conversations between actors are presented in simple and casual language, which fit their relationships and the surrounding circumstances. However, they show a variety of lexical categories including nouns, verbs, and adjectives. Each category has its implementations for the film themes. To begin with, nouns in this act set up the wizard world as opposed to the muggle world. Harry is first introduced to the wizard world by Hagrid who comes to take Harry. Harry asks him who he is and he answers "Rubeus Hagrid. Keeper of keys and grounds at Hogwarts. Course you'll know all about Hogwarts," Harry replies with "no" and then Hagrid informs him that he is a "wizard" and that Hogwarts is a school of magic. He later addresses the Dursleys with

being "muggles." This conversation discloses the foundations of the two contrasting regions in the film.

Furthermore, "Voldemort," which means in French "fight from death" is a name created by J. K. Rowling. Most wizards refer to him as He-Who-Must-Not-Be-Named and refuse to utter his name. When Harry, for example, asks about who gave him the scar, Ollivander says "we do not speak his name" and refers to him with the above expression. Harry tries to ask Hagrid, but the latter stutters to speak his name "and his name was V... his name was V..." and he says "All right. His name was Voldemort," Harry repeats the name and Hagrid tries to keep him silent. Wizards' rejection of uttering his name is because of the extreme dark times of fear and death they once lived under his presence.

Other nouns, although they aren't invented for *Harry Potter*, create a magical and supernatural atmosphere. There are several examples in Act I for such use including goblins who are monstrous creatures from European folklore, first attested in stories from the Middle Ages. In the sever of the film, goblins are, as Hagrid suggests, "clever...but not the most friendly beasts." Pewter cauldron, owl, toad, Dark Arts, quills, ink, bits, bobs, wizardry, wizards, beasts, wand, curse, death, cut, mark, scar, devil, lamp, phoenix feather, secret, wave, tail...etc. are all nouns used to settle the charming mood in the film.

"Welcome" is one more special noun used in this act. There is a wizard's "welcome back, Mr. Potter, welcome back," and Hagrid's "welcome, Harry, to Diagon Alley." The first utterance implies that the magical world is Harry's home and where he belongs. The second functions as an introduction to a magical place.

In terms of the Dursleys' relationship with Harry, nouns reveal strong disapproval of Harry and magic. Petunia, for instance, describes her sister as "a freak" not as a wizard, and Vernon refers to magic as "rubbish." This is how they see wizards including Harry himself, and thus, this is the real source of hatred towards Harry. They conceptualized him as a freak doing rubbish just like his parents. Their insult to magic and wizards makes them frame the accident of Lily and James' death. They could not see them as who they are, heroes who fought against evil powers. The opposing points of view are demonstrated by Hagrid's reaction to their framed car crash as it's "outrage... scandal. " Nouns also reveal their mistreatment of Harry, for instance, Vernon addresses Harry "Hurry up. bring my coffee, boy" as he's a servant. Harry, in turn, replies to them with aunt and uncle, which expresses the miserable relationship between them.

In addition to nouns, verbs are vital in the creation of the film themes, because verbs reflect the attitude, mood, and interests of characters. First, the Dursleys' use of verbs indicates their hatred and nonacceptance towards Harry. They regularly give commands to Harry for instance, "up, get up, why don't you just cook breakfast... try not to burn, hurry up, bring my coffee, get in, give me that, give me." Uncle Vernon also says "I'm warning you...you won't have any meals..." Their attitudes towards Harry are described as Petunia explains they "got landed with " him, after her sister "got herself blown up." This does not only suggest their hatred towards Harry but also towards her sister and all wizards and magic.

The Dursleys' problem is that they think they can control things around them and just vanish what they disapprove which leads them to fail in accepting reality as it is. For example, in the zoo, their son wants the snake to move and commands his parents to

“make it move”, and they simply address it with “move.” It is, further, seen in the way they react to the mail. Dudley says to his parents “make it stop, please make it stop” and Vernon responds with “go away” addressing the letters. Their failure to adjust to changing is once again revealed as Hagrid breaks into their house, Vernon says “ I command that...”

The use of verbs also discloses several facts about the wizard world. Firstly, Harry is famous amongst the wizards and that’s what he realizes as soon as he gets into the wizard world “they know who I am.” Wizards, do not only know him, but also many of them are keen to meet him. For example, Tom, Doris Crockford, Quirrell, and Ollivander, respectively, express their feelings to meet him as "bless my soul. It's Harry Potter", "I can't believe I'm meeting you", "can't tell you how pleased I am to meet you", and "I wondered when I'd be seeing you, Mr. Potter."

Furthermore, verbs reveal Hagrid’s attitude towards Harry, for instance, he is a guide to Harry for he helps, informs, and teaches Harry. Hagrid says he's just "helping" Harry to buy the school's equipment. Hagrid also provides Harry with information about Voldemort and Death Eaters, and about his parents as they "fought against" Voldemort. Hagrid, further, protects Harry when he suggests Harry to "stick close" to him at the bank. He informs Harry where to go and what to do. When he needs to buy a wand, Hagrid directs him to Ollivanders. And he instructs Harry to “stick to” his ticket.

In addition, the choice of verbs uncovers different principles in the wizard world. The first one is demonstrated by Mrs. Weasley as she informs Harry how to get to Platform (9 ¾). She explains that Harry needs to "walk straight... between platforms 9

and 10.” To free oneself from the restrained limitations of life, all he/she has to do is to walk straight. The greatness of living in a magical (non-physically limited) world is gained by walking straight even if it’s towards what is seen to make nonsense.

“The wand chooses the wizard” is an unchanging magical principle. Normally, a wizard's first wand is a virgin wand, obtained from an established wandmaker, such as Ollivanders Wand Shop. Wizards will, usually, have to test several potential virgin wands before they find the one that will give its allegiance to (or "choose") them. The precise reasons for which particular wands choose particular wizards are not clear, as Ollivander states. However, certain wands have a natural affinity for limited wizards or witches. It is most likely that wizards with the most similar personalities to their prospective wands, will have the highest affinities for them and so be chosen by them.

The wand with the phoenix tail feather gives its allegiance to Harry and the only other wand with the phoenix tail feather gives its allegiance to Voldemort. This fact sheds light on the inevitable connection between Harry and Voldemort. Ollivander explains this as Harry “should be destined for this wand,” and thus Harry and Voldemort’s destiny is to face each other. Two identical wands, one is owned by Voldemort and the other by Harry. This distinguishes Harry as a very powerful wizard. Simultaneously, it rushes questions about how similar and yet different the two are. Hagrid, describing Voldemort, says he “went as bad as you can go," strengthens the debit of Harry being parallel to Voldemort.

Adjectives are the third lexical category that contribute to the film themes. The spoiled nature of Dudley is revealed through the use of adjectives. For instance, Vernon

tries to calm Dudley down, when he knows he has only thirty-six gifts for his birthday by saying "some of them are quite a bit bigger than..." and Dudley says "I don't care how big they are." They also keep in petting him as "my darling boy, pumpkin, birthday boy..." and describe his birthday as a "special day." The treatment Dudley receives, develops his uncontrolled greediness as he, frequently, reaches his desires. Further, it extends Harry's misery of living with the Dursleys. While Dudley has a special birthday, Harry receives nothing from the Dursleys on his birthday, which occurs shortly after Dudley's.

Adjectives also reveal the argumentative attitudes towards magic. On one hand, there is Dursley's disapproval and contempt of magic and wizards. Vernon describes Harry's magical instances as "funny business", and Hogwarts' letters as "blasted." Petunia goes further to characterize Lily and James as being "strange...abnormal." She ironically describes Lily as her "perfect sister" and having a wizard in their family as being "wonderful." Likewise, Vernon directly insults Dumbledore stating that he's "crackpot old fool." These frequencies uncover the Dursley's unceasing envy and objection of magic and wizards. On the opposite, Hagrid describes Hogwarts as "the finest school," no place "better... safer" than it, and describes Dumbledore as "the greatest headmaster." This reveals Hagrid's gratitude, pride, and belonging to wizard world and wizards.

The use of adjectives ranks wizards into two categories: one is good while the other is evil. Hagrid explains this to Harry as "not all wizards are good, some of them go bad... as bad as you can go." Voldemort, in the magical standards, reaches the highest level of evil. Yet, wizards are classified as good or bad according to either they follow

Voldemort and become his followers "Death Eaters" or on their way to becoming, or they stand and fight against him. On the contrary, Ollivander provides another category of wizards classification: great wizards or ordinary wizards. He sees Voldemort's deeds as "after all, He-Who-Must-Not-Be-Named did great things, terrible, yes, but great." This suggests another parallel struggle that some wizards live, which is a self-conflict to reach greatness and glory. Some wizards use Dark Arts not because of an evil nature, but because of their greed for glory and selfishness.

A.2. Grammatical categories

In terms of sentence types, the most significant sentence type used in Act I is interrogative sentences. Harry poses several vital questions to discover himself and the wizard world. The earliest event of question-posing arises in the zoo. Harry whispers to the snake and when it acknowledges him he asks "can you hear me?... Do you... do you speak to people often?" It shakes its head answering no. This shows that Harry doesn't yet recognize how distinctive and different he is. He continues asking "you're from Burma, aren't you?" and "was it nice there, do you miss your family?" Those questions explain his inner pulse of missing his family and the state of living in a place where he doesn't belong.

Harry's questions are an attempt to self-discovery. When he knows that Hagrid comes to take him, he rushes different questions responding to Hagrid, such as "who are you?", "learned what?", and "I-I am a what?" which indicates his self-ignorance. Hagrid explains being a wizard as "did you ever make anything happen? anything you couldn't explain when you were angry or scared?" These utterances warm Harry's heart. They are

the answers to years of self-ignorance. He criticizes his relatives for letting him live in a lie for eleven years, asking “you knew... you knew all along and you never told me?”

In his trip with Hagrid, Harry discovers more about himself. He is famous in the wizard world. He asks Hagrid “but why am I famous, Hagrid? all those people back there, how is it they know who I am?” Hagrid explains nothing. Later on, Harry meets Ollivander, the owner of the wands shop. After unsuccessfully trying two wands, Ollivander hands Harry a third one commenting "curious, very curious." Harry requests him to explain “what's curious?" Ollivander clarifies that the only identical wand of this has given him the scar, and thus Harry asks him "who owned the wand?" as an attempt to find out who killed his parents and marked him. He informs Harry it's He-Who-Must-Not-Be-Named with no further explanations.

Upon this, Harry seeks to discover the event of his parent's death from Hagrid posing this question “he killed my parents, didn't he? the one who gave me this." His demands make Hagrid declare how his parents died. Hagrid informs him that He-Who-Must-Not-Be-Named is Voldemort, and he kills his parents because they fight against him. Voldemort intends to kill Harry too but fails. Harry's fame results from being The-Boy-Who-Lived against Voldemort, and the roots of why he's destined to a confrontation with Voldemort.

Questions do not just function as a tool of self-discovery, but also of world discovery. Harry is enthusiastic about the new world he is exposed to. For instance, he interrupts Hagrid when he describes the Dursleys as muggles by declaring “muggles?” and Hagrid informs him that muggles are non-magic people. Harry also asks Hagrid

about the goblins "what exactly are those things?" and about the enveloped object that Hagrid withdraws from Gringotts Bank "what's in there, Hagrid?" Harry, additionally, wonders about his ticket to Hogwarts commenting "Platform (9 ¾)? ...this says Platform (9 ¾) there's no such thing... is there?" The tag question here demonstrates that Harry accepts change, thus he is extending his limits to welcome the new world. Although he couldn't find the platform, he meets the Weasleys and asks Mrs. Weasley "could you tell me how to" and she says "how to get to the platform? yes." Harry passes the wall successfully and transfers to the wizard world.

Along with interrogative sentences, this act shows a special use of declarative sentences, which draw the lines of the wizard world. Hagrid is the first wizard to speak with Harry and thus he is the source of information. When Hagrid, for example, introduces himself to Harry, he declares he's "Rubeus Hagrid. Keeper of keys and grounds at Hogwarts," and he informs Harry that "you're a wizard." Hagrid states information about Hogwarts school "he's going to the finest school of witchcraft and wizardry in the world, and he'll be under the greatest headmaster Hogwarts has ever seen: Albus Dumbledore." Hagrid also explains what do muggles mean.

Hagrid proceeds in providing knowledge of the wizard world using declarative sentences. For instance, he teaches him about Gringotts "there's...Gringotts, the Wizard Bank" and the beasts working there as "they're goblins." Hagrid also introduces Harry to different shops and wizards in Diagon Alley "here is where you'll get ...", "you'll want Ollivanders," and "this is Professor Quirrell." Hagrid, notably, informs Harry about Voldemort. Who he is, what he does, how wizards suffer from him, where he is, how he killed Harry's parents and tried to kill Harry and why Harry is not dead and instead very

famous. Mrs. Weasley also uses declarative sentences as in “it’s Ron’s first time... all you’ve got to do is walk straight at the wall between platforms 9 and 10.” In the first one, she is showing kindness to Harry and trying to comfort him, and in the second she's instructing Harry of how to get to Platform (9 ¾).

Imperative sentences are, besides interrogation and declaration, used in this act to reflect the film themes. First, the Dursleys give several commands which, as mentioned earlier, show their mistreatment to Harry such as "wake up... get in... hurry up... bring... give me ...try not to burn... etc" or their wish to dominate elements around them “move... go away... etc,” or finally their son’s spoiled nature such as Dudley’s orders to his parents “make it move...look...come here...etc.”

In contrast to the Dursleys, Hagrid uses imperatives with Harry to show help, closeness, and care. He recommends that Harry "best get off" with Hagrid, "best stick close to me" to protect him in the bank and "best not mention this to anyone" to maintain trust. Hagrid also directs Harry in the Alley by saying "run along there" to get to the Ollivanders. He, finally, advises Harry to" stick to it... stick to your ticket" so that Harry successfully passes to Hogwarts. Mrs. Weasley uses imperatives to advise Harry too saying "not to worry, dear," and "best do it in a bit of a run if you're nervous."

A.3. Figures of speech

Figures of speech are used to convey different messages throughout Act I. For example, Petunia uses verbal irony when she says “isn’t it wonderful?” and “my perfect sister” while she meant completely the opposite. Her usage of irony indicates her

repulsive attitude towards her sister and magic. She wishes she is a wizard to be as loved as her sister is from her parents, but this is something she could not achieve.

Epizeuxis, which is the repetition of a single word or a phrase with no other words in between, is used in Act I to expose different things. First, Dudley says “ thirty-six? but last year last year I got thirty-seven,” and “ mum, help help me.” The repetition here indicates how spoiled he is. He can't control his desires which develops into uncontrolled greed. Harry also uses epizeuxis, when he reiterates to Hagrid " I- I am" (meaning he is Harry). Harry is hesitant because he doesn't know Hagrid and it has been the first time that somebody comes to meet Harry. Then Harry repeats “I- I'm a what?” after Hagrid tells him he is a wizard. The repetition suggests Harry's self-ignorance and surprise. Harry also duplicates " you knew? you knew all along and you never told me?” implying his censure of his relatives who makes his life miserable and never allows him to recognize himself.

Personification, on the other hand, is achieved in “the wand chooses the wizard. “ Applying such human quality on wands emphasizes the allegiant relationship between a wizard and his/her wand and the fact that each wand is qualified to suit a wizard with particular qualities. Verba ex ore, which is taking the words out of someone's mouth, is produced by Mrs. Dursley as she completes Harry's request “could you please tell me how to,” with “how to get on the platform? yes.” This indicates her kindness and willingness to help other wizards.

Anaphora, repetition of word/s, is seen in the duplication of the word curious by Ollivander when he hands Harry the third wand. “curious, very curious,” Harry

comments “but what’s curious?” and he replies “it’s curious that you should be destined for this wand.” The repetition here exaggerates the inevitable crossed destiny of Harry and Voldemort. Anaphora is used by Hagrid describing the awfulness of Voldemort times as “was dark times, Harry, dark times.”

The paradox in Ollivander’s speech “great things... terrible, yet, but great,” indicates the intensive desire of some wizards to be great and glorious at any cost. He is particularly referring to Voldemort here. Voldemort pushed the boundaries of magic. He was extremely powerful, intelligent and gifted. The magic he did was memorable and left an everlasting impression on the wizarding society and affected them greatly because he was able to bring about the true personalities in characters by exposing their desires for power. Voldemort, yes, was great but in an extremely evil way.

A metaphor is achieved through Harry's scar. Harry's lightning bolt-shaped scar is the constant reminder of his encounter with Voldemort when an infant. Harry has come face-to-face with a great evil power, and he cannot remain the same. He is, literally and metaphorically, "scarred" by the experience. The scar proves his parents' redemption, and pain in Harry's scar alerts him to the proximity of Voldemort and prepares him to battle with evil. Most importantly, the scar defines him as Harry Potter and gives proof that he is The-Boy-Who-Lived against Voldemort’s wish of killing him. The scar is further emphasized in Hagrid’s commemoration, repetition of an idea re-worded. Hagrid explains the nature of the scar as “that’s ain’t no ordinary cut on your forehead, Harry. A mark like that only comes from being touched by a curse.. and an evil curse at that.”

4.4.3.B.Non-Verbal Tools

B.1. Music and sound effects

The soundtrack to *Harry Potter and the Philosopher's Stone* was released on 30 October 2001. The film's score was composed and conducted by John Williams. The film is Harry's introduction to the world of magic, and therefore, the music emphasizes all of sheer enjoyment and amazement of discovering this strange new world. During Act I, different musical sonnets are played. Each one is connected to certain actions as their names indicate. They are "Prologue," or "Hedwig's Theme", "Harry's Wondrous World", "The Arrival of Baby Harry", "Visit to the Zoo and Letters from Hogwarts", "Diagon Alley and The Gringotts Vault," and finally "Platform Nine-and-Three-Quarters and the Journey to Hogwarts."

Williams' style, as Aayushc (2012) suggests, can be classified as very classic, with the use of many instruments such as harps and celestas. Williams uses mostly orchestral sounds that fit the mysterious feelings of Harry Potter. An orchestra, Aayushc (2012) claims, provides a thick texture to create an atmospheric effect. During intensive scenes, Williams uses clashing chords and increases the tempo and the volume dramatically. For example, "Hedwig's Theme" starts with the use of a high-pitched mystical melody, then orchestral string instruments with lower-pitched such as riffs and other higher-pitched like violins.

The role of music shines in other scenes as well. For instance, an increased and intensified music is played as Vault 713 is opened to bring emphases on the object inside this vault, which is the Philosopher's Stone. Likewise, the scene of Harry holding the

phoenix wand is accompanied by the music of wonder, mystery, malevolence, and curiosity. Music, also, points out to excitement of entering magical places such as Diagon Alley and Hogwarts Express.

Along with music, sound effects help emphasize different themes. First, the sound effects enhance the miserable conditions that Harry faces by the Dursleys. Petunia hardly knocks the door of Harry's room to wake him up. Further, Dudley strongly hits the stairs above Harry. On the other hand, when the Dursleys escape from the letters, they go to a tower in the middle of the sea. The wind, thunder, and waves are heard indicating Harry's confusion, fear, and uncertainty. These sounds keep taking place during the argument between Hagrid and the Dursleys, suggesting their disagreements about magic and wizards. The sound effect is also achieved through silence. For example, in the Leaky Cauldron, Tom realizes that the boy with Hagrid is Harry Potter. Tom utters "bless my soul, it's Harry Potter," and all of the wizards in the bar hold their breath and silence takes over, which indicates Harry's fame and importance in the wizard world.

B.2. Cinematography

Cinematography includes colors, light, and camera shots and angles used in the film. John Clement Seale is *Harry Potter and the Philosopher's Stone* film cinematographer. The film's cinematography enhances the development of the film themes in different ways. The following section sheds light on these cinematographic components.

B.2.a. Colors

Colors are bright and cheerful and they represent the characters' attitudes as well as their features. Harry is young and is enjoying exploring the magical world and his magical abilities. The wizard world is greatly colorful (see Pictures 2) in contrast to the ordinary world which is pale (see Picture 3) and this is truly how Harry conceptualizes them. The Dursleys, on the contrary, disapprove magic. Their house is mainly peach (see Picture 4). Rowling (2015a) explains that "colours like peach and salmon pink are distinctly un-magical, and therefore much favoured by the likes of Aunt Petunia." Colors also play a significant role in the scene when Voldemort kills Lily Potter (see Picture 5), gray, black, and green colors are used. Darker colors emphasize his dark side. Whereas green color, as Rowling (2015a) illustrates, represents misfortune, death, Dark Magic, and Slytherin house. Green symbolizes the dark side of the wizard world.

B.2.b. Camera

There are two types of camera shots; static and dynamic. Static camera shots are achieved when the camera doesn't move. There are two factors considered in static shots, including the distance and angle of the camera. In dynamic shots, however, the camera moves. Static camera shots are used in Act I for different purposes.

For example, the extreme close-up shot captures Harry's scar (see Picture 6) to highlight Harry's real identity. Hogwart's letter (see Picture 7) is another emphasized object using this camera shot since it's the first clue to the region of the magical world. The letter Hagrid hands to the banker is further closed-up to increase suspense as it's "Top Secret" which turns to be about the Philosopher's Stone (see Picture 8). Platform (9

¾) in the train's ticket (see Picture 9) is closed-up too, to show the unexpectedness of the magical world boundaries. An additional closed-up object is Nimbus 2000 (see Picture 10). Although not mentioned in this act, Nimbus 2000 is spotted out here to imply Harry's flying talents which will develop later on.

The medium shot is another camera shooting technique. It is used in different scenes, for example, when Harry talks to the snake in the zoo and Hagrid at the tower. The medium shot, here, is used to give Harry a chance to discover himself and his abilities. It's also employed when Hagrid bewitches the wall and its bricks start opening to Diagon Alley, which, like Platform (9 ¾) close-up, indicates the extending boundaries of the magical world.

The camera shots over the shoulder (see Picture 11), in the flashback when Voldemort kills Lily Potter, creating a very fearful atmosphere. The audience does not see Voldemort's face, rather they see him from the back. It emphasizes how powerful Voldemort is as much as that nobody can stand against him, and if someone does he/she will be killed. Such capture precisely corporate with what Hagrid says during the flashback "anyone who stood up to him ended up dead," and this is the case of Lily. In the same scene, a dynamic camera shot, dolly shot, captures Voldemort from the side with some distance (see Picture 12). The doll shot underlines Voldemort's power and, again, the idea that nobody can stand against him.

Panning shot, a dynamic camera shot achieved when the camera rolls left or right from the same position, elaborates on the danger of uncontrolled desires. It takes place when Dudley has got thirty-six gifts for his birthday, and to see them all, a panning shot

is used. The shot exaggerates the number of gifts he gets, and yet he's not pleased indicating his dangerous greediness. Besides the panning shot, there is the dynamic boom shot that is used in the bank. The camera moves down from Vault 713 door to the peephole. The same technique is used from the inside of the Vault as the door opens. The camera moves from up to down slowly revealing the enveloped Philosopher's Stone. The boom shot increases curiosity and simultaneously underlines the significance of this object.

To introduce the magical Diagon Alley, several camera shots are used. The first one is a crane shot. The camera goes higher (see Picture 13) from the ground to ensure that the lively, colorful, and energetic sight of the Alley is captured. Then, more specific objects are captured by point of view technique. Watchers see the Alley from Harry's perspective who is amazed, excited, and happy (see Picture 14). Along with crane and point of view camera shots, there are also close-up and lateral tracking camera shots. The variety of shots in this short scene indicates how lively and dynamic the magical Alley is in contrast to the non-magical world.

B.3. Costumes

Costumes refer to any garment worn in the movie. They are one tool employed to cooperate in telling the film's story. Costumes transfer characters' personalities and feelings and help set and order scenes. Judianna Makovsky is an American costume designer who was the costume designer for the film adaptation of *Harry Potter and the Philosopher's Stone*. Costume designer, Makovsky, managed to design modern yet traditional costumes for the film, (Costume Design Instructional Guide (AMPAS), 2014).

First, Harry's costume (see Picture 15), in this act, reveals the mistreatment he receives from the Dursleys. Harry wears worn, over-sized, washed-out pants, shirts, and blouses. Harry does not have money in the non-magical world, and thus has no decision over what he wears. Second, costumes differ in the wizard world and the non-magical world. In the wizard world, clothes are abnormal, charming, and colorful. Most of the wizards are dressed up in robes, pointed hats, or top hats (see Picture 16). In the non-magical world, clothes are ordinary ones including suits, pajamas, pants, uniforms... The two different sets of costumes emphasize the huge differences between the two worlds.

4.4.3.C. Para-Verbal Tools

Para-verbal tools, in stylistic analysis, refer to the way words are said and how this implements meaning. In the film, para-verbal tools reveal actors' attitudes. For example, the Dursley's tone and volume of speaking indicate their hatred to Harry. They continuously shout at him as in "wake up, get up, I'm warning you ...". They also rush their commands rapidly, such as "hurry up, bring my coffee, boy" leaving him no place to reject. In contrast to what Dudley receives, for the case, making the misery even worst. An example of this is Petunia's statement "oh, now now now. This is what we're going to do, is that when we go out we're going to buy you two new presents!" she whispers to Dudley. Dudley's spoiled nature and greediness are also shown through the manner he speaks. He shouts and screams angrily at Harry, at his parents, and objects around him such as "wake up cousin..., how many are they..., make it move... move."

Hagrid's para-verbals, on one hand, exhibit his love for Harry. He speaks with him at medium speed, a low volume, and with ease. He, sometimes, raises his volume

and stresses some words, but only to help Harry. For example, he stresses and volumes "stick to your ticket." On the other, Hagrid's way of speaking changes as he speaks to the Dursleys due to their conflicting ideas about magic and wizards. This is clear when they argue in the tower. Hagrid's voice is high, stressed and full of anger.

As Hagrid is to Harry, other wizards who speak to Harry during this act have the same attitude. They speak respectfully and decently with Harry as he is the famous son of Lily and James. Besides these insightful meanings conveyed through para-verbals, they also uncover the rebellious characteristic of Harry. He asks Hagrid about Voldemort, and while Hagrid hesitates to utter his name and finally whispers it, Harry repeats the name clearly and with a medium voice. Harry is not afraid of Voldemort, and this indeed is because he doesn't know him yet, but this distinguishes Harry's perception of Voldemort from others.

4.4.4. Act II

4.4.4.A. Verbal Tools

A.1. Lexical Categories

Lexical categories play an important role in terms of implementing themes. Nouns are the first lexical category to be illustrated. They, significantly, release the magical atmosphere of the film. Nouns, in this sense, can be divided into two groups. The first group contains nouns that are not created by J. K. Rowling, but they increase the magical tone such as a spell, forest, boats, magic, potions, enchantments, blood, death, secret, triumph, and delights. Some nouns from this group have their magical myths and symbolism which elaborate on the magical sensation of the film. Examples on these

nouns are unicorns, asphodel, wormwood, monkshood, wolf-bane, dragons, centaurs, trolls, and broomsticks.

On the other hand, some nouns are generated for the *Harry Potter* world by J. K. Rowling. Spells like *Oculus Reparo*, *Alohomora*, *Wingardium Leviosa*, *Lacarnum Inflamarae*, *Caput Draconis* are all spells with several functions used by wizards. Besides, different objects exist only in this wizard world such as Remembrall, Invisibility Cloak, Sorting Hat, Mirror of Erised, and Bertie Bott's Every Flavor. Other magical concepts are the Hogwart's houses: Slytherin, Ravenclaw, Gryffindor, and Hufflepuff. In addition to Quidditch, which is a wizarding game with three types of players (seekers, beaters, chasers) and three of balls (quaffle, bludger, and snitch). All of these nouns firm the magical mood of the film and set the wizard world.

Nouns also express some magical principles. The idea of greatness, for instance, is emphasized in this act as in Act I. The Sorting Hat demonstrates to Harry as he requests it not to put him in Slytherin "not Slytherin? Are you sure?... and Slytherin will help you on your way to greatness." The Sorting Hat sorts students into their houses according to their abilities, needs, and wishes, and in Harry's case, the hat witnesses a desire for greatness and thus tries to persuade him to go to Slytherin. However, Harry rejects this and instead is placed in Gryffindor, which proves that Harry, unlike Voldemort and some other wizards, is not obsessed with greatness.

Furthermore, nouns signify the nature of death in the wizard world. In this act, different ghosts knock about the school such as Nearly Headless Nick. The existence of ghosts sheds light on the concept of death in the wizard world. Wizards have the choice

to become ghosts when they die, but they can't have real lives. However, they can move, fly, speak, and even join ghosts' organizations and associations, for example, the Headless Hunt which is an organization designed for ghosts whose heads have been completely severed from their bodies to play headless games. Eventually, nouns have settled the magical atmosphere in the film.

Aside from nouns, verbs are also suggestive of the film themes. Generally, verbs achieve a supernatural sense which fits the magical nature of this world as in jinxing brooms, do magic, try spells, change, transfigure, bewitch, discover, kill, expel, fancy, bit, and slay. Some other verbs represent magical flying techniques such as kick-off, hover, mount, grip, blow, lean, knock off a broom. Verbs have, additionally, set the school's rules. Teachers provide guidance to students and explain some rules using verbs, such as follow me, come on, pass through, join, sort, earn and lose points.

Verbs, interestingly, highlight the power of magic. For example, Snape explains it as magic can "bewitch minds, ensnare senses, bottle fame, put a stopper in death." All wizards need to do is to "enunciate" words of spells. The power, and simultaneously, the danger of magic reposes in words, and words cannot be taken back once enunciated. Seamus, for instance, tries to make a feather fly and instead of saying Wingardium Leviosa, he says "Wingard Levosa" and the feather explodes. However, the hurtfulness of magic will not always occur accidentally, for some spells are murderous such as Avada Kedavra. The incapability, even with high magical powers, of taking words back is also demonstrated by Hagrid. He, unintentionally, mentions some information about the Philosopher's Stone in front of Harry, Ron, and Hermione. As he realizes this, he duplicates "I shouldn't have said that."

Furthermore, Dumbledore's choice of verbs evinces the danger of uncontrolled desires. Upon finding Harry gazing longingly into the Mirror of Erised in which he sees his parents next to him, Dumbledore explains to Harry that "it does not do to dwell on dreams, and forget to live." The mirror reflects the deepest desperate desires of people looking at it. It, thus, can steal people's lives and make them live in dreams of the past and the future. Dumbledore's speech, therefore, reminds Harry that even if he sees his parents alive in the mirror's reflection, it will never happen in reality and that he will only be wasting his life span in illusions of his desire to have his parents back.

Along with nouns and verbs, adjectives are another lexical category to illustrate the film themes. Adjectives, firstly, point out the racism practiced by some magical families. For example, Draco explains to Harry who's accompanied by Ron that "some wizarding families are better than others, Potter. Don't want to go making friends with the wrong sort." Draco classifies families according to their blood purity and wealth. His words, though, insult the Weasleys who are poor. Fortunately, his standards are not shared by Harry who sees Draco's attitudes of prejudice and racism as the "wrong sort".

Adjectives, moreover, reveal the nature of spells. Spells in the wizard world can be real ones such as Alohomora, and can be "not real" spells like "Eye of Rabbit Harp String Hum, Turn this Water into Rum" and "Sunshine Daisies Butter Mellow, Turn this Stupid Fat Rat Yellow." Spells can be "simple" as Oculus Reparo and can be complex like Avada Kedavra. Mastering spells graduates from simple to complex ones which take talent, skill, and training.

Furthermore, adjectives describe some wizards' attitudes towards Voldemort as a spectrum. Voldemort is very weak and is struggling to stay alive, thus he drinks the unicorn's blood. Unicorn blood is a thick, silvery magical substance that can lengthen life even if death is an inch away. However, the act of slaying a unicorn to save one's life will cause the drinker to suffer a cursed life. Hagrid describes the blood drinker, Voldemort, as a "poor beast," while Firenze describes him as a "monstrous creature." Hagrid sees Voldemort as a non-human thing that deserves pity and sympathy for his inhumanity, whereas Firenze sees him as an outrageously evil creation.

A.2. Grammatical Categories

Sentence types, in this act, boost the film themes. To begin with, interrogative sentences contribute to the establishment of Harry, Ron, and Hermione's friendship. They ask questions about each other. For example, Ron asks Harry about the scar as soon as they meet "so it's true? I mean, do you really have the... scar?" and Hermione requests Ron about his name. Harry also wonders where Hermione is when the troll enters the school, and Ron says "what?" to do to save Harry and Hermione from the troll. Ron, further, worries about Harry's scar burning and asks "Harry what is it?" Questions help the three friends to know each other.

Eventually, the three friends find themselves discovering the Philosopher's Stone starting with facing Fluffy. They ask different questions to each other like "what do they think they're doing keeping a thing like that locked up in school?", "didn't you see what it was standing on?" these questions motivates them to investigate what is hidden at the school, and ask Hagrid about it too as in "why was he trying to get past the three-headed

dog?". New questions appear such as "who is Nicholas Flamel?", and "what do we do?" These questions lead them to the Philosopher's Stone and to decide to steal it before Voldemort's follower does.

Interrogative sentences shed light on Harry's self-ignorance and ignorance of the wizard world. For instance, Harry declares, upon playing Quidditch, "what if I make a fool of myself?" Hermione informs Harry that he would not because his father was a Seeker too. Ron comments upon this as Hermione knows about Harry more than he knows about himself, and Harry, in turn, replies "who doesn't?" This question highlights his state of self-ignorance. Besides, Harry's interrogatives indicate his unawareness of the wizard world. For example, he asks "Bertie Bott's Every Flavor?", "these aren't real chocolate frogs, are they?", "who's that teacher?", as wearing the Invisibility Cloak "I'm invisible?" and "what's Seamus trying to do?"

Furthermore, interrogative sentences express Draco and Snape's attitudes towards Ron and Harry respectively. Draco's discrimination of poor wizard families is shown in his question addressing Ron "think my name is funny, do you? no need to ask yours. Red hair and a hand me down robe? you must be a Weasley." Snape's hostile to Harry is also shown through questions. Snape directs a set of questions about Potions to Harry to embarrass him. His questions include "what would I get if I added powdered root of asphodel to an infusion of wormwood?... you don't know? ... where, Mr. Potter, would you look if I asked you to find me a bezoar?... and what is the difference between...?" Snape finalizes his questions with "Pity, clearly, fame isn't everything, is it, Mr. Potter?"

Besides interrogatives, declarative sentences express the film themes in different ways. Declarations are used to instruct first-year students. For example, McGonagall guides students as they arrive at Hogwarts "you will pass through these doors... you must be sorted into your houses...they are Gryffindor, Ravenclaw, Hufflepuff, and Slytherin." She also highlights the importance of following the rules when announcing that "any rule-breaking and you lose points... the house with the most points is awarded the House Cup." She further directs students in the sorting ceremony " when I call your name, you will come forth, I shall place the Sorting Hat on your head, and you'll be sorted."

Likewise, Dumbledore and other teachers use declarations to clarify some rules. For instance, Dumbledore announces that "the first years, please note that the Dark Forest is strictly forbidden... the 3rd floor corridor is out of bounds to everyone..." Snape suggests that "there will be no foolish wand-waving ...in this class" and Hooch decides that "if I see a single broom in the air, the one riding it will find themselves out of Hogwarts."

The game of Quidditch is also introduced through declarations. For example, Oliver informs Harry that" there are three kinds of balls... the only ball I want you to worry about is this... the Golden Snitch." Declarations are, further, used by the sports announcer, Lee, as she comments on the game such as "the players take their positions... the Bludgers are up... the Snitch is worth 150 points... the Seeker who catches the Snitch ends the game... Angelina Johnson scores... Slytherin takes position... he's got the snitch! Harry Potter receives 150 points... Gryffindor wins."

On the other hand, declarative sentences are the means to Harry's acknowledgment of the wizard world. His friends inform him about different things in this new world. For example, Ron explains that the moving pictures of wizards on Chocolate Frog Cards are "only a spell", Harry "is the youngest Quidditch player", "there isn't a witch or wizard who went bad who wasn't in Slytherin", "trolls are really stupid", "this isn't just any broomstick, Harry, it's Nimbus 2000", and "I know what that is, it's an Invisibility Cloak." Hermione also provides information about the wizard world, for instance, "it's not real, the ceiling, it's bewitched", and that Harry is meant to be a seeker as his father. Thus, their friendship doesn't only function as a source of support and encouragement but also of understanding the wizard world.

In addition to the interrogative and declarative sentences, imperative sentences are used too. Teachers, Heads of Houses, and Prefects direct different commands to students. They guide, teach, and instruct students. For example, Hagrid suggests that first-years "this way, come on, don't be shy," Flitwick illustrates "everyone the switch and flick and enunciate Wingardium Leviosa," and Percy illustrates that students "follow" him and "keep an eye on the staircases."

A.3. Figures of Speech

Symbolism is one of the vital figures of speech in terms of conveying the film themes in Act II. There are different symbols found in this act such as the four houses of Hogwarts which are Gryffindor, Hufflepuff, Ravenclaw, and Slytherin. Gryffindor's house is associated with fire. It represents bravery, leadership, courage, strength, passion, extraversion, activism, nobility, fancy, self-satisfaction, and impulsiveness. These

qualities are implemented in the house's colors (red and gold) and the emblematic animal (lion). Slytherin house is connected with water. Its emblematic animal is the serpent, and its colors are green and silver. Slytherin symbolizes renewal, energy, ambition, resourcefulness, pragmatism, patience, acclimation, and simultaneously, evil, cunning, distrust, jealousy, betrayal, cold-bloodedness, cruelty, and greed.

Hufflepuff is linked to earth. Its emblematic animal is the badger, and its colors are yellow and black. Hufflepuff denotes hard work, dedication, patience, energy, happiness, freshness, loyalty, fair play, modesty, determination, but also, inflexibility, slowness, realism, hypocrisy, and cowardliness. The fourth house, which is Ravenclaw is tied up with air. Its symbolic animal is the eagle and its colors are blue and bronze. Ravenclaw exemplifies intelligence, knowledge, wisdom, loyalty, trustworthiness, and curiosity. However, students at the Ravenclaw house are book-learned, extremely competitive, and elitists. The features and characteristics of the four houses are characterized by the school's students who belong to these houses.

Besides the school's houses, different symbols are found in this act such as Quidditch. Quidditch is entertainment, but the game is also a symbol of the physical and practical application of magic. Quidditch, as well, highlights the importance of cooperative work. For Harry, being a part of the Quidditch team represents his belonging and acceptance in the wizard world. The fact that he catches the snitch and makes his team win at his first match he plays, emphasizes his heroic and cooperative qualities.

Another symbol represented is the Philosopher's Stone. The stone turns any metal into pure gold and, more importantly, produces the Elixir of Life. Thus, the Philosopher's

Stone represents the ultimate power to its owner. However, when life is guaranteed, the existential question of life will no longer exist. In such a case, life would be meaningless, and one's choices will not matter anymore. So, the Philosopher's Stone symbolizes the loss of the true meaning of life.

In addition, the Sorting Hat is symbolic. The Sorting Hat identifies students' characters, abilities, and qualities, and upon them, it puts students into houses. The Sorting Hat, therefore, is guidance to lead new students to the houses appropriate for them, based on their innate qualities as the Sorting Hat says "it is all in your head." In this view, students of Hogwarts are seen to be at the level of the unconscious where they are not yet aware of themselves. However, the Sorting Hat provides students with an option to choose their house. This is the case of Harry, who would have been sent to the Slytherin house, but is allowed into the Gryffindor house because Harry doesn't want to be in Slytherin.

The Mirror of Erised is a symbol of desire (Erised is desire spelled backward). The Mirror of Erised is a magical mirror, which, according to Albus Dumbledore, shows the "deepest, most desperate desire of our hearts." The mirror's function is engraved on its frame as "Erised stra ehru oyt ube cafru oyt on wohsi" which is read backward as "I show not your face but your heart's desire." Harry encounters the mirror three times during this act. This gives him the chance to face his most desperate desire, having his parents back to life, and to acknowledge himself.

Verbal irony is another figure of speech used in this act. Remembrall displays verbal irony. It is a magical marble glass ball that contains white smoke which turns red

when its owner has forgotten something. The name suggests it's a "remember all ball", however, it is ironic because it does not help its owner to remember what is forgotten. This magical object exists only in *Harry Potter* world, which adds to the supernatural atmosphere of the film. Moreover, *verba ex ore* is used by Ron when he says "you must be the youngest Quidditch player..." and Harry completes the thought with "in a century." The *verba ex ore* highlights the on-going development in their friendship. Ron also uses the metaphor "pea brain" to describe the troll's foolishness. The metaphor emphasizes Ron's awareness of the wizard world and magical creatures.

In addition, anaphora is employed by Hagrid who duplicates "I shouldn't have told you that... I shouldn't have told you that" twice and "I shouldn't have said that" three times. Hagrid's anaphoric speech rises Harry, Ron, and Hermione's curiosity and interest in finding out about the Philosopher's Stone. Furthermore, the hyperbole in Ron's statement "we have looked a hundred times," suggests their serious attempts and dedication to discover what is owned by Nicolas Flamel and hidden in the school.

4.4.4.B. Non-Verbal Tools

B.1. Music and Sound Effects

Music and sound effects enrich the overall atmosphere of the film. The soundtrack to *Harry Potter and the Philosopher's Stone* was released on 30 October 2001 and was composed and conducted by John Williams. During Act II, different musical sonnets are played including "Entry into the Great Hall and the Banquet", "Mr. Longbottom Flies", "Hogwarts Forever! and the Moving Stairs", "The Norwegian Ridgeback and a Change of Season", "The Quidditch Match", "Christmas at Hogwarts",

"The Invisibility Cloak and the Library Scene". All of these sonnets help transfer the emotions and feelings of the characters, as well as the significance of the scenes.

Music is also used to highlight some events, such as the sorting ceremony, Quidditch, Halloween, Christmas, and mail arrival. In the sorting ceremony, before students are sorted, music reinforces their anxiety, stress, and tension, whereas when they are sorted, music gets softer to reveal their relief. During the Quidditch match, music is very rapid and frequently goes high and low to exaggerate the liveliness of the game and the tension between the confronting teams. However, at the end of the game, music of victory takes place. For Halloween, music is scary and creepy with some opera sounds to enhance the fearful atmosphere of this event. While the arrival of Christmas is expressed through music of sheer and happiness along with ringing bells. Mail arrival, on the other hand, is accompanied by the music of stir and emotion.

Besides, music features some magical places. Music of wonder, excitement, and discovery is played as students are introduced to Hogwarts Express, the Hogwarts School, the banquet hall, and the moving stairs. Music also enhances the danger Harry, Ron, and Hermione face in several situations. For instance, music is terrifying and fearful when they enter the 3rd- floor, the restricted section, and the Dark Forest to indicate their insecurity. Another situation where music indicates extreme risk is when Harry meets Voldemort drinking the unicorn blood in the Dark Forest. As Voldemort stands and gets closer to Harry, music dramatically increases to signify Voldemort's dreadful power.

In addition to music, sound effects contribute to the creation of the film atmosphere. Examples of sound effects include the explosion of Seamus's feather because

he misspells an enchantment to indicate the danger of magic, and sound effects during the Quidditch match. There are the audience voices who interact with the game such as their silence when Harry falls to the ground trying to catch the snitch, and their shouting as they discover he catches the Snitch. Sound effects during the match indicate its liveliness.

Other sound effects rise feelings of irritation and fearfulness such as Fluffy's voice (the three-headed dog), the sound of smashing and destruction caused by the troll, the voices of wolves and monsters in the Dark Forest, and the shout of a man from a book Harry opens in the restricted section. Sound effects are also achieved through silence. For instance, when students are informed about the troll, they panic and Dumbledore, thus, commands them to silent. Silence takes over suddenly expressing how powerful the headmaster is. Silence also takes place during the sorting ceremony as McGonagall calls Harry Potter to be sorted indicating the importance of Harry's housing belonging.

B.2. Cinematography

Cinematography includes colors, light, and camera shots and angles used in the film. John Clement Seale is *Harry Potter and the Philosopher's Stone* film cinematographer. The film's cinematography enhances the development of the film themes in different ways. The following sections shed light on these cinematographic components.

B.2.1. Colors

Colors play a fundamental role in this act. For example, when Hogwarts School is first introduced, from the outside, it appears in colors of black and gray to emphasize the mystery of magic to the new arrivals. Simultaneously, warm light is spreading to the air

around the windows and the entrance of the school indicating its liveliness (see Picture 17). From inside, Hogwarts School is represented with warm colors ranging from brown to yellow which reflects the cheerfulness and joy students experience at the school (see Picture 18). However, some sections in the school are dark, gray, and dimmed to express being perilous, such as the 3rd floor (see Picture 19), the room where the Mirror of Erised is (see Picture 20), and the restricted section in the library (see Picture 21). While Hogwarts is mainly warm, the Dark Forest near it is extremely dark (see Picture 22). This contradiction of colors enhances the two-sidedness of magic: light and dark magic.

B.2.2. Camera

There are two types of camera shots; static and dynamic. Static camera shots are achieved when the camera does not move. There are two factors considered in static shots, including the distance and angle of the camera. In dynamic shots, however, the camera moves in different directions with or without changing the position of the camera. During act II, different camera techniques are used to enhance the understanding of the film. Different examples are illustrated below to explain the role of such techniques.

A static extreme close-up camera shot is used to portrait Hogwarts Express sign at the beginning of this act, to emphasize the official physical entrance of Harry to the magical world (see Picture 23). Whereas, when the train moves a dynamic extreme-wide dolly camera shot is used to capture the transformation of students to Hogwarts School and is used as a relief in the film to prepare watchers to be transferred to the wizard world (see Picture 24).

A tilt dynamic camera shot is used to present the Hogwarts School for the first time in the film. The camera, tardily, moves upwards without changing its position, then it goes, repeatedly, from up to down to examine the school. The tilt technique and the slowness of the camera movement afford a magnificent and majestic representation of Hogwarts which harmonizes with the enormous architecture of the school (see Picture 17).

Furthermore, different camera techniques are used to picture the school's facilities. For example, when students enter the banquet hall, a slow dynamic truck (dolly in) high-angle camera shot is used to show the hall (see Picture 18). Another dynamic tilt camera shot is applied to demonstrate the school's moving stairs (see Picture 25). To reveal the school's sizable playground, a static high-angle extreme-wide camera shot is exerted (see Picture 26). The same camera technique is, likewise, used to capture the Quidditch playground (see Picture 27). Moreover, the restricted section of the library is depicted by a slow dynamic dolly camera shot overwhelming the scene with fear and curiosity (see Picture 21). In addition to the mail arrival scene, where a static high-angle extreme-wide camera shot (see Picture 28) followed by a dynamic truck (dolly out) camera shot is used to illustrate the enjoyment and liveliness of the scene.

However, other camera techniques, mainly static, are used to capture teachers to reflect their attitudes. For instance, a static over-the-shoulder camera shot is used to portrait McGonagall's authority as she directs the new arrivals in the school (see Picture 29), and later when she punishes Harry, Ron, Hermione, and Draco (see Picture 30). Whereas a static close-up low angle camera shot is used to capture Snape while talking to Harry, which emphasizes both parties' hostile attitudes towards each other (see Picture

31). In another scene during the Quidditch match, Snape is represented with a static close-up camera shot showing Snape from Hermione's perspective, because Harry, Ron, and she think Snape is responsible for jinxing Harry's broomstick which prevents her from seeing others around him (see Picture 32). While a static medium-wide shot is used later in the same scene showing Snape in the stadium accompanied by other characters to emphasize the possibility of Snape being mistaken (see Picture 33).

Moreover, several dynamic camera shots including follow, boom, truck, and dolly shots are employed during the Quidditch match. The camera goes up and down, close, distant, and from the sides of the players, which increases the liveliness of the game (see Picture 34). During the match, the camera moves up and down rapidly as Harry's broom being jinxed, to increase anxiety, sentry, and fear about Harry's safety (see Picture 35).

To capture the Dark Forest, other camera techniques are used as follows. A static extreme-wide camera shot with an eye-level angle is used to capture the Dark Forest from outside (see Picture 22), however, as Hagrid, Harry, Ron, Hermione, and Draco enter the forest, different dynamic camera shots are used such as dolly, boom, and truck camera shots (see Picture 36). In all of these dynamic shots, the movement of the camera is very slowly which sets up the fearful atmosphere of the forest. When Harry meets Firenze in the forest, a static two-shots camera technique is employed which highlights his respect towards Harry (see Picture 37).

B.3. Costumes

Costumes, as discussed earlier, refer to any garment worn in the movie which is employed to transfer characters' personalities, feelings and help set, and order scenes. In

this section, discussion of costumes will cover both Act II and Act III. In these acts, different characters show a unique style of clothing reflecting their qualities and function in the story. To begin with, Dumbledore has an outstanding costume. He wears long opened robes with gowns beneath, and belts around the waist which are all embroidered, textured, and floridly decorated with beads. He also usually wears pointed hats. His clothes are, thus, majestic, charming, and glamorous which harmonize with being not only the headmaster of one of the greatest magical schools but also with being amongst the most powerful wizards of his time (see Picture 38).

Voldemort, another crucial character, appears in this act wearing a black long burnoose with loose long sleeves, covering him from face to feet. His costume enhances the dreadful, scary, and mysterious atmosphere around Voldemort, (see Picture 39). Whereas, Professor Quirrell always wears a turban, which hides Voldemort's face appearing in his back head. As for the rest of the teachers, such as McGonagall, Snape, and Madam Hooch, they wear robes and pointed hats. Likewise, Hogwarts school students' uniform includes robes and pointed hats which are considered traditional costumes of wizards. Harry, as well, wears the school's uniform just like his school mates, which points out to his path of self-discovery and belonging to the wizard world, (see Picture 40).

4.4.4.C. Para-Verbal Tools

Para-verbal components, in stylistic analysis, refer to how words are said and their effect on the meaning. In the film, para-verbal tools reveal actors' attitudes and qualities. For example, Dumbledore's way of speaking when he delivers his welcoming speech to

the new-arrivals and when he shouts very loudly "silence" as the school panics because of the troll highlights his confidence, power, and dominance over the school. Madam Hooch's toughness as a teacher is also expressed through her aggressive and serious tone as she warns students not to fly meanwhile she takes Neville to the hospital "If I see a single broom ... you'll be expelled..."

Further, Draco's way of saying "soon find that some wizarding families are better than others, Potter. Don't want to go making friends with the wrong sort," and "wait until my father hears about this," as Harry and he walk in the Dark Forest expose his prejudice and racism, and extreme pride respectively. His hostile attitude towards Harry as the latter refused his friendship is also revealed by his way of talking, such as in "what's the matter Potter? way beyond your reach?" Draco speaks with snootiness and a daring tone. This attitude is, likewise, shared by Harry too, who commands Draco with a challenging tone to "give" him the Remembrall. Harry's tone indicates not only his willingness to challenge Draco but also his rebellious nature to stand against what he believes to be wrong.

Another example to illustrate the role of para-verbals in indicating attitudes, is found in Hermione's way of speaking. At the beginning of this act, Hermione speaks with confidence and crafty manner showing off her intellectuality such as in "are you sure that's a real spell?... Of course, I've only tried a few simple spells myself, and they all worked for me." However, as their friendship develops, she talks warmly with Harry and Ron.

4.4.5. Act III

4.4.5.A. Verbal Tools

A.1. Lexical Categories

Lexical categories including nouns, verbs, and adjectives used in Act III emphasize the themes of the film in many ways. To begin with, nouns bring about the theme of rebellion described as courage and bravery which are hallmarks of Gryffindor's house and are also defining characteristics of Harry, Ron, and Hermione. They stand to what they believe to be right, regardless of consequences. Dumbledore praises them for their “outstanding courage” at the year-end banquet and honors their “explicit and implicit” bravery. Thus, Dumbledore expresses that magic is not following rules, but rather a way of living.

Concurrently, Hermione declares that “books and cleverness? there are more important things: friendship and bravery.” Hermione mentions this after Harry, Ron, and she pass the Devil’s Snare and the wizard chess. Although Hermione has a logical personality, she comes to a situation where she discovers that friendship and bravery value over everything else. Only together that Harry, Ron, and Hermione overcome difficult challenges, and protect the Philosopher’s Stone from Voldemort.

Another theme highlighted through nouns is the state of power, Voldemort’s obsession. “There is no good and evil, there is only power and those too weak to seek it,” Voldemort claims. From his perspective, good and evil do not exist because these qualities are subjective to human emotions. He explains goodness, or what stops people seeking power in evil means, as a weakness. As for Voldemort, power is what exists and

counts, he seeks power and does this in any possible manner. He practices evil (Dark Magic, killing, stealing, ...etc), not for the sake of evil, but for power possession. Subsequently, his desire to become immortal is rooted back to his belief that death is the human's ultimate weakness. Because he rejects being weak in such a sense, he also rejects being mortal and human.

Furthermore, the use of the pronoun "you" by Ron enhances the idea of Harry being "The-One-Who-Lived", and thus Voldemort's match. As Ron explains sacrificing himself for Harry, he says "Harry it's you that has to go on. I know, not me, not Hermione, you." This final incident provides the last verbal evidence to the importance of Harry Potter as the hero of the film as well as the savior of the wizard world.

Nouns, besides, are used to express new magical spells and creatures. Lumus Solem is an example, which is a spell used to produce sunlight. The spell is used against the Devil's Snare, which is a magical deadly plant that asphyxiates anything that touches it with its tendrils and vines. However, it stops moving once exposed to bright light. Another technique connected to curses and spells is the counter-curse. Counter-curse is a type of counter-spell designed to remove the effects of a curse or other dark charm. Professor Snape uses a counter-curse to protect Harry from a jinx put on his broom by Professor Quirrell, who was trying to knock him off it.

Petrificus Totalus, likewise, is a spell that freezes and paralyzes the target's body temporarily. Hermione puts this spell on Neville as he stands against Harry, Ron, and hers wish to sneak to the 3rd floor. This scene highlights their rebellious mentality. They are willing to break rules as necessary as needed for their issue, which is to save the

wizard world from Voldemort returning to life. Spells and magical creatures, in addition to a set of other nouns such as wings, birds, flying keys, graveyard, wizard chess, knight, castle, queen, house cup...etc, enrich the magical atmosphere of the film.

Besides nouns, verbs contribute to the practical application of Harry, Ron, and Hermione's rebellious attitude. Verbs that are uttered during fulfilling the three challenges to get to the stone are mostly action ones such as hurry up, catch, play, move, run, look, take, and try. These action verbs harmonize with their willing to take action for their issue of protecting the Philosopher's Stone.

Moreover, Dumbledore's use of verbs illustrates how Harry could get the Philosopher's Stone from the Mirror of Erised. He says "only a person who wanted to find the stone, find it, but not use it would be able to get it." Dumbledore distinguishes between the desire to find the stone for the sake of just finding it and the desire to find the stone to use it. Because Harry only wants to find the stone to secure it, he could possess it. This enriches the theme of desires and how influential they can be in wizards' lives.

In addition to nouns and verbs, adjectives contribute to the film themes. Adjectives are used to describe different magical items such as the flying keys and the broomstick. One of the flying keys is "big old-fashioned... rusty" key and the broomstick to catch it is "old". The other item is the chessboard, which is described as "real wizard's chess" with giant moving pieces of chess. Other adjectives are used to describe Harry, Ron, and Hermione with respectively having "pure nerve and outstanding courage, cool intellect, and the best-played game" Additionally, the adjective "extraordinary" is used by Voldemort which expresses his attitude towards his actions. His deeds are a result of

his wish to be powerful and extraordinary, which contrasts with how others see them as evil.

A.2. Grammatical Categories

Sentence types, in this act, play a significant role in highlighting the film themes. To begin with, interrogative sentences boost the strong friendship between Harry, Ron, and Hermione. Their friendship embraces supporting, guiding, planning, and taking care of each other. Examples of such use of interrogatives are “what are we going to do?, are you okay?, do you want to stop Snape or not?, all right there Ron?, and all right Hermione?” Interrogative sentences, furthermore, stress Harry and Hermione’s struggle in the real world as declared by Hermione “it feels strange to be going home, doesn’t it?,” since they find their true identity and state of belonging in the wizard world.

Moreover, interrogative sentences reinforce the will-power wizards have. Voldemort uses questions to persuade Harry to join him such as ”why suffer a horrific death when you can join me and live?, and would you like to see your mother and father again?” Although he can seduce Harry, he, one of the most powerful wizards, can’t make Harry’s decision. Along with suggesting friendship and free-will, interrogative sentences are discovery tools for Harry to learn about the wizard world. Harry poses questions to Dumbledore such as “what happened to the stone?, but Flamel, he’ll die, won’t he?, and how is it I got the stone?” and the latter satisfies Harry with their answers.

Declarative sentences, as interrogative ones, boost the strong friendship between Harry, Ron, and Hermione. The three friends share their ideas to fulfill the challenges they are facing, such declaratives include “we need to move its paw, this is the Devil’s

Snare... Devil's Snare hates sunlight, they aren't birds...they are keys, and this is no graveyard it's a chessboard." They also provide protection and support to each other such as in "if something bad happens, get yourselves out, and you'll be okay Harry, you are a great wizard."

Declarative sentences are also employed by Dumbledore to answer Harry's curious questions about what happened to the stone, and why Quirrell couldn't kill Harry. Dumbledore clarifies that "the stone has been destroyed," and that Quirrell, neither Voldemort, could kill Harry because his mother "sacrificed herself" for Harry and her love protects him from harm. Dumbledore, also, uses declaratives in the year-end banquet to state his attitude towards Harry, Ron, Hermione, as well as Neville's rebellious actions. He awards them with fifty, fifty, sixty, and ten points respectively.

Along with interrogative and declarative sentences, imperative sentences indicate Voldemort's relationship to Quirrell. As J. K. Rowling explains (2015), Quirrell is not a Death Eater, however, he wishes to encounter the weakened Voldemort for the purpose of glory. When he faces Voldemort, the latter knows Quirrell has a position at Hogwarts, and thus decides to possess Quirrell who couldn't resist the power of Voldemort. Rowling (2015b) further claims that "while Quirrell did not lose his soul, he became completely subjugated by Voldemort, who caused a frightful mutation of Quirrell's body," and he "directed his movements, even forcing him to attempt murder." Quirrell is only a servant to Voldemort's evil intentions of becoming immortal. This relationship is reinforced through Voldemort's commands to Quirrell such as "stop" Harry, "kill him", and "get the stone," where Quirrell has no choice but to accomplish due to being possessed.

A.3. Figures of Speech

Figures of speech are rare in this act since it's the shortest act in this film and the characters are involved in taking action rather than speaking together. Figures of speech that are found in this act have the following functions. First, the hyperbole in "there must be a thousand keys up there" is used to exaggerate the difficulty of the challenges Harry and his friends need to fulfill. Second, verbal irony is used to express Quirrell's attitude towards Harry in "dear boy" in which he means the opposite. Third, antithesis, used by Dumbledore, expresses the state of secrets in the Hogwarts School. Dumbledore explains to Harry that "what happened between you and Professor Quirrell is a complete secret, so naturally the whole school knows."

4.4.5.B. Non-Verbal Tools

B.1. Music and Sound Effects

Music and sound effects enrich the overall atmosphere of the film. For example, the soundtrack to *Harry Potter and the Philosopher's Stone* was released on 30 October 2001 and was composed and conducted by John Williams. During Act III, different sonnets are played including "Fluffy's Harp", "In the Devil's Snare and the Flying Keys", "The Chess Game", "The Face of Voldemort", and "Leaving Hogwarts". All of these sonnets help transfer the emotions and feelings of the characters, as well as the significance of the scenes.

Music played during this act can be categorized in being of two kinds. The first takes place during Harry, Ron, and Hermione are involved in the challenges (Devil's Snare, Flying-keys, and the chess game), and when Harry faces Quirrell and Voldemort,

and the second is after defeating Voldemort. Music in the first section reflects the dangerous situations they face. It is a music of horror and war. It starts softly during the Devil's Snare challenge, then, it dramatically gets harsher and rougher harmonizing with the toughness of the challenges. Music of such qualities comes to an end when Voldemort extracts his spirit out of Quirrell's dead body and flies away. Then, the second section, such music is replaced with music of cheer, excitement, victory , and love.

Besides music, sound effects contribute to the creation of the film atmosphere. For example, several sound effects are displayed during the challenges Harry, Ron, and Hermione face to express their insecurity including the sound of the trapdoor being crushed by Fluffy, the sound of the Devil's Snare's moving tendrils and vines, the sound of flying-keys' wings noisily and rapidly flapping, and the sound of the giant chess stones moving and crushing one another. Sound effects reflect how fearful Harry, Ron, and Hermione are for their breaths are heard during some scenes like when Quirrell approaches to Harry to kill him. However, after Voldemort is defeated, sound effects are indicators of victory and joy, for instance, students at the year-end banquet cheer for the praises of Harry, Ron, Hermione, and Neville, and subsequently, the winning of Gryffindor's house.

B.2. Cinematography

Cinematography includes colors, light, and camera shots and angles used in the film. John Clement Seale is *Harry Potter and the Philosopher's Stone* film cinematographer. The film's cinematography enhances the development of the film's

themes in different ways. The following section sheds light on these cinematographic components.

B.2.1. Colors

Colors, in this act, fall into two categories: during the challenges, and after defeating Voldemort. During the challenges, Harry, Ron, and Hermione go under the trapdoor where it is extremely dark to emphasize the risky and dangerous challenges they are involved in which are the Devil's Snare (see Picture 41), the flying-keys (see Picture 42), the chess game (see Picture 43), and finally facing Voldemort and his follower (see Picture 44). During these scenes, the colors are dark, mostly black and gray. However, some torches are lit to indicate the beginning of the chess game (see Picture 45), and by Quirrell to prevent Harry from running (see Picture 46).

However, after Voldemort is defeated, colors are again warm expressing the cheerful and liveliness of Hogwarts School (see Picture 47). The contradiction of colors in this act, as well as the previous act, expresses the idea of the two-sidedness of the magical world: Dark/ evil magic and light/ peaceful magic. Darker colors are always associated with Voldemort, the symbol and leader of the Dark Magic even in his reflection in the mirror (see Picture 48), while Harry and his parents' reflection is back grounded with fire (Gryffindor's color) , Voldemort's reflection is in the dark side of the mirror.

B.2.2. Camera

There are two types of camera shots; static and dynamic. Static camera shots are achieved when the camera doesn't move. There are two factors considered in static shots,

including the distance and angle of the camera. In dynamic shots, however, the camera moves in different directions with or without changing the position of the camera. During Act III, different camera techniques are used to enhance the understanding of the film. Different examples are illustrated below to explain the role of such techniques.

A static low-level camera shot is used to capture the flying keys to exaggerate their amount, and subsequently, the difficulty of the challenge (see Picture 49). Whereas dynamic camera shots including tilt and track (dolly out) are used to capture Harry's attempts to catch the old-fashioned flying key (see Picture 50). The rapid movements of the camera reveal Harry and his friends' inner emotions of being stressful and anxious about the situation.

To uncover the next challenge, a dynamic camera shot moving from left to right is used which rises curiosity and tension (see Picture 51). It is followed by a static extreme-wide high-level camera shot to display the whole chess board (see Picture 52). This technique, showing the giant chess board and stones, hints to the roughness and seriousness of the challenges Harry, Ron, and Hermione are facing. During the game, static camera shots are mostly used leaving dynamics to the chess stones which move and crash on each other (see Picture 53).

In the scene where Harry meets Quirrell, static over-the-shoulder camera shots are used. Over-the-shoulder camera shot is used as both sides take turns in revealing their thoughts (see Picture 54 and Picture 55). This camera technique ensures that Harry and Quirrell are not equal, instead, are competitive. The camera credits Harry's authority, then credits Quirrell's indicating that the resolution of this situation will be for one of

them to die, which happens at the end of this scene, Harry kills Quirrell with his bare hands. Opposite to over-the-shoulder camera shot, the static two-side camera shot is used to capture Dumbledore and Harry talking in the hospital wing (see Picture 56). The two-side technique reveals their shared attitudes of love, respect, and care for each others.

During the year-end banquet, a static extreme-wide high-level camera shot is used to show the celebration of the end-year. And during Dumbledore's final speech to announce the House Cup winner, static close camera shots are used once at Dumbldere, another at Harry, Ron, Hermione, McGonagell... etc to emphasize their excitement about Gryffindor winning the cup.

To point out the beginning of the transformation of Harry back to the muggle world, a static medium eye-level camera shot is used in Hogwarts Express (see Picture 57). Whereas, another static extreme-wide high-level camera shot is used as the train is moving (see Picture 58) indicating the end of this magical adventure of *Harry Potter and the Philosopher's Stone*.

4.4.5.C. Para-Verbal Tools

Para-verbal components, in stylistic analysis, refer to how words are said and their effect on the meaning. For example, para-verbal tools indicate Ron and Hermione's attitudes towards Harry. They believe in him and, thus, support him to defeat Voldemort. Ron, for example, says in confidence to Harry "that you are the youngest Seeker in a century" to motivate him to find the key, and that Ron knows "it's not me, not Hermione, it's you." Hermione's support to Harry is also revealed through para-verbal tools as she says to Harry "you are a great wizard Harry, you really are."

Para-verbal tools, moreover, uncovers the strong friendship between Harry, Ron, and Hermione. For example, when they move to the flying-key challenge, Hermione whispers to them “what is that all about” sharing her fears with her friends. Another example is when Harry and Hermione shout desperately because Ron is going to sacrifice himself in the chess game. Harry and Hermione scream emotionally “no, Ron, no” and “no, you can’t... there must be another way” respectively.

Another important incident where para-verbal tools play a significant role is Quirrell’s stuttering. Quirrell fakes stuttering to cover up plotting with Voldemort and uses it intentionally to appear weak in front of his colleagues and students. Nobody suspected him aside from Snape. His manner of talking changes when Harry discovers that it’s Quirrell who’s after the stone. For example, Quirrell with confidence tells Harry that “I tried to kill you ... trust me.” Quirrell also shouts at Harry “come here Potter, now...tell the truth what do you see?” which indicates his hostile attitude towards Harry who’s standing against his wish to possess the stone.

Furthermore, Voldemort’s para-verbal tools indicate the possession he is practicing over Quirrell. He, whispering, commands him to “use the boy,” then Voldemort shouts at Quirrell who appears not to have any choice in following Voldemort’s commands such as in “stop him...kill him.” Whereas, Voldemort speaks to Harry with ease trying to persuade Harry to join him. These opposing manners of talking reinforce Voldemort’s powerlessness against Harry.

4.5. Summary

This chapter illustrated *Harry Potter and the Philosopher's Stone's* plot. Then, it moved to elaborate on different themes conveyed through the film including familial relationship, friendship, death, desires, contrasting regions, and rebellion. The chapter, afterwards, shifted to analyze the film title, opening scene, Act I, Act II, and Act III, in a Multimodal Stylistic analysis framework. The researcher considered verbal tools which included lexical categories (nouns, verbs, and adjectives), grammatical categories (sentence types), and figures of speech, non-verbal tools such as music and sound effects, cinematography (colors and camera), and costumes, and para-verbal tools. The discussion section revealed the contributions of these stylistic tools in implementing the themes and meanings in *Harry Potter and the Philosopher's Stone* film.

Chapter Five: Conclusion, Recommendations, and Suggestions

5.1. Conclusion

In spite of being today's literary genre and an industry in themselves, films are not receiving the needed attention in terms of studying them under the framework of applied linguistic theories or other literary theories such as Stylistics. Therefore, this study presented an analysis of the very famous *Harry Potter and the Philosopher's Stone* film based on the Multimodal Stylistics Theory.

This study aimed to investigate the effects of some stylistic tools in conveying themes and meanings in the film *Harry Potter and the Philosopher's Stone*. The study is an analytical one. To undertake the analysis, the researcher applied the Multimodal Stylistics theory. Based on what Bocking, (as cited in Montoro, 2011), suggests in multimodal stylistic analysis, linguistic choices such as phonology, morphology, lexis, syntax, and pragmatics as well as the para- and non-verbal ones should be considered. Thus, the analysis focused on investigating some verbal tools including lexical categories (nouns, verbs, and adjectives), one grammatical category (sentence types), and figures of speech. It also accounted for several non-verbal tools including music and sound effects, cinematography (colors and camera), and costumes, and finally, para-verbal tools.

The analysis of these multimodal stylistic tools showed that they contributed significantly to delivering the main themes of the film such as familial relationships, friendship, death, danger of desires, the contrasting regions of muggle world and wizard world, rebellion, bravery, and love. However, the results also showed that the multimodal stylistic analysis of the investigated tools did not only contribute to the film themes but also contributed in building a solid and detailed understanding of the film such as the

relationships between characters and their attitudes to one another. Therefore, all of these multi-dimensional tools integrated to deliver themes and meanings and enrich comprehension of the story, which consecutively, resulted in the numerous success of this film.

Besides, the discussion showed that the presentation of the film's two contrasting regions (wizard world /muggle world) was fulfilled through the use and integration of all of the stylistic tools under investigation. Moreover, in each section of the film, stylistic tools were highlighting these two contrasted regions and were also suggesting the distinguishing features of the wizard world. The emphasis on this multimodal presentation of the wizard world is the result of *Harry Potter and the Philosopher's Stone* film being the first film of the *Harry Potter* film series. And that, watchers needed to grasp the nature of the created world of wizards.

The analysis also suggested that in trying to understand and analyze literary works especially films, it is not enough to consider verbal tools. For example, verbal tools contributed to the understanding of the film, however, other means of delivering meaning including all of the considered non-verbal tools (music and sound effects, colors and camera, and costumes) and para-verbal tools have also led to the understanding of the film. In light of this, all of these tools should be taken into consideration if a holistic and solid comprehension of literary works is the purpose. Furthermore, the Multimodal Stylistics theory has proved itself as a very beneficial and useful tool that enabled the researcher to fulfill the purpose of this study.

5.2. Recommendations and Suggestions for Further Research

Based on this study, the researcher recommends that:

- Teachers should use Stylistics and its different branches including Multimodal Stylistics, as an approach to the teaching of literature in university level.

- Teachers should consider the multimodal nature of literary genres when they present them to their students.

- Literature teachers and students should give more attention to films as a literary genre since films are exceeding written works nowadays.

Moreover, in light of this study, Further Research is suggested to be done. While this study focused on the use of some stylistic tools in *Harry Potter and the Philosopher's Stone* film, further research can be broadened in terms of data-scale by investigating other stylistic tools in the film. For example, other verbal tools might include cohesion and coherence in the film dialogue, or non-verbal tools such as body language and visuals, or para-verbal tools like intonation and accent.

Other studies are suggested to analyze the rest of the film series as well as the novel series. Different research might consider holding a comparison between the film and the novel series using Stylistics. Furthermore, Stylistics, such as Multimodal Stylistics or other approaches of Stylistics, is also suggested to analyze other films and other literary genres.

In terms of Multimodal Stylistics as a framework, it is suggested that further research needs to be done to overcome the challenges of applying it. For instance, Multimodal Stylistics includes a considerable amount of tools in the form of (verbal, non-verbal, and para-verbal), research is needed to illustrate some criteria to help researchers

decide what tools to be investigated. Furthermore, computerized programs might be published to help researchers analyze some stylistic tools such as para-verbal ones, or music and sound effects, or colors.

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Appendix

Note: These pictures are taken from *Harry Potter and the Philosopher's Stone* film, and all the film's rights belong to Warner Bros. Entertainment Inc.



Picture 1



Picture 2



Picture 3



Picture 4



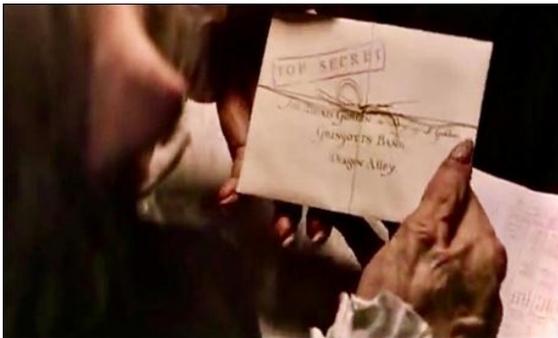
Picture 5



Picture 6



Picture 7



Picture 8



Picture 9



Picture 10



Picture 11



Picture 22



Picture 13



Picture 14



Picture 15



Picture 16



Picture 17



Picture 18



Picture 19



Picture 20



Picture 21



Picture 22



Picture 23



Picture 24



Picture 25



Picture 26



Picture 27



Picture 28



Picture 29



Picture 30



Picture 31



Picture 32



Picture 33



Picture 34



Picture 35



Picture 36



Picture 37



Picture 38



Picture 39



Picture 40



Picture 41



Picture 42



Picture 43



Picture 44



Picture 45



Picture 46



Picture 47



Picture 48



Picture 49



Picture 50



Picture 51



Picture 52



Picture 53



Picture 54



Picture 55



Picture 56



Picture 57



Picture 58