

**PUNCTUATIONS IN MAINTAINING THE COHERENCE OF
DISCOURSE: THE CASE OF J. K. ROWLING'S
HARRY POTTER FICTIONS**

THESIS

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MOTTO

**THIS WORLD IS TOO SMALL FOR PEOPLE TO ESCAPE BUT
UNLIMITED FOR SCIENCE TO DEVELOP.
EXPLORE YOURSELF AND EXPLORE THE WORLD!**

DEDICATION

This thesis is dedicated to

My beloved daddy Drs. Ismail Musa, SH and mummy Dra. Siti Safiah, HM

for their outmost supports and prays,

Mipi bullettz (Miftahusa'adah) my little nutritionist,

My two little angels (Ojo and Ulin) for always being there (such an

incredible friendship – don't know how without you),

The dearest Acit (My *AA cit cit cuiiiit*) – a warm heart is always for you,

My best dude Aril and Aden – what a brotherhood!

My lovely Nyummy sis Hanum and Alafah,

My little 'son' (Ijal), my sweet bro (Imam) and my super-crazy bro (Nunu),

All my sisters and brothers in *PKLI Balai Bahasa Provinsi Jawa Timur*

2007,

Those who heartedly love their works, and

Harry Potter freaks!

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Malang, September 23th, 2008

Writer,

Maftuhah

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ABSTRACT

Maftuhah. 2008. *Punctuations in Maintaining the Coherence of Discourse: The Case of J.K. Rowling's "Harry Potter" Fictions.*

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Key words : Punctuation, period, comma, colon, semicolon, question mark, quotation mark, exclamation mark, ellipsis, dash, discourse relation, Harry Potter.

Communication consists of two forms: verbal and written. The term discourse encompasses both forms. It is easier for the hearer of verbal communication to convey the message performed by the speaker because those supporting clues are eligible for instance gesture and intonation. Such a situation cannot be fulfilled by the written discourse. At least, there are two kinds of relations in discourse that can help the readers fulfill this need called cohesion and coherence. While cohesion is the unity of text related to syntax and grammar, coherence lies in the people. This abstract description of coherence leads the writer to do an extra work to give the clues for the readers. One of the clues is the use of punctuation. It is a challenge to investigate the functions of punctuation in the direct speech of *Harry Potter* fictions. How do the presence of punctuations support the coherence of discourse as written by J.K. Rowling in *Harry Potter* fictions? What punctuations are used by J. K. Rowling in the direct speech of *Harry Potter* fictions? What are the functions of punctuations in the direct speech as written by J.K. Rowling in *Harry Potter* fictions?

Theoretically, this study uses the theory of punctuation and discourse markers to answer these problems. The theory of punctuation is used to recognize the functions of punctuations in the direct speech of *Harry Potter* fictions while the theory of discourse markers leads to the type of functions of punctuations in signaling the kind of discourse relation it act upon. Methodologically, this study practiced qualitative study as the research design; the data are collected by skimming and scanning, and analyzed by applying the ideal type analysis trough the reading process of the data.

The findings shows that J.K. Rowling uses period (.), comma (,), colon (:), semicolon (;), question mark (?), exclamation mark (!), quotation marks (‘ ’ and “ ”), ellipses (...), and dash (–). The function of period is to end a word, phrase, and sentence in an utterance therefore it belongs to signaling alteration relation. Comma is used to separate elements or unit of talks and it is included in signaling continuation. Colon is used to introduce a list, to signal an explanation, to signal an example and to notify an emerging idea. The function of colon to introduce a list and to signal an example is classified as signaling instances relation. Whereas the function of colon to signal explanation belongs to signaling explanations, the function of colon to notify an emerging idea fits in the function of signaling elaboration relation. The functions of semicolon are to end a direct question, to show uncertainty and to indicate another unit of utterance appeared. Thus, the first two function of question mark is categorized as signaling alteration, while the last function is determine as signaling continuation. The functions of question marks are as follows: to end a direct question, to show uncertainty and to indicate

another unit of utterance appeared. Thus, the first two functions of question mark are categorized as signaling alteration, while the last function is determined as signaling continuation. Exclamation mark functions only in terms of it marking any word, phrase, sentence that have a strong emotion. Therefore, similar to question mark, this function is also put as signaling alteration. The function of quotation marks is to set off word or phrase, thus this belongs to signaling additional relation. Ellipses function to indicate an interruption and to indicate an incomplete statement. All those functions can be classified as signaling continuation. Dash performs four functions. Those are to indicate a sudden interruption, to notify the reader of a surprising element, to notify the reader of an important idea and to emphasize a definition. The first function is categorized as signaling continuation, while the rest three functions belong to the category of signaling elaboration. In summary, this study concludes that the functions of punctuations in the direct speech of *Harry Potter* fictions contribute to the coherence of discourse by signaling the relation between the discourse unit it act upon.

CHAPTER I

INTRODUCTION

This chapter includes background of the study, statement of the problems, objectives of the study, originality and significance, scope and limitation, and operational definition of the key term.

1.1. Background of The Study

وَمِنْ آيَاتِهِ خَلْقَ السَّمَوَاتِ وَالْأَرْضِ وَأَخْتَلَفُ اللَّسَانَاتِ وَاللَّوَانِكُمْ
إِنَّ فِي ذَلِكَ لَآيَاتٍ لِّلْعَالَمِينَ ﴿٢٢﴾

“And of His signs is the creation of the heavens and the earth, and the difference of your languages and colours. Lo!he rein indeed are portents for men of knowledge.”(Ar-ruum, 30:22)¹

This verse taken from the Holy Qur’an is an evidence of God creations.

Let us underlined the phrase *the difference of your language and indeed are portents for men of knowledge* which is the fundamental base of conducting this study.

Human communicate using language in two forms; oral and written.

However, there is a significant difference in using those forms. Oral communication involves the active interactions between speakers and listeners.

This verbal interaction is a part of a shared situation which includes both speakers and listeners². Here, the information is also passed along through means other than language, such as face expression, intonation, hand gesture, etc. Thus, the

¹ The Nobel of Qur’an(digital). Ar-ruum surah 30 verse 22.

² Wallace, Chafe.1982. in Jan Renkema. 1993. *Discourse Studies:An introductory Textbook*. Amsterdam: John Benjamin Publishing Company.

listeners will be able to follow the flow of communication and interpret what the speakers say easily. On the other hand, written communication cannot fulfill this situation. Such a situation will only be accomplished through the writing itself. The author is demanded to give an understandable writing. An understandable writing means the readers interpret what the authors write easily. Thus, the writing will have several requirements to perform this need. In this state, the readers are encouraged to do effort to make sense to the writing.

According to Renkema the term ‘discourse’ is used for both two forms³.

Carter et al put the definition of ‘discourse’ as:

A term used in linguistics to describe the rules and conventions underlying the use of language in extended stretches of text, spoken and written. (Such an academic study is referred to as discourse analysis).⁴

The definition above lead us to the notion of discourse analysis as an academic study which this thesis belongs to. Yule explained discourse analysis is the result of investigation we carry on to know ‘how is that language users interpret what other language-users intend to convey’, how language users ‘make sense of what they read in text’, thus distinguish connections in discourse.⁵ Here we use ‘text’ use it as a technical term representing written and spoken discourse.

The connection in discourse consists of two elements, what we called by cohesion and coherence. Cohesion deals with the connection between words and sentences, the using of correct grammar, or simply referring to that surface structure.⁶ On the contrary, coherence lies in the people not in the language. It is

³ Jan Renkema. 1993. *Discourse Studies: An introductory Textbook*. Amsterdam: John Benjamin Publishing Company.

⁴ Ronald Carter, et al. 1997. In Sakban Rosidi. 2007. *Critical Discourse Anlysis*. Work Paper. Malang: The State Islamic University of Malang.

⁵ George, Yule. 1985. *The Study of Language*. Cambridge: Cambridge University Press.

⁶ George, Yule. 1985. *The Study of Language*. Cambridge: Cambridge University Press., see also David, Crystal. 1997. *A Dictionary of Linguistics and Phonetics* (4ed). Massachusetts: Blackwell.

influenced by the perceiving of the world that people have when interpreting the discourse.⁷ Discourse relation established because of those elements has its own units building the discourse structure, what we called by linguistics devices. One of those devices is discourse markers that this thesis will focus on due to its rarely being touched by analysts.

This study uses written discourse due to its advantage. Goody in Brown and Yule proposes that this mode of discourse has two main functions: the first is the 'storage function' which allow the exchange of ideas without time limit, and the second is that which 'shifts language from the oral to the visual domain' and gives chance to the text to be examined beyond its original context, 'where they appear in very different and highly 'abstract context'.⁸ Therefore it is easier to examine and gives a timeless result of analysis.

The center of attention in this study is the analysis of discourse markers particularly punctuation. It concentrates on punctuations in direct speech within novel. This study seeks to examine the functions of punctuation in dialogues in novel and and its relation with the coherence of discourse in it. This study chooses this according to theoretical reason that there is a strong argument from Tanskanen that cohesion is contributes to coherence.⁹ Punctuation as a part of discourse marker or cohesive devices is of course has a functions here, but linguists have not defines the functions. This supports by Taboada that:

Coherence in discourse can be achieved by different means...More specifically the recognition of coherence relations by the hearer or reader

⁷ George, Yule. 1985. *The Study of Language*. Cambridge: Cambridge University Press.

⁸ Gillian, Brown and George, Yule. 1983. *Discourse Analysis*. Cambridge University Press.

⁹ Sanna-Kaisa Taskanen. 2006. *Collaborating Towards Coherence*. Amsterdam: John Benjamins Publishing Company. p.7

enables them to assigned coherence to a text. Discourse markers guide the text receiver in the recognition of those relations.¹⁰

This study chooses J.K. Rowling's *Harry Potter* because firstly, these novels are easy to understand particularly because the language is very natural and colloquial. While reading, the readers can feel the dialogues between the characters are alive. Quoting also from Mariano *Harry Potter* novel is high in discourse and due to its category as a children's literature, the dialogues is very natural because it is similar to everyday speaking, and because of its contemporary and its popularity indicate that the conversational style in the book is very realistic and engaging.¹¹

Secondly, the phenomenon that happens in this novel series is that the author frequently uses punctuations in its direct speeches. It is not just because of the many use of punctuation but the uniquely use of punctuations where sometimes out of its grammatical rules.

Therefore, considering all the explanation above this study put the tittle *Punctuations in Maintaining the Coherence of Discourse: The Case of J.K.Rowling's Harry Potter Fictions* to cover this phenomenon.

1.2. Statement of the Problems

Based on the explanation above, the study proposes this general statement of the problem: How do the presences of punctuations support the coherence of discourse as written by J.K.Rowling in *Harry Potter* fictions? with the specific statement of the problem as follows:

¹⁰ Maite Taboada. 2006. *Discourse Markers as Signals(or Not)of Rhetorical Relations*. Work Paper. Canada: Simon Fraser University.

¹¹ Sonia Mariano. 2002. *A Study of the Translation of Discourse markers in Italian in Harry Potter and the Philosopher's Stone, by J.K.Rowling*. Unpublished Thesis. Philadelphia: Swarthmore College.

1. What punctuations are used by J. K. Rowling in the direct speech of *Harry Potter* fictions?
2. What are the functions of punctuations in the direct speech as written by J.K. Rowling in *Harry Potter* fictions?

1.3. Objectives of the Study

Based on the statement of the study stated above, this study is intended to produce an exploratory knowledge on the way of presence punctuations support the coherence of discourse as written by J. K. Rowling's *Harry Potter* fictions. Hence, the specific objective of this study is to find what are the punctuations used by J. K. Rowling in the direct speech of *Harry Potter* fictions and their usage in the dialogues within *Harry Potter* novel series by J. K. Rowling.

1.4. Originality and Significance

The preliminary study about punctuation markers comes from Nunberg in *The Linguistics of Punctuation*. According to Nunberg punctuation markers play important role in indicating structural relations in written discourse when he came up with the theory of the linguistics of punctuation¹². The difference of the present study with the previous one is that the present study does not talk about the semantics of punctuations. However the previous study can be used as a theoretical framework for the present study based on the previous one is the pioneer of this area of non-lexical discourse markers.

Another researchers are Hovy and Arens whom conducted a research on computational linguistics with *Automatic Generation of Formatted Text* . They

¹² Nunberg, G. 1990. *The Linguistics of Punctuation*. Cslu Lecture Notes No. 18, University of Chicago Press.

have experimented with the insertion of text formatting commands in the output of a text generation system.¹³ This previous study is far different with the present study because of the different branch of linguistics focus. The present one is not in the field of computational linguistics instead of discourse analysis.

There are two functional considerations for conducting the research. This study is significant to conduct due to its theoretical and practical functions. Theoretically, this research is aimed to enrich the applications of discourse analysis principle and offer the assessment of general principles of discourse analysis. Particularly, this study will be beneficial for contributing to the theory of discourse markers especially punctuation markers as *terra in cognita* in the study of discourse analysis. Therefore, English Letters and Language Department students can make use of this research as a starting point.

Practically, this study tries to implement the several theories of discourse markers to the text in order to formulate the objective theory of the functions of punctuation markers within the direct speech of J. K. Rowling's *Harry Potter* fictions appropriately. Moreover, this study is expected to be a beneficial reference for those who are going to study the similar area.

1.5. Scope and Limitation

This study focuses only the functions of punctuations in the direct speech of J.K. Rowling's *Harry Potter* fictions. The direct speech analyzed is the continued dialogue of the character in those books which is not interrupted with the explanation from the narrator of the story. Therefore this study uses all the punctuations from the seven series of this fiction.

¹³ Hovy, E and Arens, Y(1991)in Robert, Dale. 1991. *The Role of Punctuation in Discourse Structure*. Edinburg: University of Edinburg.

1.6. Operational Definition of Key Terms

- Punctuations are symbols in written text except the real alphabets and numbers. Thus includes period (.), comma (,), dash (–), hyphen (-), colon (:), semicolon (;), question mark (?), exclamation mark (!), quotation mark (“ ”), slash (/), apostrophe (’), and ellipsis (...)
- Cohesion is the unity of text
- Discourse Markers is linguistic elements that signal relations between unit of text by virtue of their syntactic and semantic properties and by virtue of their sequential relations as opening which separate discourse unit.
- Coherence is the ties and connections which exist within text which lies in people, how people make sense of what they read based on their perceiving or experiencing in the world.
- *Harry Potter* is a seven-series of famous children novel written by J.K.Rowling consisted of *Harry Potter and The Philosoper Stone*(book 1), *Harry Potter and The Chamber of Secret*(book 2), *Harry Potter and the Prisoner of Azkaban*(book 3), *Harry Potter and the Goblet of Fire*(book 4), *Harry Potter and The Order of The Phoenix*(book 5), *Harry Potter and The half-Blood Prince*(book 6), and *Harry Potter and The Deathly Hollows*(book 7)

CHAPTER II

THEORETICAL DISCUSSION

The reviews below cover the discussion of the definition of discourse and discourse analysis, punctuation, the nature of discourse connection which consist of cohesion and coherence, cohesive tie (discourse marker), and punctuations in a more detail description.

2.1. Discourse and Discourse Analysis

The word discourse comes from the Latin *discursus* “running to and from” means communication that goes back and forth.¹⁴ This term is used for both spoken and written modes of communication.¹⁵ *A Dictionary of Linguistics and Phonetics* defines discourse as a nonstop extended of language larger than sentence.¹⁶ While *The Longman Dictionary of language teaching and applied Linguistics* explains that discourse as a product of an act of language:

Whereas grammar refers to the rules a language uses to form grammatical units such as clause, phrase, and sentence, discourse refers to larger units of language such as paragraphs, conversation, and interview.¹⁷

Moreover, referring to Mccarthy and Carter(1997), they also support the fact that there is ‘linguistics patterns across stretches of text’. According to Carter et all in Rosidi, in linguistics, the term discourse is used to portray the rules and

¹⁴ *Discourse*. Taken from <http://en.wikipedia.org/wiki/Discourse>. retrieved on April 1st, 2008.

¹⁵ Jan, Renkema. 1993. *Discourse Studies: An introductory Textbook*. Amsterdam: John Benjamin Publishing Company. p. 86.

¹⁶ David, Crystal. 1997. *A Dictionary of Linguistics and Phonetics*. Massachusetts: Blackwell. p. 118

¹⁷ Richards et all. 1992. *The Longman Dictionary of language teaching and applied Linguistics*. London: Longman. p.111

conventions which lies behind the language use in text whether it is spoken or written.¹⁸

Widdowson stated that discourse is an area of language study related to people making meaning in text.¹⁹ In this study, the definition of discourse by Widdowson, following the rest as explained above can be concluded that discourse is a term that is used to represent the principle behind the language use in text, spoken or written, which encompasses language above the sentence level, where the rule of formal grammar is omitted.

As stated above discourse comprises both form of spoken and written form of communication, called by spoken discourse and written discourse. However there are differences between these forms. Related to this study, the significant difference lies in the term of “situation” surrounding the communication. Chafe in Renkema states that ‘verbal interaction is part of a shared situation’, the information is not only transmit through the medium of language but also through other medium of para-linguistics, such as hand gestures, and face expression, thus, the listener can easily infer what the speaker says.²⁰ On the other hand, written discourse cannot fulfill this situation. The writers only rely on their writing itself; the cues that they put in their writing to help the readers understand what the flow of events there.

¹⁸ Ronald Carter et al(1997) in Sakban, Rosidi.2007. *Analisis Wacana Kritis Sebagai Ragam Paradigma Kajian Wacana*. Working Paper. Malang: The State Islamic University of Malang.

¹⁹ H. G. Widdowson. 2007. *Discourse Analysis*. London: Oxford University press.

²⁰ Jan Renkema. 1993. *An Introductory Textbook*. Amsterdam: Jhon Benjamin Publishing Company. p. 86

Such an academic study of discourse is called Discourse Analysis. Yule explained this term as the way how the ‘language users interpret what other language users intend to convey’, ‘make sense of what we read in the text’.²¹

The discourse analyst, then, is interested in the function or purpose of a piece of linguistics data and also in how that data is processed both by producer and receiver.²²

While Renkema stated that this study examines the relationship between ‘form and function in verbal communication’,²³ this research omits the use of this term for verbal communication only due to the definition which can be both implemented to verbal and written communication.

2.2. Punctuations

According to Todd in Wikipedia site, punctuation is everything in written language outside letters and numbers, including punctuation, inter-word spaces, and indentation.²⁴ As this thesis is concerning only with the punctuations, quoting also from Wikipedia site, it is then, define as:

Symbols that correspond to neither phonemes (sounds) of a language nor to lexemes (words and phrases), but which serve to indicate the structure and organization of writing, as well as intonation and pauses to be observed when reading it aloud.²⁵

Therefore, punctuations in this thesis includes: period (.), comma (,), dash (–), hyphen (-), colon (:), semicolon (;), question mark (?), exclamation mark (!), quotation mark (“ ”), slash (/), apostrophe (‘), and ellipsis (...).

²¹ George, Yule. 1985. *The Study of Language*. Cambridge: Cambridge University Press. p. 114

²² Gillian, Brown and George, Yule. 1983. *Discourse Analysis*. Cambridge University Press. p. 25

²³ Jan, Renkema. 1993. *Discourse Studies*. Amsterdam: John Benjamins Publishing Company. p. 86

²⁴ Todd, Loreto (2000) in http://en.wikipedia.org/wiki/Punctuating_%28disambiguation%29. Accessed on April 2, 2008. See also Todd, Loreto (2000). *The Cassell Guide to Punctuation*. Cassell, ISBN 978-0304349616.

²⁵ http://en.wikipedia.org/wiki/Punctuating_%28disambiguation%29. Accessed on April 2, 2008.

Pullum in Say(1998) considered punctuation different from other language elements due to its an invention not evolution along with species and it needs to be learned as a system. Based on Pullum's observations, punctuation as a conventional system 'tends to have patterns of their own at least in writing by adult of native writers of a language (English)' .²⁶

Moreover, Say gives two different based classifications of punctuation. First, punctuation are classified based on whether the text is punctuated for the ear or the eye. 'Elocutionary punctuation' sees a written text similar its spoken form, while 'logical (or syntactic) punctuation' deals with the structure of the sentence.²⁷ The second based classification of punctuation is according to the units 'a mark acts on' which proposed by Jones.²⁸ Mayer in Say divided this marks into three categories: inter-lexical marks (marks that occur between lexical items), sub-lexical marks (marks that occurs within words) which can change the meaning of the word, and super-lexical or text punctuation (other orthographic characterizing a text).²⁹ This thesis do not be dealt with punctuation as elocutionary as this study is not examining the reading aloud of the dialogues of *Harry Potter* fictions but the logic or syntactic of punctuation, the functions of punctuations contributes to the flow of event in those dialogues. Therefore, inter-lexical marks and sub-lexical marks will also be included in the subject matter of this study.

²⁶ Pullum (1991) in Bilge Say. 1998. *An Information-Based Approach to Punctuation*. PhD Thesis. Turkey; Bilkent University. p.4-5

²⁷ Bilge Say. 1998. *An Information-Based Approach to Punctuation*. PhD Thesis. Turkey; Bilkent University. p.5

²⁸ Jones(1997) in Bilge Say. 1998. *An Information-Based Approach to Punctuation*. PhD Thesis. Turkey; Bilkent University. p.22

²⁹ Mayer (1986) in Bilge Say. 1998. *An Information-Based Approach to Punctuation*. PhD Thesis. Turkey; Bilkent University. p.22

As this study is in the field of discourse, the theory of punctuations under this field has not been properly built. One of the researchers in this area, Dale, suggests the possibility of taking a syntactic view of punctuation within discourse.³⁰ Thus, this study takes this as a theoretical foundation of analyzing the functions of punctuations in this thesis.

2.3. The Nature of Connection in Discourse

At least there are two prerequisite of a good discourse as follows:

2.3.1. Cohesion

Cohesion is the unity of the text. According to Yule cohesion is ‘the ties and connections which exist within text.’³¹ The connections are created through the use of, for example, pronouns which are used to maintain reference to the same people and things. Furthermore, Yule he stated that:

analysis of this cohesive links within a text gives us some insight into how writers structure what they want to say and may be crucial factors in our judgments on whether a text is well-written or not.

Popularized by Halliday and Hassan, this term refers to ‘the means (phonological, grammatical, lexical, and semantic) of linking sentences into larger units (paragraphs, chapters, etc)’ making them ‘stick together’.³² Halliday and Hasan suggest the term of ‘cohesive devices’ to describe the tool of text connections. The problem is that this term only refers to the lexical connectors. There are several similar concepts concerning this connection device. Discourse

³⁰ Robert, Dale. 1991. *The Role of Punctuation in Discourse Structure*. Edinburg: University of Edinburg.

³¹ George Yule. 1985. *The Study of Language*. Cambridge: Cambridge University Press. p. 114

³² Katie, Wales. 2001. *A Dictionary of Stylistics*. London: Longman. p. 65

Marker³³, Pragmatics Marker³⁴; the most common is the term of discourse marker which proposed by Schiffrin which this research will use.

2.3.1.1. Discourse Marker

The term discourse markers is usually used to refer to a “syntactically heterogeneous class of expressions which are distinguished by their function in discourse and the kind of meaning they encode... The term discourse is intended to underline the fact that these expressions must be describe at the level of discourse rather than the sentence, while the term marker is intended to reflect the fact that their meanings must be analyzed in terms of what they indicate or mark rather than what they describe.”³⁵

The study uses Schiffrin’s frame work combine with Fraser’s. According to Schiffrin, discourse markers are “linguistic, paralinguistic, or non-verbal elements that signal relations between units of talk by virtue of their syntactic and semantic properties and by virtue of their sequential relations as initial or terminal brackets demarcating discourse units”³⁶. This study combines the Schiffrin’s theoretical framework with Fraser’s due to its lack of specification which unit of talks that signaling discourse Schiffrin used. Based on Fraser’s framework, discourse marker is lexical units that signal a sequential relationship between the interpretations of discourse segments.³⁷ Thus, this study uses Schiffrin’s framework to open the limitation of Fraser’s in determining discourse markers

³³ Deborah, Schiffrin. 1987. *Discourse Markers*. Cambridge: Cambridge University Press. see also

³⁴ Bruce Fraser. 2006. *Towards The Theory of Discourse Marker*. A Scientific Paper. Boston Univesity. see also

³⁵ Diane Blakemore. Discourse Marker: *The Handbook of Pragmatics*. ed. Horn, Laurence R and Ward, Gregory L. 2004. London: Blackwell Publishing. p. 221

³⁶ Schiffrin (1987) in Amy Kyratzis and Susan Ervin-Tripp. 1999. *The Development of Discourse Markers in Peer Interaction*. Elsevier Science Journal.

³⁷ Bruce, Fraser. 2006. *Towards A Theory of Discourse Markers*. A Scientific Paper. Boston Univesity.

only in term of lexical markers, whereas discourse markers is linguistics elements that also includes punctuation which is supported by Dale ³⁸.

“To understand the discourse, the reader needs to recover the relations between the discourse elements as intended by the writer. The writers can and very often do, help the reader along by providing explicit lexical signals of the intended discourse relations through the use of lexicalized discourse markers.”³⁹

One way to point out on coherence at the discourse level is to specify the discourse relations and their structure.⁴⁰ This thesis will only consider to the discourse relation due to the structure of the discourse is a subject of computational linguistic. According to Asher there are eleven relations which this study will give more attentions to; elaboration, commentary, apposition, explanation, contrast, parallel, result, instance, continuation, cause, and background.⁴¹

2.3.1.2. Punctuation Marker

Although there are many statements about the influence of discourse marker in coherence of text, the use of punctuation as discourse marker has not been really developed. Mostly linguists focus on the lexical markers. This idea comes from the field of computational linguistics; therefore for the theory of using punctuations, this study takes it from the theory of grammar and writing.

Punctuation includes the period(.), the question mark(?), the exclamation mark(!),

³⁸ Robert, Dale. 1991. *The Role of Punctuation in Discourse Structure*. Edinburg: University of Edinburg.

³⁹ Richard Power et al. nd. *Generating Embedded Discourse Markers from Rhetorical Structure*. Work Paper. England: University of Brighton.

⁴⁰ Bilgie Say. 1998. *An Information Based Approach to Punctuation*. A PhD Thesis. Turkey: Bilkent University. From <http://www.cs.bilkent.edu.tr/tech-reports/1998/BU-CEIS-9812.ps>. Accessed on April 23, 2008.

⁴¹ Asher(1993) in Ted Briscoe. n.d. *The Syntax and Semantics of Punctuation and its Use in Interpretation*. Work Paper. United Kingdom: Cambridge University. From <http://www.herc.ed.ac.uk/publications/wp-2-briscoe.ps.gz>. Accessed on May 8, 2008.

comma(,), the colon(:), the semicolon(;), the hyphen(-), the dash (–) or two hyphens(--), the ellipsis(...), the apostrophe(‘), quotation marks(” ”).

Concerning the use of punctuation, this study compiles the theory of punctuations use from several grammar and writing books. The detail of each type of punctuation will be explained as follows⁴²:

2.3.1.2.1. Period (.)

Period is used to end a sentence which is a declarative sentence or a statement.⁴³This suggests, period is used after a complete sentence.⁴⁴ Sometimes period is also called full stop, but the most common name for this mark is period. Therefore this study chose *period* as the technical term for this mark.

2.3.1.2.2. Comma (,)

There are four main stops: the period, the comma, the colon, and the semicolon. Whereas period is the strongest, comma is at the second place. While the semicolon lies between period and comma, colon has its own special use.⁴⁵ In general, comma is used to avoid misreading. ‘The primary functions of comma are to separate and to enclose elements of sentence’, when it separates it stands alone, but when encloses it needs partner.⁴⁶

In general comma is used to set off parts of a sentence. However, the details uses of comma are as follows: it separates parts of a compound sentence, it is used before coordinating conjunction that links two main clauses in a sentence,

⁴² This compilation of punctuations uses is taken from several resources, Stanley(1987), Rozakis(2003), Hicks(2007), McCaskill(1998), Yarber(2007), Peat(2002)

⁴³ Linda Stanley. 1987. *Ways to Writing*. New York: McMillan Publishing Company. p.458

⁴⁴Laurie Rozakis. 2003. *English Grammar for the Utterly Confused*. New York: McGraw Hill. p.157

⁴⁵ Wynford Hicks. 2007. *English for Journalist:third edition*. New York: Routledge. p. 64

⁴⁶ Mary K. McCaskill. 1998. *Grammar, Punctuation, and Capitalization: A Handbook for Technical Writers and Editors*. Virginia: Langley research Center. p.48

it sets off a quotation from a dialogue tag, it separates parts of an address, it is used for elliptical constructions (the omission of repeated elements in a sentence), it separates two or more adjectives modifying the same noun if *and* could be used between them without changing the meaning, it sets off a tag question from the rest of the sentence, it is used after an introductory and concluding expression (in the form of word, phrase, or clause), it is used after interrupting words and expressions, it sets off words of direct address (words that tell to whom a remark is addressed), it sets off words in *apposition* (words that have additional information about the preceding or following word or expression), it also sets off a *non essential clause* (a clause that can be omitted without changing the sentence's basic meaning), and the last but not least, comma is used to separate items in a series. However, again, comma is used to prevent misreading, even though no rule requires one.⁴⁷

2.3.1.2.3. Semicolon (;)

Semicolon can be seen as full stop, but slightly weaker.⁴⁸ The use of semicolon is as follows: it separates items in a series when those items are long and/or contain internal punctuation, it separates closely related independent clauses when the coordinating conjunction has been left out, it separates two main clauses connected by conjunctive adverbs (*however, nevertheless, moreover, for example, and consequently*), it is used to join two independent clauses when one or both clauses contain a comma, and it is used between sentences, with or

⁴⁷ Mary L. and Robert E. Yarber. 2007. *Reviewing Basic Grammar: A Guide to Writing Sentences and Paragraphs*. San Diego: Pearson Education, Inc. p. 245

⁴⁸ Robert Clark. 2004. *The English Style Book A Guide to the Writing of Scholarly English*. Norwich: University of East Anglia. Taken from www.stylebook.php.htm#_Toc517240379, Accessed on May 7, 2008.

without a conjunction, as a longer pause than a comma and a shorter one than a period.

2.3.1.2.4. Colon (:)

There are several functions of colon. Those are: used after an independent clause (a complete sentence) to introduce a list, may be used instead of comma after an independent clause to introduce a quotation, to introduce a list of items, to signal what follows is an explanation or an example of what has gone before, to introduce a word or phrase in an incomplete sentence, to separate a subtitle from a title, to separate the hour from the minute in a time reference, to separate chapter from verse in a biblical citation, and after the salutation in a formal letter.

2.3.1.2.5. Dash (–)

In the language of typographers, dash is described as “em rule” because it is the width of an “m”. The dash is usually used to replace a parenthesis or to interrupt the flow of text.⁴⁹ There is also a long dash (—) but almost no resources talk about long dash. As it is “long” dash, the width is double as the original dash. The function of this mark has not been defined. Dash is usually used to indicate a sudden interruption in tone or thought, or to notify the reader of a surprising element or important idea at the end of a sentence, and to separate a group of antecedents from their pronoun that is the subject of the sentence. It also may be used instead of comma to emphasize an example, a definition, or a contrast and may replace colon before a list. However the conventional uses of dash is to separate a title and subtitle, and in vague or open-ended dates.

⁴⁹ Jennifer Peat.2002.*Scientific Writing: Easy When You Know How*.London: BMJ Books. p.287

2.3.1.2.6. Hyphen (-)

The main functions of hyphen is connecting words or parts of words: it connects the syllables of words broken at the ends of lines, it connects prefixes and suffixes to words, and it connects compound words. The modern trend is away from hyphenation. Permanent compounds tend to become solid, and temporary compounds tend to be hyphenated only when necessary to avoid ambiguity.⁵⁰ Hyphen is also called “en dash” as its width is half of “em dash”.

2.3.1.2.7. Parentheses and Brackets []/()⁵¹

Parenthesis or square brackets are used to enclose words, phrases, and clauses that are not essential to the meaning of a sentence or paragraph but that clarify or comment on a point made in the sentence or paragraph. It is also used to enclose cross-references and to enclose letters or numbers that label items in a list. However, brackets are used to enclose the writer own explanations, comments, and corrections within a quotation from another writer or may be used to add information.

2.3.1.2.8. Apostrophe (‘)

Apostrophe is used in three ways:⁵² to show possession, to show plural forms, and to show where a letter or number has been omitted.

2.3.1.2.9. Elipsis (...)

Ellipsis is three dots in a fixed space. It is used to indicate omission in quotation, and to indicate a pause or interruption or an incomplete statement in dialogue or quoted speech.

⁵⁰ Mary K. McCaskill. 1998. *Grammar, Punctuation, and Capitalization: a Handbook for Technical Writers and Editors*. Virginia: Langley Research Center. p. 67

⁵¹ See Stanley (1987) p. 467-468

⁵² See Rozakis (2003) p.148

2.3.1.2.10. Quotation Marks (“ “/ ‘ ‘)

It is concluded that there are two kinds of quotation marks, double quotations and single quotation marks. Both have no difference except the preference of the writer to use. The other quotation is used to distinct quotation inside a quotation. Quotation marks are used to set off a speaker's exact words in dialogue, titles, and words requiring differentiation from the surrounding text.

2.3.1.2.11. Question Mark (?)

Question mark is used to end a direct question, but when it is put in brackets it shows uncertainty.

2.3.1.2.12. Exclamation Mark (!)

Exclamation mark is used after a sentence or a phrase or a word that expresses a strong emotion.

2.3.1.2.13. Slash (/)

Slash is used to separate lines of poetry and to show choice. However it includes in mathematics symbol which as numerical fractions or in formulas.

As explained above this study made a conclusion about the function of punctuation related to the function of marker they act upon. In general this study determines two mainstreams of the functions punctuations above; first is punctuations in grammar and punctuation in discourse. Punctuation in grammar means the function of the punctuations only in terms of grammar which will not separating any discourse unit, therefore they will not be included in the analysis. Punctuation in grammar includes hyphen and apostrophe because they work in the area of word. Punctuation in discourse means the functions of punctuations is in the area of discourse that the analysis is done to. This punctuation work in

separated the discourse unit. These punctuations include period, comma, semicolon, colon, question mark, exclamation mark, slash, dash, and ellipsis. .

2.4. Coherence

Although a text does not have cohesion, there is still another type of connection that influences the interpretation of a text. Such that ‘connectedness’ cannot be fulfilled, there is what we called by coherence. Yule describes that ‘coherence is not something which exists in the language’ but those readers who make sense the text.⁵³ Furthermore, he said that coherence is the reader will make sense a text based on their ‘normal experience of things’ which is called background knowledge.⁵⁴ Continuing this explanation, Yule stated that:

Our ability to arrive automatically at interpretations of the unwritten and the unsaid must be based on pre-existing knowledge structures.⁵⁵

But then, taking into account the definition above, the research in the way how the readers interpret the texts according to something which is not exist in the language will not be accepted linguistically, because examining the readers’ mind will be difficult and not part of linguistics area, instead what we do here, is analyzing the writer strategies which here focus on discourse marker particularly the function of punctuation in maintaining the discourse coherence.

This is also supported by Yule who said that the consequences of not having a real interaction between speaker and the listener where the listeners give feedback which happens in written text results in the writers will much rely on

⁵³ George Yule. 1985. *The Study of Language*. Cambridge: Cambridge University Press. p. 116

⁵⁴ George Yule. 1996. *Pragmatics*. Oxford: oxford University Press. p.84

⁵⁵ George Yule. 1996. *Pragmatics*. Oxford: oxford University Press. p.85

‘more explicit structural mechanisms’ in organizing their texts.⁵⁶ Moreover, Yule stated that in this sense, the writer is said as using language not only in terms of its ‘interpersonal function (i.e. taking part in social interaction), but also in its textual function (i.e. creating well-formed and appropriate text)’, and ‘its ideational function (i.e. representing thought and experience in a coherent way)’.⁵⁷

Viewing the explanation above, this research is seen as the exploration of the writer of *Harry Potter* fictions in using language according to its ideational function. Thus, the author of this fictions series uses punctuation which is a part of language based on its ideational function where language is seen as the medium of expressions. As Finch also said that, ‘speaking and writing are separate but related mediums through which language is expressed’⁵⁸.

The claim that there is a connection between the text and the reader comes from Coulthard. He said that,

Those working on written discourse have tended to analyze it as a monologue and to ignore the fact that as he reads, the reader interacts with the text and thus an interactive model might also be appropriate for written discourse.⁵⁹

This quotation drive the assumption that punctuation is, in this sense, the medium to transfer this connection between the text and the reader which this study will explore on, such functions of punctuations as markers in building the coherence of text.

⁵⁶ George Yule. 1996. *Pragmatics*. Oxford: oxford University Press. p.83. this terms is first proposed by linguist Michael Halliday see also Halliday in George Finch. 1998. *How to Study Language*. New York: Macmillan Press. p.42.

⁵⁷ George Yule. 1996. *Pragmatics*. Oxford: oxford University Press. p.83.

⁵⁸ Geoffrey Finch. 1998. *How to Study Linguistics*. New York: Macmillan Press. p. 11

⁵⁹ Malcom Coulthard. 1985. *An Introduction to Discourse Analysis*. United Kingdom: Longman. p. 192.

CHAPTER III

RESEARCH METHOD

This chapter covers the explanation about research design, data sources, data gathering, and data analysis.

3.1. Research Design

Research design is a ‘general plan’ to help the researcher conducts the study in conjunction with the objective, the method of data gathering and analysis, and the strategy to present the findings and conclusion.⁶⁰ This study is a qualitative research due to the researcher is interested in ‘process , meaning and understanding gained through words’⁶¹. It relies on punctuations in the direct speech within J.K. Rowling’s *Harry Potter* fictions. As a qualitative research, this study is concerned with the characteristics of the qualitative research. In this study, the researcher is the main research instrument. The features deal with punctuations and text dialogues which enable the study to apply qualitative research method. Therefore, for this study the qualitative method is appropriate rather than quantitative. Qualitative research is a ‘multi-method’ in focus, involving an interpretive, naturalistic approach to its subject matter’.⁶² The qualitative method is chosen because of the fitness of it with the objective of this study.

⁶⁰ Sakban Rosidi. 2008. *Research on Linguistics*. Lecture notes. The State Islamic University of Malang

⁶¹ John W Creswell. 1994. *Research Design: Qualitative and quantitative approaches*. California: Sage Publications.p. 145

⁶² Denzin, K,N and Lincoln Y.S. (ed). 1994. *Handbook of Qualitative Research*. Sage Publications

3.2. Data Sources

The primary source of the data is all the punctuation in the seven series of *Harry Potter* fictions by J.K. Rowling; *Harry Potter and The Philosopher Stone*, *Harry Potter and The Chamber of Secret*, *Harry Potter and the Prisoner of Azkaban*, *Harry Potter and the Goblet of Fire*, *Harry Potter and The Order of The Phoenix*, *Harry Potter and The Half-Blood Prince*, and *Harry Potter and The Deathly Hollows*. The data is the punctuations in the direct speech taken from those seven series of *Harry Potter* fictions.

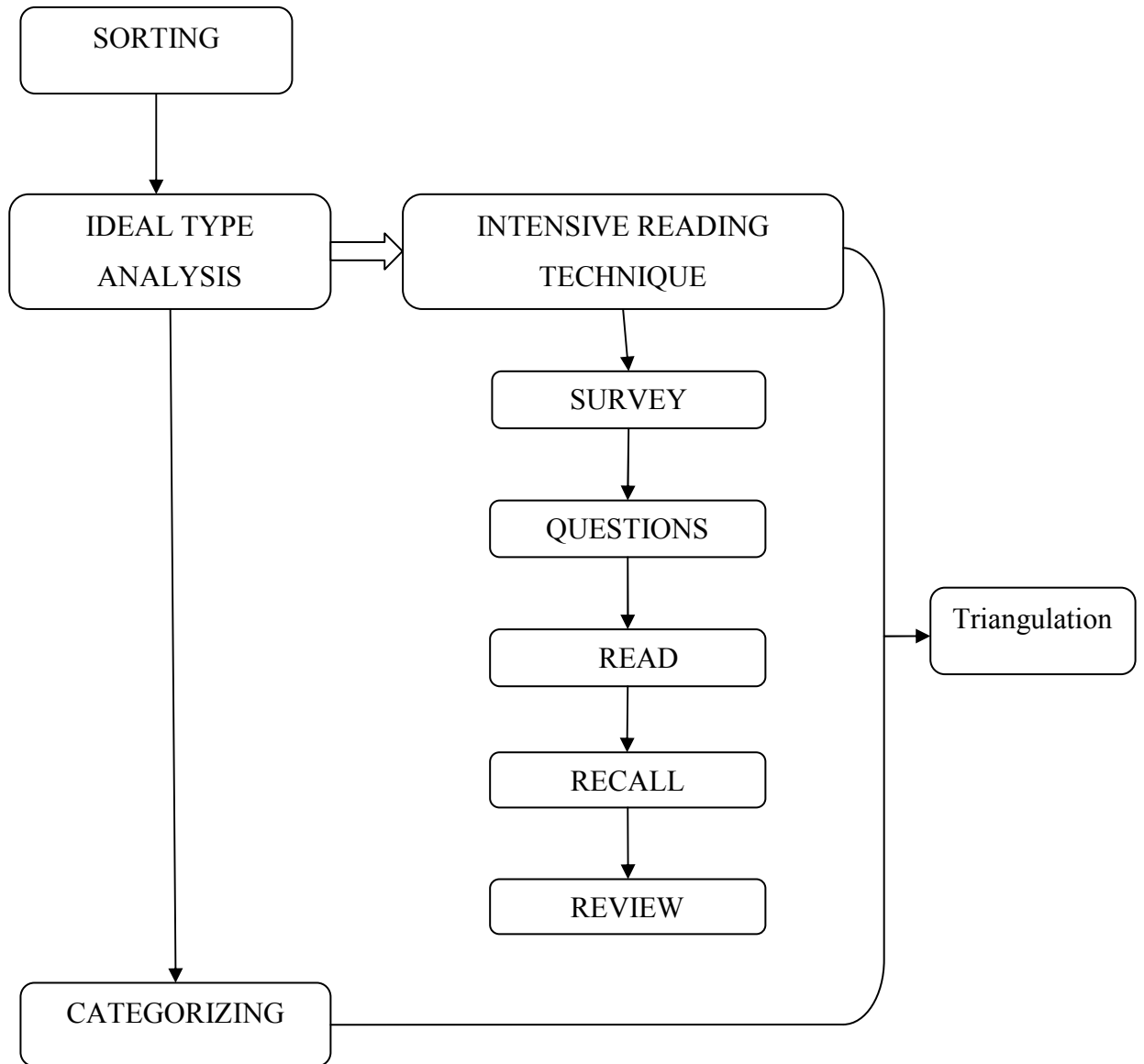
3.3. Data Gathering

The data are gathered through reading process. Skimming and Scanning is applied to recognize the direct speech of *Harry Potter* series which contain punctuation. The purpose of doing skimming is to find the general information which is here is to find the direct speech from the whole story. While scanning is to find the specific one in which the punctuations is used in the direct speech of *Harry Potter* fictions. This study includes all the direct speeches within *Harry Potter* series, and then divides them into what called as section. Putting the dialogues into sections is needed in order to get the environment of connections between each separated direct speech. In the end, the data found are noted.

3.4. Data Analysis

Below is the diagram of the data analysis technique used in this thesis.

Table I. Diagram of Data Analysis



The data is analyzed by sorting, implementing ideal types analysis by using intensive reading technique, and categorizing. After roughly skimmed and scanned all the series of *Harry Potter* fictions, the close-related direct speech of those books are all sorted and the use of punctuations in their direct speech are

noticed . In this part, the ‘ideal type analysis’⁶³ is implemented. Ideal type analysis is used as a tool for comparison between the theory and the reality that is, the use of punctuations in *Harry Potter* fictions. Here, the intensive reading technique is applied to decide the use of punctuations in those dialogues.

As summarized by Barry in Rosidi(2008), the technique of intensive reading consists of five steps known as SQ3R (*Survey, Questions, Read, Recall, and Review*).⁶⁴ *Survey* means the whole chapter or section fairly rapidly skimmed to get a rough sense of the scope and nature of the argument. *Questions* are set to hope that the reader will find out some things which makes the reader become the ‘active’ one than the ‘passive’. *Read* refers to reading the whole piece, marking the key important points, followed by *Recall* which is making notes some summary points while then ask whether the previous questions have been cleared and explain the difficulties that remain. The final step is *Review* which the reader can do trial and test to what have been read ‘without opening the book again or referring back to the notes’. If one of the steps gives little contribution, then *Survey* is repeated and an accelerated *Read* is done.⁶⁵

In this step, the study decided *Review* does not need to be done, thus this study omits its use. After that, this study classifies the use of punctuations in the direct speech of *Harry Potter* fictions in accordance with the kind of discourse relations to the theory of discourse markers. At the end the findings are discussed and the tentative conclusion is resulted.

⁶³ Sakban Rosidi. 2008. *Research Methodology: A Brief Reminder for The Students of English Departement*. Lectures Handout. Malang: The State Islamic University of Malang.

⁶⁴ Sakban Rosidi. 2008. *Intensive Reading as a Technique of Linguistics Data Analysis*. Work paper. Malang: The State Islamic University of Malang.

⁶⁵ Sakban Rosidi. 2008. *Intensive Reading as a Technique of Linguistics Data Analysis*. Work paper. Malang: The State Islamic University of Malang.

3.5.Triangulation

Triangulation is the corroboration effort to strengthen the data and the findings⁶⁶. This is included in the issues of reliability and validity. Related to reliability and validity of the data in the form of text, Silverman(1993) argued that “when you are dealing with text, the data are already available, unfiltered through the researcher’s field notes”.⁶⁷ The issue of reliability deals with the categorization of the data. How the categorization is agreed by the others. The others here mean the researchers or the experts of the same area. Therefore, to fulfill trustworthiness of the study, the crosschecking to the expert is important.

Thus, in this study, in doing the step of deciding the function of punctuations in the direct speech of *Harry Potter* Fictions as well as in categorizing the functions into what type of discourse relation it signaled, the findings are checked by the expert in order to get the trustworthiness so that the findings of this study are valid. The expert chosen is Nursalam, M.Pd. He is the lecturer of Syntax as well as Discourse Analysis in The State of Islamic University of Malang.

⁶⁶ Dimjati Ahmadin. 2008. Lecture Notes on Triangulation. Malang: The State Islamic University of Malang.

⁶⁷ David Silverman. 1993. *Interpreting Qualitative Data: Methods for Analysing Talk, Text and Interaction*. London: Sage Publication. p. 147

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter discusses about the findings of the study that covers the punctuations found and the function of those punctuations in maintaining the coherence of discourse.

4.1. Findings

After reading the data and taking notes, this study found that several punctuations are used by J.K.Rowling in the direct speech of *Harry Potter*. These punctuations include period (.), comma (,), colon (:), semicolon (;), dash (–), ellipses (...), question mark (?), exclamation mark (!) and quotation marks (“ ” ‘ ’). This study then analyzed the functions of each punctuation and categorized it based on their contribution to the coherence of discourse in the direct speech of *Harry Potter* fictions. Then, this study reported it as follows (the punctuation analyzed is in bold type);

4.1.1. Period (.)

The first punctuation mark found is period. Period or final mark is regularly used to end a complete declarative sentence or because of the data is a segmented dialogue, then, we called it a statement. This study also found another functions of period used by J.K.Rowling in her *Harry Potter* fictions. The detail functions of period are explained below.

1. **Period** is used to end a complete sentence

As stated above, ending a complete sentence is the old way of using period. No wonder this study found many practice on this usage in the direct speech of *Harry Potter* fictions. There are many cases which is included in this function, so this

part gives only several examples of it as a representation. The rest analysis will be found in appendices table III.1.

‘Voldemort had powers I will never have.’
‘Only because you’re too – well – noble to use them.’
‘It’s lucky it’s dark. I haven’t blushed so much since Madam Pomfrey told me she liked my new earmuffs.’ (Book 1,p.18)

In this example, period is used to end the sentence *Voldemort had powers I will never have*; *Only because you’re too – well – noble to use them*; *It’s lucky it’s dark*; *I haven’t blushed so much since Madam Pomfrey told me she liked my new earmuffs*. Related to the theory of discourse markers, before deciding what kind of signal this function act, this study first separated the discourse unit of this data. The discourse unit in this situation is every utterance produced by the character of *Harry Potter* fictions which is marked by single quotation marks. Here, the function of period is to mark a final of a unit so that the next turn of another character can occur or in other word signaling alteration. For instance in utterance ‘*voldemort had powers I will never have.*’, period is used to end this discourse unit so that the following utterance ‘*Only because you’re too – well – noble to use them.*’, and so does with this utterance, period mark this utterance to finish and give the chance for the next utterance ‘*It’s lucky it’s dark. I haven’t blushed so much since Madam Pomfrey told me she liked my new earmuffs.*’. Moreover, period may appear in the middle of the utterance, for example in the last utterance ‘*It’s lucky it’s dark. I haven’t blushed so much since Madam Pomfrey told me she liked my new earmuffs.*’ period is also used to end a sentence *It’s lucky it’s dark*. Similar to what happen before, in this case, period also marks a final of an utterance so that the other utterance can follow, but the different is this is from one character.

The same analysis of the use of period to end a sentence is also done in these few examples:

- 'You've had ten days to finish it.'
'I only need another two inches, go on ...' (Book 2,p.162)
- 'What about the Astronomy tower? Professor Trelawney's room? 'I can't see Lupin affording something like this.'
'What're you two laughing about?' (Book 3,p.243)
- 'No consideration at all.'
'We might've had an engagement.'
'Maybe they think they'll get invited to dinner if they're late.' (Book 4,p.41)
- 'And they'll sentence you there?'
'I suppose so.' (Book 5,35)
- 'Go back, Bella!'
'You must listen to me!'
'I've listened already. I've made my decision. Leave me alone!' (Book 6, 26)
- 'What do you see when you look in the mirror?'
'I? I see myself holding a pair of thick, woolen socks.' (Book 7, 25)

Based on the description above, this study can imply that the use of period to end as a sentence is significantly applied in the direct speech of *Harry Potter* fictions

2. Period is used to end a word

The second usage of period that this study found is to end a word. Though it is not stated in the theory, the use of period in this sense appears in the direct speech of *Harry Potter* fictions. The appearance of this usage is really influenced by the context surrounding it. Mostly it shows the complete utterance of the speaker when the utterance is usually a short answer consists of a word as in *OK, right, yes, no* and the similar expressions. Sometimes, period is used instead of comma to

end a name or a noun in what should be a sentence but not to create an effect of emphasizing. This is one of the examples of it;

‘What’s his name again? Howard, isn’t it?’

‘Harry. Nasty, common name, if you ask me.’ (Book 1,p.13)

In this example, period is used to end the word *Harry*. The appearance of it is in the middle of an utterance by one character. This suggests that the word *Harry* is emphasized in this utterance. Period marks the end of the prior unit – *Harry* – in order the following utterance emerge. It gives a clear border between the first unit *Harry* and the second unit *Nasty, common name if you ask me*. Other examples can be seen below:

- ‘Who?’

‘Well – I don’ like sayin’ the name if I can help it. No one does.’

‘Why not?’

‘Gulpin’ gargoyles, Harry, people are still scared. Blimey, this is difficult. See, there was this wizard who went ... bad. As bad as you could go. Worse. Worse than worse. His name was...’

- ‘Wizards have banks?’

‘Just the one. Gringotts. Run by goblins.’ (Book 1,p.73)

- ‘She haunts a toilet?’

‘Yes. It’s been out of order all year because she keeps having tantrums and flooding the place. I never went in there anyway if I could avoid it, it’s awful trying to have a pee with her wailing at you –’ (Book 2,p.145)

- ‘No. All well here?’

‘Everything under control, sir.’

‘Good. There’s no point moving them all now. I’ve found a temporary guardian for the Gryffindor portrait hole. You’ll be able to move them back in tomorrow.’

‘And the Fat Lady, sir?’

‘Hiding in a map of Argyllshire on the second floor. Apparently she refused to let Black in without the password, so he attacked. She's still very distressed, but once she's calmed down, I'll have Mr Filch restore her.’ (Book 3,p.179)

- ‘You are not to leave your bedroom while we are away.’
‘OK.’
‘You are not to touch the television, the stereo, or any of our possessions.’
‘Right.’
‘You are not to steal food from the fridge.’
‘I’m going to lock your door.’
‘You do that.’ (Book 5,45)
- ‘You’re meeting Hermione Granger? Today?’
‘Yeah. Well, she asked me to, so I thought I would. D’you want to come with me? She said It wouldn’t matter if you did.’
‘Oh ... well... that was nice of her.’ (Book 5,495)

These examples suggest that the use of period to end a word is also practiced in *Harry Potter* fictions and functions as a final of the prior unit of utterance which is in the form of word.

3. Period is used to end a phrase

The third function of period found in Harry Potter fictions is to end a phrase. As what happen in the previous function of period, the present one is also out of its language rules. This usage also really depends on the context surrounding it. It resulted in the sign given by the author for the reader to notice the phrase it marked. Therefore, the reader have to put in the consideration the phrase marked by period before continuing reading. The model of analysis of this function is explained as follows:

‘A what?’

‘A sherbet lemon. They’re a kind of Muggle sweet I’m rather fond of.’ (Book 1,p.17)

In this data, period is used to end a phrase *a sherbet lemon*. This mark appears in the middle of the utterance. This shows that the speaker end the utterance in that phrase, but then state another following utterance as an explanation of the previous utterance marking by period. When period appear in the end of the phrase implies that the author wants the reader to stop reading and pay attention to the phrase marked by the period. Below are other examples of it;

- ‘I’m Ron, remember?’

‘No – Charlie – your brother, Charlie. In Romania. Studying dragons. We could send Norbert to him. Charlie can take care of him and then put him back in the wild!’ (Book 1,p.256)

- ‘Hang on. This Lord Voldything’s back, you say.’

‘Yes.’

‘The one who murdered your parents.’

‘Yes.’

‘And now he’s sending Dismembers after you?’(Book 5,39)

- ‘Not Potter’s Army. Dumbledore’s Army.’

‘But – but –’ (Book 5,545)

- ‘Lily Evans. One of the brightest I ever taught. Vivacious, you know. Charming girl. I used to tell her she ought to have been in my House. Very cheeky answers I used to get back too.’

‘Which was your House?’ (Book 6, 70)

- ‘Cough up.’

‘I’m your brother!’

‘And that’s our stuff you’re nicking. Three Galleons, nine Sickles. I’ll knock off the Knut.’

‘But I haven’t got three Galleons, nine Sickles!’

‘You’d better put it back then, and mind you put it on the right shelves.’ (Book 6, 118)

- ‘The very same.’

‘But how come – ? Have you always had it?’ (Book 6, 204)

These findings suggest that the period not only operates in sentence but also in the phrase. This may happen because of its form of utterance, different from narrative or argumentative text. This function can be categorized as signaling alteration because of its function to end whether in the form of word, phrase, or sentence gives the indication that the following unit of utterance will emerge.

4.1.2. Comma (,)

The second punctuation found in the direct speech of *Harry Potter* fictions is comma. In spite of many functions of comma mentioned in the theory, generally it is used to separate elements in an utterance. The study decided comma in the direct speech of *Harry Potter* fictions only belongs to this function because of the form of the data is dialogue or utterances. The illustration of this function can be seen in the data below.

‘And I don’t suppose you’re going to tell me why you’re here, of all places?’
‘I’ve come to bring Harry to his aunt and uncle. They’re the only family he has left now.’ (Book 1, p.20)

In this data, comma is used to separate between *And I don’t suppose you’re going to tell me why you’re here* and *of all places*. Here, comma indicates that there will be another utterance following the previous one. Therefore, the function of comma signals the continuation of the unit of discourse. Other examples of the use of comma can be seen in the following bullets.

- ‘The Potters, that’s right, that’s what I heard –’
– yes, their son, Harry –’ (Book 1, p.10)
- ‘... it can’t’ve bin him, I’ll swear it in front o’ the Ministry o’ Magic if I have to ...’

- ‘Hagrid, I –’
- ‘... Yeh've got the wrong boy, sir, I know Harry never –’ (Book 2,p.226)
- ‘But all my Hogwarts stuff ... my wand ... my broomstick ...’
- ‘Where is it?’
- ‘Locked in the cupboard under the stairs, and I can't get out of this room –’
- (Book 2,p.33)
- ‘Change roots with Malfoy, Weasley.’
- ‘But, sir –!’ (Book 3,p.137)
- ‘The post office, Harry! About two hundred owls, all sitting on shelves, all color-coded depending on how fast you want your letter to get there!’
- ‘Honeydukes has got a new kind of fudge; they were giving out free samples, there's a bit, look –’
- ‘We think we saw an ogre, honestly, they get all sorts at the Three Broomsticks–’
- ‘
- ‘Wish we could have brought you some butterbeer, really warms you up –’
- (Book 3,p.172)
- ‘And my elf has been stunned.’
- ‘Stunned? By you lot, you mean? But why –?’ (Book 4,p.119)
- ‘Don't move your lips so much then.’
- ‘Come on, please just take off your cloak for a bit, no one's going to bother you here.’ (Book 4,p.279)
- ‘Why isn't he all empty, then?’
- ‘Because I used the Patronus –’ (Book 5,36)
- ‘You're – you're a witch?’
- ‘I'm a Squib, as Mundungus knows full well, so how on earth was I supposed to help you fight off Dementors? He left you completely without cover when I'd warned him –’ ‘This Mundungus has been following me? Hang on – was it him! He dissaparated from the front of my house!’ (Book 5,24)
- ‘Did you find it useful?’
- ‘Not really.’

‘No, I thought not. You have not asked me, for instance, what is my favorite flavor of jam, to check that I am indeed Professor Dumbledore and not an impostor.’ (Book 6, 63)

- ‘Professor?’

‘Harry?’

‘Er – where exactly are we?’

‘This, Harry, is the charming village of Budleigh Babberton.’

‘And what are we doing here?’ (Book 6, 61)

- ‘Well, happy birthday anyway.’

‘Wow – that’s right, I forgot! I’m seventeen.’ (Book 7, 96)

- ‘Hermione, I’m sorry, I’m really – ’

‘Oh you’re sorry!’ (Book 7, 310)

Based on the previous examples all of the usage of comma in data is to separate element. It marks a continuation among the unit of talks it separated.

4.1.3. Colon (:)

The third punctuation found is colon. According to the theory there are three functions of colon: to introduce a list, to signal an example of what has gone before, to signal an explanation of what has gone before. Thus, this study found the three of those functions with the additional function to introduce an emerging idea. Below is the detail description of them.

1. Colon is used to introduce a list

This function of colon is the most common usage, for instance

‘Everything we need is here on this paper. Seven bottles: three are poison; two are wine; one will get us safely through the black fire, and one will get us back through the purple.’

‘But how do we know which to drink?’

‘Give me a minute.’ (Book 1,p.307)

colon in this data is used to introduce a list of *seven bottles* which consists of *three are poison; two are wine; one will get us safely through the black fire, and one will get us back through the purple*. Therefore according to the type of discourse relation it signaled, colon in this function marks an explanation relationship. The same thing happens with colon in the following example.

‘Let me see ... the Chamber of Secrets ...

‘You all know, of course, that Hogwarts was founded over a thousand years ago – the precise date is uncertain – by the four greatest witches and wizards of the age. The four school Houses are named after them: Godric Gryffindor, Helga Hufflepuff, Rowena Ravenclaw, and Salazar Slytherin. They built this castle together, far from prying Muggle eyes, for it was an age when magic was feared by common people, and witches and wizards suffered much persecution.’ (Book 2,p.164)

In this example the colon is used to introduce the list of *the four school Houses* are name after the founder which consist of *Godric Gryffindor, Helga Hufflepuff, Rowena Ravenclaw, and Salazar Slytherin*. In addition this example imply that once the reader found this mark, there will be an expectation that the next unit of utterance will likely to be an explanation of what has gone before. Thus this mark is categorized in signaling the explanation relationship between the unit of talks.

2. Colon is used to indicate an example of what has gone before.

Colon is also used to indicate an example of what has gone before. In the direct speech of *Harry Potter* fiction this study only found one application of it. In data below,

’Precisely. Now, we should aim to get in a few good compliments at dinner. Petunia, any ideas?’

‘Vernon tells me you're a wonderful golfer, Mr Mason... Do tell me where you bought your dress, Mrs Mason ...’

‘Perfect. . . Dudley?’

‘How about: “We had to write an essay about our hero at school, Mr Mason, and I wrote about you.”’ (Book 2,p.12)

Colon is used to give an example of what kind of compliments should be said at dinner. The speaker suggests by saying *how about* which is end with colon to indicate his suggestion of “*We had to write an essay about our hero at school, Mr Mason, and I wrote about you*”. Therefore, we can decide that the use of colon in this state is rarely used by J.K.Rowling in the direct speech of *Harry Potter* series.

3. Colon is used to indicate an explanation of what has gone before.

Colon is also used to indicate an explanation of what has gone before. This function is also rarely found in the direct speech of *Harry Potter* series, for example:

‘And are both your parents –?’

‘My mother died just after I was born, sir. They told me at the orphanage she lived just long enough to name me: Tom after my father, Marvolo after my grandfather.’ (Book 2,p.264)

colon is used to explain *to name me* into *Tom after my father, Marvolo after my grandfather*. That is why it can be said that this function same as the previous function, signal the explanation relationship between those two discourse units separated by colon. However there are also other examples of it as follows:

- ‘But –’

She is your teacher and has every right to give you detention. You will go to her room at five o’clock tomorrow for the first one. Just remember: tread carefully around Dolores Umbridge.’ (Book 5,224)

- ‘As I was saying: today, we shall be practicing the altogether more difficult Vanishment of mice. Now, the Vanishing Spell –’

‘Hem, hem.’ (Book 5,286)

- ‘This can be easily arranged: I shall speak to the Dark Lord–’

‘I can speak to him myself if I want to!’ (Book 6, 29)

- ‘But how do you do it?’

‘By an act of evil – the supreme act of evil. By committing murder. Killing rips the soul apart. The wizard intent upon creating a Horcrux would use the damage to his advantage: He would encase the torn portion –’

‘Encase? But how – ?’ (Book 6, 465)

These examples suggest that the use of colon to indicate an explanation is applied in this series of novel. The type of discourse relation it signaled is explanation due to the function of colon in indicating there will be an explanation of the prior unit of discourse it marked.

4. Colon is used to introduce an emerging idea.

Out of those three previous functions, this study found another function of colon that is to introduce an emerging idea. This study found one case of it in book 6:

‘After Umbridge ?’

‘I told Cornelius there was no chance of it, but the idea did not die when he left: office. Within hours of Scrimgeour's appointment we met and he demanded that I arrange a meeting with you –’ (Book 6, 334)

In this example colon is used to introduce *office* which is called as an emerging idea because of its sudden appearance and contain a new idea. Thus this study can put this function into signaling elaboration of the discourse unit it acts upon.

4.1.4. Semicolon (;)

According to the theory, there are three functions of semicolon. Those are to separate compound sentence when coordinating conjunction has been left out to join two independent clauses when one or both contain comma and to separate item in a series. These three functions are found in the direct speech of *Harry Potter* fictions as explained below:

1. Semicolon is used to separate compound sentence when coordinating conjunction has been left out.

This is one of the oldest usages of semicolon. Here, coordinating conjunction includes *for, and, nor, but, or, yet*, etc. When this conjunction has been left out, then semicolon is used. For instance:

'The post office, Harry! About two hundred owls, all sitting on shelves, all color-coded depending on how fast you want your letter to get there!'

'Honeydukes has got a new kind of fudge; they were giving out free samples, there's a bit, look –'

'We think we saw an ogre, honestly, they get all sorts at the Three Broomsticks –'

'Wish we could have brought you some butterbeer, really warms you up –' (Book 3,p.172)

semicolon is used to combine *Honeydukes has got a new kind of fudge* and *they were giving out free samples*. This compound sentence is actually related by a coordinating conjunction, but it is omitted. Looking at the context, we know that the appropriate conjunction would be *so*. According to the story, *Honeydukes* is a store selling chocolates and candies. It is now in promotion time of a new product, therefore they were giving out free samples.

' – that's blackmail, that is, we could get into a lot of trouble for that –'

' – we've tried being polite; it's time to play dirty, like him. He wouldn't like the Ministry of Magic knowing what he did –'

'I'm telling you, if you put that in writing, it's blackmail!'

'Yeah, and you won't be complaining if we get a nice fat payoff, will you?' (Book 4,p.492)

Similar to this data, semicolon here is used to replace the omitted coordinating conjunction. There would be *but* between *we've tried being polite* and *it's time to play dirty*. Therefore, based on the explanation above, this function of semicolon can be put into signaling parallel relation because it coordinates two equivalent clauses.

2. Semicolon is used to join two independent clauses when one or both clauses contain comma.

Another function of semicolon found in the direct speech of *Harry Potter* series is it functions as a link between two independent clauses when one or both contain comma. This is happened in the following data:

‘ – we know – ‘

‘ –I had to Apparate very precisely onto the top step outside the front door to be sure that they would not see me. They can’t know you’re in here or I’m sure they’d have more people out there; they’re staking out everywhere that’s got any connection with you, Harry. Let’s go downstairs, there’s a lot to tell you, and I want to know what’s happened after you left the Burrow.’ (Book 7, 168)

Semicolon is used to join between *They can’t know you’re in here or I’m sure they’d have more people out there* and *they’re staking out everywhere that’s got any connection with you, Harry*. These clauses are independent clause and one of them contain comma that is why semicolon is needed to connect them. The same case also happened in the next data:

• ‘Nah, it was Puddlemere United; I saw him at the World Cup last year.’

‘Oh, I saw you there too, remember? We were on the same campsite. It was really good, wasn’t it?’ (Book 5,492)

• ‘I’ve been thinking ... Sir – even if the Stone’s gone, Vol– ... I mean, You Know-Who –’

‘Call him Voldemort, Harry. Always use the proper name for things. Fear of a name increases fear of the thing itself.’

‘Yes, sir. Well, Voldemort’s going to try other ways of coming back, isn’t he? I mean, he hasn’t gone, has he?’

‘No, Harry, he has not. He is still out there somewhere, perhaps looking for another body to share ... not being truly alive, he cannot be killed.

He left Quirrell to die; he shows just as little mercy to his followers as his enemies. Nevertheless, Harry, while you may only have delayed his return to power, it will merely take someone else who is prepared to fight what seems a

losing battle next time – and if he is delayed again, and again, why, he may never return to power.’ (Book 1,p.321)

Furthermore, analyzing this function, this study determined this function of semicolon into signaling the parallel relations of discourse unit, the same with the previous function of semicolon.

3. Semicolon is used to separate items in a series.

The last function of semicolon found is it used to separate items in a series. This study found one of the practices of this function in the following data.

‘Everything we need is here on this paper. Seven bottles: three are poison; two are wine; one will get us safely through the black fire, and one will get us back through the purple.’

‘But how do we know which to drink?’

‘Give me a minute.’ (Book 1,p.307)

Semicolon is used to separate items in the series of *seven bottles* which consists of *three are poison; two are wine; one will get us safely through the black fire.*

Thus, according to the theory of discourse markers, the type of relation it indicates is parallelism due to it link parallel items which has the equal position.

4.1.5. Ellipses (...)

Ellipses or three dots which has two main functions: to indicate an interruption in tone or in thought and to indicate an incomplete statement. However, this study found another function of ellipses which is to indicate speaker’s continuation in thought at the end of the utterance. The detail description of the function is described next:

1. Ellipses are used to indicate an interruption in tone or thought.

This function means ellipses disturb the flow of tone or thought in an utterance. For example:

‘Meaning?’

‘Well ...well, I don’t know whether you know what – what stitches are?’ (Book 5,448)

ellipses interrupted the flow of utterance *Well ...well, I don’t know whether you know what – what stitches are?*, between the first *well* and the second *well*.

Although the flow of the utterance is interrupted, the speaker still continues the utterance. Therefore this function is categorized as signaling continuation relation between the prior unit and the following one; between *well* and *well, I don’t know what – what stitches are?*. The following data are also put into the same classifications.

- ‘What’s wrong with everyone? Listen, if I hadn’t told that snake not to attack Justin –’

‘Oh, that’s what you said to it?’

‘What d’you mean? You were there ...you heard me .’ (Book 2,p.212)

- ‘Thanks for ... everything,’

‘See you, Harry.’ (Book 6, 153)

- ‘How did Katie get hold of this?’

‘Well, that’s why we were arguing. She came back from the bathroom in the Three Broomsticks holding it, said it was a surprise for somebody at Hogwarts and she had to deliver it. She looked all funny when she said it. ... Oh no, oh no, I bet she’d been Imperiused and I didn’t realise!’ (Book 6, 263)

- ‘Grindelwald. That is Grindelwald’s sign.’

‘Grindelwald ... the Dark wizard Dumbledore defeated?’

‘Exactly.’ (Book 7, 124)

These data same as the first example are also used to indicate the interruption of thought or tone. Therefore they are also put into the category of signaling the continuation relation based on the function of this mark act upon.

2. Ellipses is used to indicate an incomplete statement.

Ellipses is also used to indicate incomplete statement. The case is for instance when there is an omitting word or phrase the ellipsis will mark it, as in the following example:

could go. Worse. Worse than worse. His name was...’ (Book 1,p.63)
’Harry, what’re you –?’
‘It’s that voice again – shut up a minute –’
‘... soo hungry . . . for so long . . .’ (Book 2,p.150)

Ellipses indicates that there is omitted words that actually have to be put to the place where ellipses is put. In the utterance ... *soo hungry . . . for so long . . .* the first ellipses indicates omitted words. There should be subject there for instance *I am, she is* , etc. thus, this function is also put into signaling the continuation relation of the discourse unit. Here are the others example of it.

‘Made a potion ... got his body back ...’
‘The Dark Lord got his body back? He’s returned?’
‘And the Death Eaters came ... and then we dueled ...’
‘You dueled with the Dark Lord?’
‘Got away ... my wand ... did something funny ...I saw my mum and dad ... they came out of his wand ...’
‘In here. Harry ... in here, and sit down ... You’ll be all right now ... drink this ...’
(Book 4,p.584-585)

In this data, ellipses are used to indicate omitted words in utterance *Made a potion ... got his body back*. Ellipses are put before *got his body back* to show that there is actually words missing there. This is incomplete sentence because of lacking a subject or the doer. So according to the story, there probably put *He* or *The Dark Lord*.

Ellipses also indicate omitted words in the utterance ‘*Got away ... my wand ... did something funny ...I saw my mum and dad ... they came out of his wand ...*’:before *my wand* and *did something funny*. Ellipses before *my wand* may in reality contain of subject and predicate because it is lack of them, while ellipses

before *did something funny* may have replaced a subject because the sentence is lack of it. Therefore, this function is determined as signaling continuation between the units of talk.

3. Ellipses are used to indicate a continuation in thought.

Ellipses in this function are used to show to the reader that there is likely a continuation in thought after once character talk. For example:

‘Oh, Mum, can I go on the train and see him, Mum, oh please ...’

‘You've already seen him, Ginny, and the poor boy isn't something you goggle at in a zoo. Is he really, Fred? How do you know?’

‘Asked him. Saw his scar. It's really there – like lightning.’

‘Poor dear – no wonder he was alone, I wondered. He was ever so polite when he asked how to get onto the platform.’

‘Never mind that, do you think he remembers what You-Know-Who looks like?’
(Book 1,p.108)

In this data, the utterance *Oh, Mum, can I go on the train and see him, Mum, oh please ...* syntactically has completed, but at the end of this utterance there is ellipses. This suggests that ellipses play role in the flow of the utterance in term of it prolongation the thought of the speaker. Therefore it cannot be counted as discourse marker because it does not separate any discourse unit and so does with the rest similar case of it, as in:

• ‘Let me see ... the Chamber of Secrets ...’

‘You all know, of course, that Hogwarts was founded over a thousand years ago – the precise date is uncertain – by the four greatest witches and wizards of the age. The four school Houses are named after them: Godric Gryffindor, Helga Hufflepuff, Rowena Ravenclaw, and Salazar Slytherin. They built this castle together, far from prying Muggle eyes, for it was an age when magic was feared by common people, and witches and wizards suffered much persecution.’ (Book 2,p.164)

• ‘D'you think we've broken down?’

‘Dunno...’ (Book 3,p.92)

- ‘I've seen them.’
‘But how did you find out? We're not supposed to know ...’ (Book 4,p.289)
- ‘The Dark Lord was there? What happened then?’
‘Killed Cedric ...they killed Cedric ...’
‘And then?’ (Book 4,p.584)
- ‘I'm not sure, Harry...’
‘Yeah, I still don't reckon You-Know-Who would let Malfoy join...’ (Book 6, 126)
- ‘Really, Mrs. Weasley, just a normal dinner would be fine... It's the day before the wedding... ‘
‘Oh, well, if you're sure, dear. I'll invite Remus and Tonks, shall I? And how about Hagrid?’ (Book 7, 94)

According to the analysis above only two functions of ellipses can be categorized into discourse marker due to its demarcating discourse unit or unit of talk by signaling a relation between them. Those are the functions of ellipses as an interruption of the flow of the thought or tone, and the function of ellipses as indicating omitted words or phrase. However, the function of ellipses as indicating the continuation of the idea of the speaker cannot be determined as discourse markers because of no units of talks it divided.

4.1.6. Question Mark (?)

Question mark is one of the common marks used to end a direct question and if it's in the brackets, it shows uncertainty. In the direct speech of *Harry Potter* fictions this study found that there are several functions perform by question mark: to end a direct question; to show uncertainty; to indicate the utterance follow is a question; to end utterance that have less ‘meaning’;

1. Question mark is used to end a direct question

This function is the most common case happened for question mark. For instance:

- ‘What’s his name again? Howard, isn’t it?’

‘Harry. Nasty, common name, if you ask me.’ (Book 1,p.13)

- ‘What’s wrong with everyone? Listen, if I hadn’t told that snake not to attack Justin –’

‘Oh, that’s what you said to it?’

‘What d’you mean? You were there ...you heard me .’ (Book 2,p.212)

- ‘Each one is unique to the wizard who conjures it.’

‘And how do you conjure it?’

‘With an incantation, which will work only if you are concentrating, with all your might, on a single, very happy memory.’ (Book 3,p.258)

- ‘I attended it many times, but some trials come back to me more clearly than others ... particularly now. ...’

‘You know – you know the trial you found me in? The one with Crouch’s son? Well...were they talking about Neville’s parents?’ (Book 4,p.532)

- ‘You’re – you’re a witch?’

‘I’m a Squib, as Mundungus knows full well, so how on earth was I supposed to help you fight off Dementors? He left you completely without cover when I’d warned him –’

‘This Mundungus has been following me? Hang on – was it him! He dissaparated from the front of my house!’(Book 5,24)

- ‘Thanks, Molly. It’s been a tough night. Some idiot’s started selling Metamorph-Medals. Just sling them around your neck and you’ll be able to change your appearance at will. A hundred thousand disguises, all for ten Galleons!’

‘And what really happens when you put them on?’

‘Mostly you just turn a fairly unpleasant orange color, but a couple of people have also sprouted tentacle like warts all over their bodies. As if St. Mungo’s didn’t have enough to do already!’ (Book 6, 86)

- ‘But why that particular book?’

‘I don’t know. He must have thought I’d enjoy it.’

‘Did you ever discuss codes, or any means of passing secret messages, with Dumbledore?’ (Book 7, 107)

This suggests that question mark is similar to period that it signals an alteration or to end of a unit of talk so that the next unit can occur.

2. Question mark is used to show uncertainty.

In showing certainty, question mark does not always need brackets. Without brackets it still can show this effect. For examples:

‘Knuts?’
‘The little bronze ones.’ (Book 1,p.72)

In this example, question mark is used to ask what actually knuts is because the speaker is uncertain what it actually means. The same analysis is also can applied to the next data:

- ‘Wizards have banks?’
‘Just the one. Gringotts. Run by goblins.’ (Book 1,p.73)
- ‘Flew?’
‘Yeah – but we’ll go back in this. Not s’pposed ter use magic now I’ve got yeh.’ (Book 1,p.74)
- ‘Fluffy?’
‘Yeah – he’s mine – bought him off a Greek chappie I met in the pub las’ year – I lent him to Dumbledore to guard the –’ (Book 1,p.209)
- ‘Snape?’
‘Yeah – yer not still on abou’ that, are yeh? Look, Snape helped protect the Stone, he’s not about ter steal it.’ (Book 1,p.251)
- ‘Dobby almost spoke ill of his family, sir ...’
‘Your family?’
‘The wizard family Dobby serves, sir... Dobby is a house-elf – bound to serve one house and one family forever ...’ (Book 2,p.20)
- ‘She haunts a toilet?’

‘Yes. It's been out of order all year because she keeps having tantrums and flooding the place. I never went in there anyway if I could avoid it, it's awful trying to have a pee with her wailing at you –’ (Book 2,p.145)

- ‘Come again?’

‘Well, you can enchant a building so it's impossible to plot on a map, can't you?’ (Book 4,p.148)

- ‘Sorry?’

‘We – that is to say, your aunt, Dudley and I – are going out.’ (Book 5,45)

In this case, question mark is shows the final of one unit of talk so that the next unit can occur. Therefore question mark is determined as signaling alteration. This finding proves that, question mark has a significant use in the direct speech of *Harry Potter* fictions.

3. Question mark is used to indicate the utterance followed will likely to be continuation of the previous utterance of the same speaker

This function of question mark depends on the context of the utterance.

Special for this case, after the question mark end the first utterance or unit, the second unit will likely to be a question followed, or sometimes, the question mark in the first unit becomes an introduction for the second unit to occur. For example:

‘Hermione Granger, sir.’

‘Granger? Granger? Can you possibly be related to Hector Dagworth-Granger, who founded the Most Extraordinary Society of Potioneers?’

‘No. I don't think so, sir. I'm Muggle-born, you see.’ (Book 6, 176)

Question mark in the utterance *Granger?Granger? Can you possibly be related to Hector Dagworth-Granger, who founded the Most Extraordinary Society of Potioneers?’* leads the readers to the next unit so that the type of discourse relation of this function can be categorized as continuation. The same case also happens in these few examples:

- 'Precisely. Now, we should aim to get in a few good compliments at dinner. Petunia, any ideas?'

'Vernon tells me you're a wonderful golfer, Mr Mason... Do tell me where you bought your dress, Mrs Mason ...'

'Perfect ... Dudley?'

'How about: "We had to write an essay about our hero at school, Mr Mason, and wrote about you."' (Book 2,p.12)

- 'Miss Grant?'

'Please, sir, don't legends always have a basis in fact?' (Book 2,p.163)

'Dean Thomas.'

'Well, Mr Thomas?' (Book 5,219)

- 'Potter!'

'Yes, Professor?' (Book 5,319)

Although this functions is rarely appear in the direct speech of *Harry Potter* fictions, it has an important role to guide the readers of a continuing unit occur.

4. Question mark is used to end utterance that has less 'meaning'.

Utterance that has less meaning consist of two kinds that is expletives such as *oh!, ow!, huh?* and phatic utterance such as *nice day!* or *all right?*. There is several practice of this function as follows:

'Ron! Wake up!'

'Huh?' (Book 3,p.328)

In this data question mark ends an expletive *huh*.

'oh yeah?'

'He cheeked me.'

'Yeah? Did he say you look like a pig that's been taught to walk on its hind legs?'

'Cause that's not cheek, Dud, that's true.' (Book 5,17)

While in this data, question mark end a phatic utterance in *oh yeah?* and end expletive in *yeah?*

'Mmm?'

‘Did you ...was there any sign of ...did you hear anything about your...your...mother while you were there?’ (Book 5,384)

However, in this data, question mark is used to end expletive *mmm?*. Based on these function, this study cannot put it into signaling a discourse relations because the question mark does not perform any function of demarcating discourse unit.

4.1.7. Exclamation mark (!)

The natural usage of exclamation mark is to end a word or phrase or sentence that has a strong emotion. Therefore this study found all the data contains exclamation mark is included into this category. The examples below only represent several of them, the complete one can be found in Table 1.4 in appendices.

- ‘Merry Christmas!’
‘Hey, look – Harry's got a Weasley jumper, too!’ (Book 1,p.219)
- ‘And twenty points from Slytherin! Wandering around in the middle of the night, how dare you –’
‘You don't understand, Professor. Harry Potter's coming – he's got a dragon!’
‘What utter rubbish! How dare you tell such lies! Come on – I shall see Professor Snape about you, Malfoy!’ (Book 1,p.260)
- ‘THAT RUDDY OWL!’
‘I've forgotten Hedwig!’ (Book 2,p.34)
- ‘The car!’
‘What about it?’
‘We can fly the car to Hogwarts!’
‘But I thought –’ (Book 2,p.78)
- ‘The post office, Harry! About two hundred owls, all sitting on shelves, all color-coded depending on how fast you want your letter to get there!’
‘Honeydukes has got a new kind of fudge; they were giving out free samples, there's a bit, look –’

‘We think we saw an ogre, honestly, they get all sorts at the Three Broomsticks—’
‘Wish we could have brought you some butterbeer, really warms you up—’ (Book 3,p.172)

- ‘Stand aside – stand aside, girl!’

‘Harry!’ (Book 3,p.259)

- ‘But you don't know what the second task is—’

‘Dobby knows, sir! Harry Potter has to go into the lake and find his Wheezy—’

‘Find my what?’

‘ – and take his Wheezy back from the merpeople!’

‘What's a Wheezy?’

‘Your Wheezy, sir, your Wheezy –Wheezy who is giving Dobby his jumper!’

(Book 4,p.426)

- ‘Take them away, and may they rot there!’

‘Father! Father, I wasn't involved! No! No! Father, please!’ (Book 4,p.518)

- ‘Are you in touch with wizard?’

‘I told you to get bed!’

‘What did it mean?Remember my last what?’

‘Go to bed!’

‘How come—?’ (Book 5,42)

- ‘Hey – hey, you lot! Midgets!’

‘Ron!’

‘Well, they are, they're titchy ...’(Book 5,194)

- ‘Go back, Bella!’

‘You must listen to me!’

‘I've listened already. I've made my decision. Leave me alone!’ (Book 6, 26)

- ‘You can save anything when you're on form, it's a mental problem you've got!’

‘You calling me mental?’

‘Yeah, maybe I am!’ (Book 6, 272)

- ‘The sword can destroy Horcruxes! Goblin-made blades imbibe only that which can strengthen them – Harry, that sword's impregnated with basilisk venom!’

‘And Dumbledore didn't give it to me because he still needed it, he wanted

to use it on the locket – ‘

‘ – and he must have realized they wouldn’t let you have it if he put in his will – ‘

‘ – so he made a copy – ‘

‘ – and put a fake in the glass case – ‘

‘ – and he left the real one – where?’ (Book 7, 251)

- ‘Not Harry, not Harry, please not Harry!’

‘Stand aside, you silly girl. . . stand aside now ...’

‘Not Harry, please no, take me, kill me instead – ‘

‘This is my last warning – ‘

‘Not Harry! Please . . . have mercy. . . have mercy... Not Harry! Not Harry!

Please – I’ll do anything – ‘

‘Stand aside – stand aside, girl –’ (Book 7, 281)

This data suggest that the function of exclamation mark to show strong emotion cannot be taken as a discourse markers function because it operates in the different sense. However the appearance of this mark as in separating discourse unit can be counted. Therefore the function of exclamation mark can be taken to mark a final of a unit so that the following unit has a turn to happen or in other word it signals alteration or the changing of the unit of utterance.

4.1.8. Quotation marks

In the direct speech of *Harry Potter* series, the author uses single quotation marks to show every direct speech with one character speaking. For example

‘Oh, Mum, can I go on the train and see him, Mum, oh please....’

‘You’ve already seen him, Ginny, and the poor boy isn’t something you goggle at in a zoo. Is he really, Fred? How do you know?’

‘Asked him. Saw his scar. It’s really there – like lightning.’

‘Poor dear – no wonder he was alone, I wondered. He was ever so polite when he asked how to get onto the platform.’

‘Never mind that, do you think he remembers what You-Know-Who looks like?’
(Book 1,p.108)

However double quotation marks are used to differentiate a quotation inside the quotation. The quotation added can be to differentiate word, phrase, or sentence.

Here are those data found:

- ‘It wasn't his fault, Professor –’

‘Be quiet, Miss Patil –’

‘But Malfoy –’

‘That's enough, Mr.Weasley. Potter, follow me, now.’ (Book 1,p.164)

‘Thank goodness you found me! I've been out here for hours, I couldn't remember the new password to get in to bed.’

‘Keep your voice down, Neville. The password's “Pig snout” but it won't help you now, the Fat Lady's gone off somewhere.’ (Book 1,p.171)

- ‘Say “please”.’

‘Don't mess with me, Peeves, now where did they go?’ (Book 1,p.175)

- ‘Flamel's just going to die?’

‘That's what I said, but Dumbledore thinks that – what was it? – “to the well-organized mind, death is but the next great adventure”.’ (Book 1,p.324)

- ‘Precisely. Now, we should aim to get in a few good compliments at dinner.

Petunia, any ideas?’

‘Vernon tells me you're a wonderful golfer, Mr Mason... Do tell me where you bought your dress, Mrs Mason ...’

‘Perfect. . . Dudley?’

‘How about: “We had to write an essay about our hero at school, Mr Mason, and I wrote about you.”’ (Book 2,p.12)

- ‘You know what day it is?’

‘Er –’

‘The sixteenth of October! “That thing you're dreading, it will happen on the sixteenth of October!” Remember? She was right, she was right!’ (Book 3,p.161-162)

- ‘Don’t the boys know that’s what your mum calls you?’
‘Shut your face.’
‘You don’t tell her to shut her face. What about “Popkin” and “Dinky Diddydums”, can I use them then?’ (Book 5,17)
- ““Third regurgitating public toilet reported in Bethnal Green, kindly investigate immediately.” This getting ridiculous ...’
‘A regurgitating toilet?’ (Book 5,123)
- ‘No, but –’
‘well then, I’m afraid you are not qualified to decide what the “whole point” of any class is. Wizard much older and cleverer than you have devised our new programme of study. You will be learning about defensive spells in a secure, risk-free way –’ (Book 5,218)
- ‘Trelawney –’
‘A “T” if ever I saw one.’ (Book 5,279)
- ‘What is it?’
““Stay where you are.”” (Book 5,438)
- ‘Yes, sir.’
‘There’s no need to call me “sir” Professor.’ (Book 6, 171)
- ‘Since when have yeh called me “sir”?’
‘Since when have you called me “Potter”?’ (Book 6, 216)
- ‘As though it was celebrating?’
‘Most definitely.’
‘And then –?’
‘And then I called out, “Who’s there?”’ (Book 6, 506)
- ‘You were muttering in your sleep.’
‘Was I?’
‘Yeah. “Gregorovitch.” You kept saying “Gregorovitch.”’ (Book 7, 95)
- ‘Harry, quickly, in my bag, there’s a small bottle labeled “Essence of Dittany”–’
‘Bag – right – ’ (Book 7, 222)

Based on the findings of the use of quotation marks, this study can conclude that this mark can be categorized into additional because of its functions to set off words or phrase, or sentence from the surrounding text.

4.1.9. Dash

This study found many dash in the direct speech of *Harry Potter* fictions with various functions. According to the theory, there are four function of dash: to indicate a sudden interruption; to notify the reader of surprising elements; to notify the reader of an important idea, to emphasize example, definition, or contrast. Those four functions are found in the direct speech of *Harry Potter* fictions. This study also found another function of dash in the direct speech of this function which is to notify the reader of a continuation of an utterance. Below are the detail explanations of them.

1. Dash is used to indicate a sudden interruption.

Dash is used to mark a sudden interruption in the flow of an utterance. It can be a break at the middle, at the beginning, or at the end of an utterance. This study found many application of dash in the direct speech of *Harry Potter* fictions. Here are the few examples; the rest is put in the appendices table 1.6.

‘The Potters, that’s right, that’s what I heard –’
‘– yes, their son, Harry –’ (Book 1,p.10)

In this data dash in the first utterance *The Potters, that’s right, that’s what I heard* – appear at the end of the utterance indicating that the speaker is interrupted and so does what happen in the dash at the end of the second utterance. While dash which appear at the beginning of the utterance – *yes, their son, Harry* – indicates that this utterance interrupted the previous utterance. Other examples of this function are also presented below:

- ‘No, we’ll ignore it. If they don’t get an answer ... Yes, that’s best... we won’t do anything...’
 - ‘But –’
 - ‘I’m not having one in the house, Petunia! Didn’t we swear when we took him in we’d stamp out that dangerous nonsense?’ (Book 1,p.44)
- ‘Harry, what’re we –’
 - ‘SHH!’ (Book 2,p.151)
- ‘... it can't've bin him, I'll swear it in front o' the Ministry o' Magic if I have to...’
 - ‘Hagrid, I –’
 - ‘... Yeh've got the wrong boy, sir, I know Harry never –’ (Book 2,p.226)
- ‘The post office, Harry! About two hundred owls, all sitting on shelves, all color-coded depending on how fast you want your letter to get there!’
 - ‘Honeydukes has got a new kind of fudge; they were giving out free samples, there's a bit, look –’
 - ‘We think we saw an ogre, honestly, they get all sorts at the Three Broomsticks –’
 - ‘Wish we could have brought you some butterbeer, really warms you up –’ (Book 3,p.172)
- ‘It's not fair, he was only filling in, why should he give us homework?’
 - ‘We don't know anything about werewolves –’
 - ‘ – two rolls of parchment!’ (Book 3,p.201)
- ‘We've got food, Harry, come and have some –’
 - ‘I'm not hungry, I had enough at the feast –’ (Book 4,p.250)
- ‘That hurts – get off – ouch –’
 - ‘Harry Potter must wake up, sir!’
 - ‘Stop poking me –’
 - ‘Dobby must poke Harry Potter, sir, he must wake up!’ (Book 4,p.425)
- ‘And you are fifteen years old?’
 - ‘Yes, and –’
 - ‘you learned this at school?’
 - ‘Yes, Professor Lupin taught me in my third year because of the –’ (Book 5,129)

- ‘Sorry, I only –’

‘Yeah, well, if you’ve just come over here to criticize –’

‘Ron –’

‘I haven’t got time to listen to a sermon, all right, Hermione, I’m up to my neck in it here –’

‘no – look!’ (Book 5, 265)

- ‘He is able, certainly. A more decisive and forceful personality than Cornelius.’

‘Yes, but I meant –’

‘I know what you meant. Rufus is a man of action and, having fought Dark wizards for most of his working life, does not under-estimate Lord Voldemort.’

(Book 6, 62)

- ‘You mean he’s – ?’

‘Still here somewhere? Yes.’ (Book 6, 65)

- ‘I – Hermione, I’m sorry – I didn’t – ‘

‘Didn’t realize that Ron and I know perfectly well what might happen if we come with you? Well, we do. Ron, show Harry what you’ve done.’ (Book 7, 84)

- ‘Yes, we were just discussing – ‘

‘You there! Give me your chair, I’m a hundred and seven!’ (Book 7, 128)

Based on the analysis above which supported also from many of the case examples, this study determines this function as signaling a continuation. This continuation relation is created by dash when it shows an interruption of the utterance. Therefore, once the readers see it, they can imply that this mark indicates the next utterance will occur, that the readers should continue reading.

2. Dash is used to notify the reader of a surprising element.

Similar to what happen in the first function of dash, dash is used to notify the readers of a surprising element which their reading might be interrupted. This function also very depends on the context or the clue words surrounding to differentiate it from the other functions. For instance:

‘ ... yes – look! Broomsticks! We've got to catch the key to the door!’
‘But there are hundreds of them!’ (Book 1,p.301)

dash in ... *yes – look! Broomsticks! We've got to catch the key to the door!*

is used to show a surprising element of *look*. This use leads the readers to recognize the discourse structure of this utterance that there will be an element follow the dash. As a result this functions signals elaboration relation of the unit of discourse; between *yes* and *look*. Here are more examples of this function:

- ‘Do you think it's a ghost?’
‘I don't know ... sounds like wings to me.’
‘There's light ahead – I can see something moving.’ (Book 1,p.300)
- ‘Want a hanky, Potter, in case you start crying in Transfiguration?’
‘Since when have you been one of the top students in the school, Potter? Or is this a school you and Longbottom have set up together?’
‘Hey – Harry!’ (Book 4,p.276)
- ‘He's ill, he's injured – Dumbledore, Diggory's parents, they're here, they're in the stands ...’
‘I'll take Harry, Dumbledore, I'll take him –’
‘No, I would prefer –’
‘Dumbledore, Amos Diggorys running ... he's coming over ... Don't you think you should tell him – before he sees –?’
‘Harry, stay here –’ (Book 4,p.584)
- ‘You're – you're a witch?’
‘I'm a Squib, as Mundungus knows full well, so how on earth was I supposed to help you fight off Dementors? He left you completely without cover when I'd warned him –’
‘This Mundungus has been following me? Hang on – was it him! He dissaparated from the front of my house!’(Book 5,24)
- ‘What are you talking about?’
‘I'm talking about – look!’ (Book 5,179)
- ‘Sorry, I only –’

‘Yeah, well, if you’ve just come over here to criticize –’

‘Ron –’

‘I haven’t got time to listen to a sermon, all right, Hermione, I’m up to my neck in it here –’

‘no – look!’ (Book 5,265)

Along these lines, it can be seen that the use of dash in indicating a surprising element is substantial in the direct speech of *Harry Potter* series.

3. Dash is used to notify the readers of an important idea.

Related to the prior function dash is also used to notify the readers of an important idea. The author uses dash to notify the readers of an emerging idea at the middle of an utterance. Dashes in the data below

‘Voldemort had powers I will never have.’

‘Only because you’re too – well – noble to use them.’

‘It’s lucky it’s dark. I haven’t blushed so much since Madam Pomfrey told me she liked my new earmuffs.’ (Book 1,p.18)

are used to give a highlights of an important idea of *well*. The same thing also happen in the next example,

‘Hagrid’s bringing him.’

‘You think it – wise – to trust Hagrid with something as important as this?’ (Book1,p.21)

That dashes is also stress the important idea of *wise to trust Hagrid with something as important as this*. Moreover, the following data is underline the important idea too:

‘Can you see all your family standing around you?’

‘No – I’m alone – but I’m different – I look older – and I’m Head Boy!’

‘What?’

‘I am – I’m wearing the badge like Bill used to – and I’m holding the House Cup and the Quidditch Cup – I’m Quidditch captain, too!’ (Book 1,p.228)

The ideas are *I’m alone, but I’m different, I look older, I’m the head boy, I’m wearing the badge like Bill used to, I’m holding the house Cup and the Quidditch*

Cup, and *I'm Quidditch captain too*. The rest examples of this function is stick to the same analysis

- ‘What's the matter?’

‘Someone was lookin' through the gap in the curtains – it's a kid – he's runnin' back up ter the school.’ (Book 1,p.254)

- ‘One of us has got to keep an eye on Snape – wait outside the staff room and follow him if he leaves it. Hermione, you'd better do that.’

‘Why me?’ (Book 1,p.290)

- ‘ I don’ know anythin’ that’s bin happenin’ since I left. I was on a secret mission, wasn’ I, didn’ wan’ owls followin’ me all over the place – ruddy Dementors! Yeh’re not seriour?’

‘Yeah, I am, they turned up in Little Whingng and attacked my cousin and me, and then the Ministry of Magic expelled me –’

‘ – and I had to go to a hearing and everything, but tell us about the giants first.’

‘You were expelled?’

‘tell us about your summer and I’ll tell you about mine.’ (Book 5,375)

- ‘Harry, that's it – get lucky!’

‘What d'you mean?’

‘Use your lucky potion!’ (Book 6, 441)

In consequences, this function is signal elaboration relation between the units of discourse. So the dash in this function indicates there will be an elaboration of the prior unit of talk in the following unit of talk.

4. Dash is used to emphasize an example, a definition, a comment or a contrast

This study also found that the use of dash in the direct speech of *Harry Potter* fictions to emphasize an example, a definition, or a contrast. The example such as:

‘Sorry?’

‘We – that is to say, your aunt, Dudley and I – are going out.’ (Book 5,45)

In this data, dash is used to emphasize the definition of *we* that is *your aunt, dudley, and I*. Therefore it can be put into signaling an explanation of the unit marked by the dash. While in this data

‘You beat me in our third year – the only year we both sat the test and had a teacher who actually knew the subject. But I’m not talking about test results, Harry. Think what you’ve done!’
‘How d’you mean?’ (Book 5,292)

dash is used to emphasize a comment: the comment of *our third year*. The same with the previous in the next data:

‘The sword of Gryffindor!’
‘Oh yes. It is a copy – an excellent copy, it is true – but it was Wizard-made. The original was forged centuries ago by goblins and had certain properties only goblin-made armor possesses. Wherever the genuine sword of Gryffindor is, it is not in a vault at Gringotts bank.’ (Book 7, 245)

dash is used to indicate the comment of *a copy* which is *an excellent copy*. Thus for this function, dash can be categorized as signaling commentary because the following unit is a comment of the prior unit separated by dash.

5. Dash is used to indicate a continuation.

By indicating a continuation dash here becomes the mark that alerts the readers to be ready for the next unit of utterance as shown in the following data,

‘I mean, they’re famous. You’re famous.’
‘What? My – my mum and dad weren’t famous, were they?’ (Book 1,p.59)

Dash is used to mark that the unit of utterance *my* will likely to be continued, which later becomes *my mum and dad weren’t famous, were they?*. The rest data then follows the same pattern.

- ‘Doris Crockford, Mr Potter, can’t believe I’m meeting you at last.’
‘So proud, Mr Potter, I’m just so proud.’
‘Always wanted to shake your hand – I’m all of a flutter.’
‘Delighted, Mr. Potter, just can’t tell you, Diggle’s the name, Dedalus Diggle.’ (Book 1,p.79)

- ‘All right?’

‘Good evening, Hagrid, I hope you are well?’

‘Well enough. Look, I've jus' bin askin' Ronan, you seen anythin' odd in here lately? Only there's a unicorn bin injured – would yeh know anythin' about it?’
(Book 1,p.274)

- ‘And?’

‘And it hit – it hit – oh, Harry – it hit the Whomping Willow.’ (Book 3,p.197)

- ‘But –’

‘Shh! Listen! Someone's coming! I think – I think it might be us!’ (Book 3,p.425)

- ‘Cursed? Who's bin cursed – not Ron? Hermione?’

‘No, it's not them, it's Katie Bell – this way ...’ (Book 6, 235)

- ‘Ron, it’s me, Harry!’

‘Harry! Blimey, I forgot what you looked like – why isn’t Hermione with you?’

‘She had to go down to the courtrooms with Umbridge, she couldn’t refuse, and –
(Book 7, 209)

In consequent, the function of dash as a continuation is also determined as signaling the continuation of the previous unit of talk marked by dash.

4.2. Discussion

Based on research findings above, we can see that J.K. Rowling uses several punctuations in the direct speech of *Harry Potter* series. Those are period (.), comma (,), colon (:), semicolon (;), ellipses (...), question mark (?), exclamation mark (!), quotation marks (‘ ’ and “ ”), and dash (–).

The functions of period as explained in the theory is to end a sentence or a declarative statement, here, this study also found other functions of period as written by J.K. Rowling in the direct speech of *Harry Potter* series. This study found that period is also used to end a word and a phrase. Knowing that in each

utterance of the character can be in the form of a word (s), a phrase (s), and a sentence(s), the place of period in each utterance is also considered. When period ends a word or a phrase in the middle of the utterance, it emphasize the word or the phrase, thus, the reader is notify to stop in that word or phrase and pay attention to it then continue reading. Relating to the theory of discourse markers, in this case, the period functions to signal emphasize. If period end a sentence in the middle of the utterance it is in the conventional function to end a declarative statement where a final of of a statement is signaled, similar to when period appears in the end of an utterance, weather in the form of word, phrase or sentence, it signals an alteration relation of an utterance where the reader can stop to think then be ready for the change of the unit of utterance.

Second is the function of comma. In the direct speech of *Harry Potter* fictions, this study only found one function of comma that is to separate an element. Though in the chapter II the function of comma is to enclose an elements, it cannot be applied in the data because the data is in the form of segmented dialogue where naturally is a forward reading, so that the reader reads thoroughly and decide the signaling mark in the first mark they found and not go back and forth. Therefore, the function of comma can be said to signal as a continuation.

Then we go on to the function of colon. In findings there are four functions of colon: to introduce a list; to signal an explanation of what has gone before; to signal an example; to notify an emerging idea. The three first functions fit to the theory but the last one is this study notes. However, we can put the functions of colon to introduce a list and to signal an example of what has gone

before into signaling instance, because once the reader sees it when reading the expectation of what follows the colon will be an example or a list of what has gone before. Different from the functions of colon to signal an explanation which is indeed to signal an explanation of the previous unit, the function of colon in notifying an emerging idea can be categorized to signal elaboration between the previous discourse unit and the following after the colon is put.

Next is the function of semicolon. There are three functions of semicolon found: It used to separate compound sentence when coordinating conjunction has been left out, it used to join two independent clauses when one or both clauses contain comma, and it is used to separate items in a series. Thus, those three functions of semicolon can be categorized as signaling parallel relationship between the discourse units that is the clause or sentence before semicolon and those after it.

Moreover, question mark has five functions: to end a direct question, to show uncertainty, to indicate the utterance followed will likely to be continuation of the previous utterance of the same speaker, and to end utterance that have less 'meaning'. The functions of question mark found are developed from the basic function of ending a direct question. The function of showing uncertainty is also changed uncounted on the brackets anymore. Using only question mark without brackets based on the context can also shows uncertainty. Seeing those functions in the point of view what sense they created in an utterance cannot be counted as marking. Therefore this study decided to take its basic function as an ending to signal alteration, similar to the case of period. However, rarely occurred question mark functions as an indication of the continuation of the utterance highly

depends on the context surrounding. Hence, this function can be categorized as signaling continuation relation.

Exclamation mark, in this study functions as a mark to end any word, phrase, or sentence that expresses strong emotions. All the data are categorized in this state. Similar to what happen in the question mark, this function cannot be taken into account viewed from its used to create the effect of strong emotions in the text, except seeing it from the use of it to be the final mark in expressing the emotion the text contained. Consequently exclamation mark is also categorized in signaling an alteration of a text.

Since the findings also contain quotation marks, this study found that the use of single quotation marks is preferred by the author of *Harry Potter* series to mark its direct speech. In addition, double quotation mark is used to set off words, phrase, or sentences inside the quotation. In other words, this function can be categorized as signaling additional.

Ellipses or three dots are also found. This mark is functioned to indicate an interruption and an incomplete statement. But this study found another function that has not been stated in the theory, which is it functions as a continuation of thought of the speaker at the end of the utterance. This continuation means the author shows that actually the utterance in ended but there is a continuation in the final of the utterance, as though the idea of the text is still flowing. These functions of ellipses can all be categorized as signaling continuation except for the last function it cannot be taken as a discourse marker because it does not separate any discourse unit.

The last punctuation found is dash. Dash is used in five ways: to indicate a sudden interruption, to notify the reader of a surprising element, to notify the reader of an important idea, to emphasize example or definition or a comment or contrast, and to notify the reader of a continuation. The last function is self-determined by this study because it's not explained yet in the theory. That is to say the continuation here means, dash indicates a continuation of the speaker in the text after it is used. In other words it is also included in signaling continuation in the text and so does the function of dash in indicating a sudden interruption when dash appear at the end or at the beginning of the utterance. But when dash appears in the middle of the utterance and functioned to indicating a sudden interruption, this function belongs to the functions of signaling commentary as well as when it is used to indicate a comment. For the rest functions of dash are categorized as follows: the functions of dash to notify the reader of a surprising elements and important idea are to signal elaboration relationship because once the reader saw it, it is expected the next utterance will elaborate the previous utterance; while the function of dash to emphasis an example can be categorize into signaling instance.

In summary the result of the analysis of punctuation in the direct speech of *Harry Potter* fictions are showed in the following table.

Table II. The functions of punctuations and the type of discourse relation they signaled.

No	Punctuation	Functions	Type of Discourse Relation It Signaled
1	Period (.)	To end a sentence To end a word To end a phrase	Alteration Alteration Alteration
2	Comma (,)	To separate elements	Continuation
3	Colon (:)	To introduce a list To signal an explanation To signal an example To notify an emerging idea	Instances Explanation Instances Elaboration
4	Semicolon (;)	To separate compound sentence To join two independent clauses To separate items in a series	Parallel Parallel Parallel
5	Question mark (?)	To end a direct question To show uncertainty To indicate another unit of utterance appear	Alteration Alteration Continuation
6	Exclamation mark (!)	To end a word, phrase, or sentence that have a strong emotion	Alteration

7	Quotation mark (‘ ’ and “ ”)	(“ ”) To set off word or phrase inside quotation	Additional
8	Ellipses (...)	To indicate an interruption To indicate an incomplete statement	Continuation Continuation
9	Dash (–)	To indicate a sudden interruption To notify the reader of a surprising element To notify the reader of an important idea To emphasize a definition To emphasize a comment To notify the reader of a continuation	Continuation Elaboration Elaboration Elaboration Commentary Continuation

Yet, each of the punctuations found in this research has its own functions besides their conventional functions as explained in the theory. Then each function has been categorized into what type of signaling discourse relation they belong to as explained above. These findings imply that the functions of punctuations in the direct speech as written by J. K. Rowling in *Harry Potter* fictions give the effects to the interpretation of the readers. In maintaining the coherence of the discourse which in this case is the segmented direct speech, punctuations contribute to it by marking the relationships between the discourse unit or the unit of the utterance. Hence, by using these punctuations the readers will be helped in creating the coherence of those direct speeches.

CHAPTER V

CONCLUSION AND SUGGESTIONS

This chapter consists of conclusion and suggestions which are related to the research findings.

5.1. Conclusion

This study found that there are several punctuations used by J.K. Rowling in the direct speech of *Harry Potter* fictions. Those are period (.), comma (,), colon (:), semicolon (;), question mark (?), exclamation mark (!), quotation marks (‘ ’ and “ ”), ellipses (...), and dash (-). Each of punctuations has its own functions. Besides the conventional functions as explained in the theory, this study also found additional functions of several punctuations as written by J.K. Rowling in the direct speech of *Harry Potter* fictions.

The first mark found is period. This study found there are three functions of period. Those are to end a sentence, to end a word, and to end a phrase. These functions then are categorized into signaling alteration because of their functions as a final of a prior utterance suggest that there will be a turn for the next unit of utterance.

The second mark found is comma with the only function to separate elements or unit of talks. Therefore this function is included in signaling continuation.

The third mark is colon which has several functions: to introduce a list; to signal an explanation; to signal an example and to notify an emerging idea. The function of colon to introduce a list and to signal an example is classified as signaling instances relation. Whereas the function of colon to signal explanation

belongs to signaling explanations, the function of colon to notify an emerging idea fits in the function of signaling elaboration relation.

This study also found semicolon in the direct speech of *Harry Potter* series. There are three functions of it found: to separate compound sentence, to join two independent clauses and to separate items in a series. Hence, all these functions signal parallel relation.

The next punctuation found is question mark. The functions of question mark are as follows: to end a direct question, to show uncertainty and to indicate another unit of utterance appeared. Thus, the first two function of question mark is categorized as signaling alteration, while the last function is determine as signaling continuation.

However, exclamation mark which is also found in this study functions only in term of it mark any word, phrase, sentence that have a strong emotion. Therefore, similar to question mark, this function is also put as signaling alteration.

Another punctuation found is quotation marks which consist of single quotation marks and double quotation marks. Here, this study only considered the function of double quotation marks due to it belongs to the category of discourse markers because of separating unit of discourse. The function of double quotation marks is to set off word or phrase inside quotation so it can be said as signaling additional relation between discourse units.

After that, there is ellipses. Ellipses or three dots functions to indicate an interruption and to indicate an incomplete statement. All those functions can be classified as signaling continuation.

The last one is dash. Dash performs four functions in the direct speech of *Harry Potter* fictions. Those are to indicate a sudden interruption, to notify the reader of a surprising element, to notify the reader of an important idea and to emphasize a definition. The first function is categorized as signaling continuation, while the rest three functions belong to the category of signaling elaboration. As the result, the study shows that the presence of punctuations in the direct speech of J.K. Rowling's *Harry Potter* fictions contribute to the coherence of the discourse which is here is the sequenced dialogues by signaling relationship between the discourse units or unit of utterance or talk they act upon.

5.2. Suggestions

The researcher suggests that the use of punctuations in *Harry Potter* fictions by J.K. Rowling is the good one and can be the model or the example of the practice of using punctuation in a fiction. This kind of study is still rarely seen by linguists so that an advanced research is highly advised. Besides, there are still many relation of discourse signaled by punctuation in various contexts that have not been found. Because of this study deals with only data from *Harry Potter* series, therefore for the next researcher, the researcher suggests to conduct the similar research involving the direct speech of a larger corpus for instance punctuations in the direct speech from several novels, or various resources. Thus the theory will be more applicable in a wider use.

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APPENDICES

APPENDIX 1

DATA

These are the data of direct speeches taken from the seven series of J.K. Rowling's *Harry Potter* fictions. The total amounts of data are 602. Several relating datum are tied together and given number as well as the explanation of page number and book sequel it is taken from as follows:

1. 'The Potters, that's right, that's what I heard –'
'– yes, their son, Harry –' (Book 1,p.10)
2. 'What's his name again? Howard, isn't it?'
'Harry. Nasty, common name, if you ask me.' (Book 1,p.13)
3. 'A what?'
'A sherbet lemon. They're a kind of Muggle sweet I'm rather fond of.' (Book 1,p.17)
4. 'Voldemort had powers I will never have.'
'Only because you're too – well – noble to use them.'
'It's lucky it's dark. I haven't blushed so much since Madam Pomfrey told me she liked my new earmuffs.' (Book 1,p.18)
5. 'And I don't suppose you're going to tell me why you're here, of all places?'
'I've come to bring Harry to his aunt and uncle. They're the only family he has left now.' (Book 1,p.20)
6. 'Hagrid's bringing him.'
'You think it – wise – to trust Hagrid with something as important as this?' (Book 1,p.21)
7. 'Young Sirius Black lent it me. I've got him, sir.'
'No problems, were there?'
'No, sir – house was almost destroyed but I got him out all right before the Muggles started swarmin' around. He fell asleep as we was flyin' over Bristol.'(Book 1,p.22)
8. 'He'll have that scar forever.'
'Couldn't you do something about it, Dumbledore?'
'Even if I could, I wouldn't. Scars can come in handy. I have one myself above my left knee that is a perfect map of the London Underground. Well – give him here, Hagrid – we'd better get this over with.' (Book 1,p.22)
9. 'That's two less than last year.'
'Darling, you haven't counted Auntie Marge's present, see, it's here under this big one from Mummy and Daddy.' (Book 1,p.28)

10. 'Make Harry get it.'
'Get the post, Harry.'
'Make Dudley get it.'
'Poke him with your Smelting stick, Dudley.' (Book 1,p.41)
11. 'No, we'll ignore it. If they don't get an answer ... Yes, that's best... we won't do anything...'
'But –'
'I'm not having one in the house, Petunia! Didn't we swear when we took him in we'd stamp out that dangerous nonsense?' (Book 1,p.44)
12. 'I mean, they're famous. You're famous.'
'What? My – my mum and dad weren't famous, were they?' (Book 1,p.59)
13. 'Who?'
'Well – I don' like sayin' the name if I can help it. No one does.'
'Why not?'
'Gulpin' gargoyles, Harry, people are still scared. Blimey, this is difficult. See, there was this wizard who went ... bad. As bad as you could go. Worse. Worse than worse. His name was...' (Book 1,p.63)
14. 'Knuts?'
'The little bronze ones.' (Book 1,p.72)
15. 'Wizards have banks?'
'Just the one. Gringotts. Run by goblins.' (Book 1,p.73)
16. 'Flew?'
'Yeah – but we'll go back in this. Not s'posed ter use magic now I've got yeh.' (Book 1,p.74)
17. 'But what does a Ministry of Magic do?'
'Well, their main job is to keep it from the Muggles that there's still witches an' wizards up an' down the country.'
'Why?'
'Why? Blimey, Harry, everyone'd be wantin' magic solutions to their problems. Nah, we're best left alone.' (Book 1,p.75)
18. 'Crikey, I'd like a dragon.'
'You'd like one?'
'Wanted one ever since I was a kid – here we go.' (Book 1,p.75)
19. 'Doris Crockford, Mr Potter, can't believe I'm meeting you at last.'
'So proud, Mr Potter, I'm just so proud.'

‘Always wanted to shake your hand – I’m all of a flutter.’

‘Delighted, Mr. Potter, just can’t tell you, Diggle’s the name, Dedalus Diggle.’ (Book 1,p.79)

20. ‘Told yeh, didn’t I? Told yeh you was famous. Even Professor Quirrell was tremblin’ ter meet yeh – mind you, he’s usually tremblin’.’

‘Is he always that nervous?’

‘Oh, yeah. Poor bloke. Brilliant mind. He was fine while he was studyin’ outta books but then he took a year off ter get some firsthand experience ... They say he met vampires in the Black Forest, and there was a nasty bit o’ trouble with a hag – never been the same since. Scared of the students, scared of his own subject now, where’s me umbrella?’ (Book 1,p.81)

21. ‘We’ve come ter take some money outta Mr Harry Potter’s safe.’

‘You have his key, sir?’ (Book 1,p.83)

22. ‘Mum, can't I go ...’

‘You’re not old enough, Ginny, now be quiet. All right, Percy, you go first.’ (Book 1,p.103)

23. ‘Fred? George? Are you there?’

‘Coming, Mum.’ (Book 1,p.106)

24. ‘Once –’

‘Or twice –’

‘A minute –’

‘All summer –’ (Book 1,p.107)

25. ‘Now, you two – this year, you behave yourselves. If I get one more owl telling me you’ve – you’ve blown up a toilet or –’

‘Blown up a toilet? We’ve never blown up a toilet.’

‘Great idea though, thanks, Mum.’

‘It’s not funny. And look after Ron.’

‘Don’t worry, ickle Ronniekins is safe with us.’ (Book 1,p.107)

26. ‘Who?’

‘Harry Potter!’ (Book 1,p.108)

27. ‘Oh, Mum, can I go on the train and see him, Mum, oh please....’

‘You’ve already seen him, Ginny, and the poor boy isn’t something you goggle at in a zoo. Is he really, Fred? How do you know?’

‘Asked him. Saw his scar. It’s really there – like lightning.’

‘Poor dear – no wonder he was alone, I wondered. He was ever so polite when he asked how to get onto the platform.’

‘Never mind that, do you think he remembers what You-Know-Who looks like?’ (Book 1,p.108)

28. ‘I forbid you to ask him, Fred. No, don’t you dare. As though he needs reminding of that on his first day at school.’

‘All right, keep your hair on.’ (Book 1,p.108)

29. ‘Don’t, Ginny, we’ll send you loads of owls.’

‘We’ll send you a Hogwarts toilet seat.’

‘George!’

‘Only joking, Mum.’ (Book 1,p.109)

30. ‘Boot, Terry!’

‘RAVENCLAW!’ (Book 1,p.131)

31. ‘Finch-Fletchley, Justin!’

‘HUFFLEPUFF!’ (Book 1,p.132)

32. ‘Potter, did she say?’

‘The Harry Potter?’ (Book 1,p.133)

33. ‘There, look.’

‘Where?’

‘Next to the tall kid with the red hair.’

‘Wearing the glasses?’

‘Did you see his face?’

‘Did you see his scar?’ (Book 1,p.144)

34. ‘I don’t know, sir.’

‘Thought you wouldn’t open a book before coming, eh, Potter?’ (Book 1,p.151)

35. ‘What’s going on?’

‘Malfoy’s got my Remembrall, Professor.’ (Book 1,p.159)

36. ‘It wasn’t his fault, Professor –’

‘Be quiet, Miss Patil –’

‘But Malfoy –’

‘That’s enough, Mr. Weasley. Potter, follow me, now.’ (Book 1,p.164)

‘Thank goodness you found me! I’ve been out here for hours, I couldn’t remember the new password to get in to bed.’

‘Keep your voice down, Neville. The password’s “Pig snout” but it won’t help you now, the Fat Lady’s gone off somewhere.’ (Book 1,p.171)

37. 'Madam Pomfrey mended it in about a minute.'
'Good – well, look, Neville, we've got to be somewhere, we'll see you later –' (Book 1,p.171)
38. 'Say "please".'
'Don't mess with me, Peeves, now where did they go?' (Book 1,p.175)
39. 'Never at Hogwarts. We've had a couple of broken jaws but nothing worse than that. Now, the last member of the team is the Seeker. That's you. And you don't have to worry about the Quaffle or the Bludgers –'
'– unless they crack my head open.'
'Don't worry, the Weasleys are more than a match for the Bludgers – I mean, they're like a pair of human Bludgers themselves.' (Book 1,p.184)
40. 'I've just thought – Hermione.'
'What about her?'
'She doesn't know about the troll.' (Book 1,p.189)
41. 'Why isn't he down in the dungeons with the rest of the teachers?'
'Search me.' (Book 1,p.189)
42. 'Please, Professor McGonagall – they were looking for me.'
'Miss Granger!' (Book 1,p.193)
43. 'I just wondered if I could have my book back.'
'GET OUT! OUT!' (Book 1,p.199)
44. 'You've got to eat some breakfast.'
'I don't want anything.' (Book 1,p.200)
45. 'And the Quaffle is taken immediately by Angelina Johnson of Gryffindor – what an excellent Chaser that girl is, and rather attractive, too –'
'JORDAN!'
'Sorry, Professor.' (Book 1,p.202)
46. 'Budge up there, move along.'
'Hagrid!' (Book 1,p.203)
47. 'I mean, after that open and revolting foul –'
'Jordan, I'm warning you –' (Book 1,p.205)
48. 'What should we do?'
'Leave it to me.' (Book 1,p.207)
49. 'Fluffy?'
'Yeah – he's mine – bought him off a Greek chappie I met in the pub las' year – I lent him to Dumbledore to guard the –' (Book 1,p.209)

50. 'Merry Christmas!'

'Hey, look – Harry's got a Weasley jumper, too!' (Book 1,p.219)

51. 'I suppose she thinks you don't forget your name. But we're not stupid – we know we're called Gred and Forge.'

'What's all this noise?' (Book 1,p.219)

52. 'I can't see anything.'

'Look! Look at them all ... there are loads of them ...'

'I can only see you.'

'Look in it properly, go on, stand where I am.' (Book 1,p.228)

53. 'Can you see all your family standing around you?'

'No – I'm alone – but I'm different – I look older – and I'm Head Boy!'

'What?'

'I am – I'm wearing the badge like Bill used to – and I'm holding the House Cup and the Quidditch Cup – I'm Quidditch captain, too!' (Book 1,p.228)

54. 'Do you think this mirror shows the future?'

'How can it? All my family are dead – let me have another look –'

'You had it to yourself all last night, give me a bit more time.'

'You're only holding the Quidditch Cup, what's interesting about that? I want to see my parents.'

'Don't push me –' (Book 1,p.228)

55. 'No.'

'Why don't we go down and visit Hagrid?'

'No ... you go...'

'I know what you're thinking about, Harry, that mirror. Don't go back tonight.'

'Why not?'

'I dunno, I've just got a bad feeling about it – and anyway, you've had too many close shaves already. Filch, Snape, and Mrs Norris are wandering around. So what if they can't see you? What if they walk into you? What if you knock something over?'

'You sound like Hermione.'

'I'm serious, Harry, don't go.' (Book 1,p.229)

56. 'I didn't know it was called that, sir.'

'But I expect you've realized by now what it does?'

'It – well – it shows me my family –'

'And it showed your friend Ron himself as head boy.'

'How did you know –?' (Book 1,p.230)

57. 'Harry –'

'What?Where?' (Book 1,p.242)

58. 'Have you found out how to get past that beast of Hagrid's yet?'

'B-b-but Severus, I –' (Book 1,p.245)

59. 'I-I don't know what you –'

'You know perfectly well what I mean.' (Book 1,p.245)

60. 'Snape?'

'Yeah – yer not still on abou' that, are yeh? Look, Snape helped protect the Stone, he's not about ter steal it.' (Book 1,p.251)

61. 'What's the matter?'

'Someone was lookin' through the gap in the curtains – it's a kid – he's runnin' back up ter the school.' (Book 1,p.254)

62. 'I'm Ron, remember?'

'No – Charlie – your brother, Charlie. In Romania. Studying dragons.

We could send Norbert to him. Charlie can take care of him and then put him back in the wild!' (Book 1,p.256)

63. 'And twenty points from Slytherin! Wandering around in the middle of the night, how dare you –'

'You don't understand, Professor. Harry Potter's coming – he's got a dragon!'

'What utter rubbish! How dare you tell such lies! Come on – I shall see Professor Snape about you, Malfoy!' (Book 1,p.260)

64. 'Professor – please –'

'You can't –'

'Don't tell me what I can and can't do, Potter. Now get back to bed, all of you. I've never been more ashamed of Gryffindor students.' (Book 1,p.266)

65. 'Yeh've done wrong an' now yeh've got ter pay fer it.'

'But this is servant stuff, it's not for students to do. I thought we'd be writing lines or something. If my father knew I was doing this, he'd –' (Book 1,p.270)

66. 'Students, are you? And do you learn much, up at the school?'

'Erm –' (Book 1,p.273)

67. 'All right?'

'Good evening, Hagrid, I hope you are well?'

'Well enough. Look, I've jus' bin askin' Ronan, you seen anythin' odd in here lately? Only there's a unicorn bin injured – would yeh know anythin' about it?' (Book 1,p.274)

68. 'Now?'

'Professor Dumbledore is a very great wizard, Potter, he has many demands on his time –'

'But this is important.'

'Something you have to say is more important than the Ministry of Magic, Potter?' (Book 1,p.288)

69. 'I don't know how you found out about the Stone, but rest assured, no one can possibly steal it, it's too well protected.'

'But Professor –' (Book 1,p.289)

70. 'Snape's going through the trapdoor tonight. He's found out everything he needs, and now he's got Dumbledore out of the way. He sent that note, I bet the Ministry of Magic will get a real shock when Dumbledore turns up2.'

'But what can we –' (Book 1,p.289)

71. 'One of us has got to keep an eye on Snape – wait outside the staff room and follow him if he leaves it. Hermione, you'd better do that.'

'Why me?' (Book 1,p.290)

72. 'All – all three of us?'

'Oh, come off it, you don't think we'd let you go alone?' (Book 1,p.292)

73. 'Want to go first, Hermione?'

'No, I don't!' (Book 1,p.297)

74. 'Do you think it's a ghost?'

'I don't know ... sounds like wings to me.'

'There's light ahead – I can see something moving.' (Book 1,p.300)

75. ' ... yes – look! Broomsticks! We've got to catch the key to the door!'

'But there are hundreds of them!' (Book 1,p.301)

76. 'Just tell us what to do.'

'Well, Harry, you take the place of that bishop, and Hermione, you go there instead of that castle.'

'What about you?' (Book 1,p.303)

77. 'You've got to make some sacrifices! I make my move and she'll take me – that leaves you free to checkmate the king, Harry!'

‘But –’

‘Do you want to stop Snape or not?’

‘Ron –’

‘Look, if you don't hurry up, he'll already have the Stone!’ (Book 1,p.304-305)

78. ‘Everything we need is here on this paper. Seven bottles: three are poison; two are wine; one will get us safely through the black fire, and one will get us back through the purple.’

‘But how do we know which to drink?’

‘Give me a minute.’ (Book 1,p.307)

79. ‘No, listen – get back and get Ron – grab brooms from the flying-key room, they'll get you out of the trapdoor and past Fluffy – go straight to the owlery and send Hedwig to Dumbledore, we need him. I might be able to hold Snape off for a while, but I'm not match for him really.’

‘But Harry – what if You-Know-Who's with him?’ (Book 1,p.308)

80. ‘Hermione!’

‘Harry – you're a great wizard, you know.’ (Book 1,p.308)

81. ‘No – but it's like ice.’

‘Quick, go, before it wears off.’

‘Good luck – take care –’

‘GO!’ (Book 1,p.308)

82. ‘I wondered whether I'd be meeting you here, Potter.’

‘But I thought – Snape –’ (Book 1,p.310)

83. ‘Let me speak to him ... face to face ...’

‘Master, you are not strong enough!’

‘I have strength enough ... for this ...’ (Book 1,p.315)

84. ‘I always value bravery ... Yes, boy, your parents were brave ... I killed your father first and he put up a courageous fight ... but your mother needn't have died ... she was trying to protect you ... Now give me the Stone, unless you want her to have died in vain.’

‘NEVER!’ (Book 1,p.316)

85. ‘Then who does? Sir, I –’

‘Harry, please relax, or Madam Pomfrey will have me thrown out.’ (Book 1,p.318)

86. ‘I've been thinking ... Sir – even if the Stone's gone, Vol– ... I mean, You-Know-Who –’

‘Call him Voldemort, Harry. Always use the proper name for things. Fear of a name increases fear of the thing itself.’

‘Yes, sir. Well, Voldemort's going to try other ways of coming back, isn't he? I mean, he hasn't gone, has he?’

‘No, Harry, he has not. He is still out there somewhere, perhaps looking for another body to share ... not being truly alive, he cannot be killed. He left Quirrell to die; he shows just as little mercy to his followers as his enemies. Nevertheless, Harry, while you may only have delayed his return to power, it will merely take someone else who is prepared to fight what seems a losing battle next time – and if he is delayed again, and again, why, he may never return to power.’ (Book 1,p.321)

87. ‘Absolutely not.’

‘You let Professor Dumbledore in ...’

‘Well, of course, that was the Headmaster, quite different. You need rest.’

‘I am resting, look, lying down and everything. Oh, go on, Madam Pomfrey ...’ (Book 1,p.323)

88. ‘Flamel's just going to die?’

‘That's what I said, but Dumbledore thinks that – what was it? – “to the well-organized mind, death is but the next great adventure”.’ (Book 1,p.324)

89. ‘I have a few last-minute points to dish out. Let me see. Yes ...

‘First – to Mr Ronald Weasley ...’ (Book 1,p.328)

90. ‘Bye, Harry!’

‘See you, Potter!’ (Book 1,p.331)

91. ‘Look, Mum! I can see –’

‘Be quiet, Ginny, and it's rude to point.’ (Book 1,p.331)

92. ‘Thanks for the fudge and the jumper, Mrs Weasley.’

‘Oh, it was nothing, dear.’

‘Ready, are you?’ (Book 1,p.331)

93. ‘I just –’

‘I WARNED YOU! I WILL NOT TOLERATE MENTION OF YOUR ABNORMALITY UNDER THIS ROOF!’ (Book 2,p.8)

94. ‘Precisely. Now, we should aim to get in a few good compliments at dinner. Petunia, any ideas?’

‘Vernon tells me you're a wonderful golfer, Mr. Mason... Do tell me where you bought your dress, Mrs. Mason ...’

‘Perfect. . . Dudley?’

‘How about: “We had to write an essay about our hero at school, Mr Mason, and I wrote about you.”’ (Book 2,p.12)

95. ‘Dobby almost spoke ill of his family, sir ...’

‘Your family?’

‘The wizard family Dobby serves, sir... Dobby is a house-elf – bound to serve one house and one family forever ...’ (Book 2,p.20)

96. ‘Oh, no, sir, no ... Dobby will have to punish himself most grievously for coming to see you, sir. Dobby will have to shut his ears in the oven door for this. If they ever knew, sir –’

‘But won't they notice if you shut your ears in the oven door?’

‘Dobby doubts it, sir. Dobby is always having to punish himself for something, sir. They lets Dobby get on with it, sir. Sometimes they reminds me to do extra punishments ...’

‘But why don't you leave? Escape?’

‘A house-elf must be set free, sir. And the family will never set Dobby free ... Dobby will serve the family until he dies, sir ...’ (Book 2,p.20)

97. ‘Harry Potter mustn't be angry with Dobby –Dobby did it for the best ...’

‘Have you been stopping my letters?’ (Book 2,p.24)

98. ‘Please ... they'll kill me ...’

‘Harry Potter must say he's not going back to school –’

‘Dobby ... please ...’

‘Say it, sir ...’

‘I can't !’ (Book 2,p.26)

99. 'Why haven't you been answering my letters? I've asked you to stay about twelve times, and then Dad came home and said you'd got an official warning for using magic in front of Muggles...'

'It wasn't me – and how did he know?' (Book 2,p.31)

100. 'But all my Hogwarts stuff ... my wand ... my broomstick ...'

'Where is it?'

'Locked in the cupboard under the stairs, and I can't get out of this room –' (Book 2,p.33)

101. 'THAT RUDDY OWL!'

'I've forgotten Hedwig!' (Book 2,p.34)

102. 'I was getting really worried when you didn't answer any of my letters. I thought it was Errol's fault at first –'

'Who's Errol?'

'Our owl. He's ancient. It wouldn't be the first time he'd collapsed on a delivery. So then I tried to borrow Hermes –'

'Who?' (Book 2,p.37)

103. 'But how did you get to Diagon Alley to buy your school things last year?'

'I went on the Underground –' (Book 2,p.55)

104. 'Or you might well fall out of the wrong fireplace –'

'But don't panic and get out too early, wait until you see Fred and George.' (Book 2,p.56)

105. 'I'm just –'

'HARRY! What d'yeh think yer doin' down there?' (Book 2,p.62)

106. 'If I'd've known –'

'Harry! Harry! Over here!' (Book 2,p.64)

107. 'Molly, dear –'

'No, Arthur.'

'No one would see. this little button here is an Invisibility Booster I installed – that'd get us up in the air – then we fly above the clouds. We'd be there in ten minutes and no one would be any the wiser ...'

'I said no, Arthur, not in broad daylight.' (Book 2,p.76)

108. 'The car!'

'What about it?'

'We can fly the car to Hogwarts!'

'But I thought –' (Book 2,p.78)

109. 'Well, the Quaffle – that's the biggish red one – is the one that scores goals. Three Chasers on each team throw the Quaffle to each other and try and get it through the goal posts at the end of the pitch – they're three long poles with hoops on the end.'

'And the fourth ball –' (Book 2,p.118)

110. 'She haunts a toilet?'

'Yes. It's been out of order all year because she keeps having tantrums and flooding the place. I never went in there anyway if I could avoid it, it's awful trying to have a pee with her wailing at you –' (Book 2,p.145)

111. 'Oh, yeah ...'

'She did ...' (Book 2,p.147)

112. 'Harry, what're you –?'

'It's that voice again – shut up a minute –'

'... soo hungry ... for so long ...' (Book 2,p.150)

113. 'Harry, what're we –'

'SHH!' (Book 2,p.151)

114. 'You! You've murdered my cat! You've killed her! I'll kill you! I'll –'

'Argus!' (Book 2,p.154)

115. 'You've had ten days to finish it.'

'I only need another two inches, go on ...' (Book 2,p.162)

116. 'Miss Grant?'

'Please, sir, don't legends always have a basis in fact?' (Book 2,p.163)

117. 'Let me see ... the Chamber of Secrets ...

'You all know, of course, that Hogwarts was founded over a thousand years ago – the precise date is uncertain – by the four greatest witches and wizards of the age. The four school Houses are named after them: Godric Gryffindor, Helga Hufflepuff, Rowena Ravenclaw, and Salazar Slytherin. They built this castle together, far from prying Muggle eyes, for it was an age when magic was feared by common people, and witches and wizards suffered much persecution.' (Book 2,p.164)

118. 'Just do what I did, Harry!'

'What, drop my wand?' (Book 2,p.210)

119. 'What's wrong with everyone? Listen, if I hadn't told that snake not to attack Justin –'

'Oh, that's what you said to it?'

'What d'you mean? You were there ...you heard me .' (Book 2,p.212)

120. '... it can't've bin him, I'll swear it in front o' the Ministry o' Magic if I have to ...'

'Hagrid, I –'

'...Yeh've got the wrong boy, sir, I know Harry never –' (Book 2,p.226)

121. 'Hermione, I don't think –'

'That could go seriously wrong –' (Book 2,p.232)

122. 'Hermione, we know Millicent Bulstrode's ugly, no one's going to know it's you.'

'No – really – I don't think I'll come. You two hurry up, you're wasting time.' (Book 2,p.237)

123. 'Eh?'

'Crabbe holds them sort of stiff ...'

'How's this?'

'Yeah, that's better.' (Book 2,p.237)

124. 'And are both your parents –?'

'My mother died just after I was born, sir. They told me at the orphanage she lived just long enough to name me: Tom after my father, Marvolo after my grandfather.' (Book 2,p.264)

125. 'I'm going to have to turn you in, Rubeus. They're talking about closing Hogwarts if the attacks don't stop.'

'What d'yeh –'

'I don't think you meant to kill anyone. But monsters don't make good pets. I suppose you just let it out for exercise and –' (Book 2,p.267)

126. 'I can't believe it's him this time, but if he set the monster loose last time he'll know how to get inside the Chamber of Secrets, and that's a start.'

'But McGonagall said we've got to stay in our tower unless we're in class –' (Book 2,p.279)

127. 'Harry, it's our car!'

'What?'

'Come on!' (Book 2,p.295)

128. 'I think not ...'

'But – but –'

'My sons and daughters do not harm Hagrid, on my command. But I cannot deny them fresh meat, when it wanders so willingly into our midst. Good-bye, friend of Hagrid.' (Book 2,p.301)

129. 'Where's Hermione?'

'Probably getting her owl.' (Book 3,p.68)

130. 'D'you think we've broken down?'

'Dunno...'. (Book 3,p.92)

131. 'Harry? Is that you? What's happening?'

‘No idea! sit down –’ (Book 3,p.92)

132. ‘Who's that?’

‘Who's that?’

‘Ginny?’

‘Hermione?’

‘What are you doing?’

‘I was looking for Ron –’

‘Come in and sit down –’ (Book 3,p.93)

133. ‘Of course I won't be in three classes at once.’

‘Well, then –’ (Book 3,p.109)

134. ‘Change roots with Malfoy, Weasley.’

‘But, sir –!’ (Book 3,p.137)

135. ‘And Snap in that hat!’

‘And my mummy!’ (Book 3,p.152)

136. ‘You know what day it is?’

‘Er –’

‘The sixteenth of October! “That thing you're dreading, it will happen on the sixteenth of October!” Remember? She was right, she was right!’ (Book 3,p.161-162)

137. ‘The post office, Harry! About two hundred owls, all sitting on shelves, all color-coded depending on how fast you want your letter to get there!’

‘Honeydukes has got a new kind of fudge; they were giving out free samples, there's a bit, look –’

‘We think we saw an ogre, honestly, they get all sorts at the Three Broomsticks –’

‘Wish we could have brought you some butterbeer, really warms you up –’ (Book 3,p.172)

138. ‘No. All well here?’

‘Everything under control, sir.’

‘Good. There's no point moving them all now. I've found a temporary guardian for the Gryffindor portrait hole. You'll be able to move them back in tomorrow.’

‘And the Fat Lady, sir?’

‘Hiding in a map of Argyllshire on the second floor. Apparently she refused to let Black in without the password, so he attacked. She's still very distressed, but once she's calmed down, I'll have Mr. Filch restore her.’ (Book 3,p.179)

139. ‘What about the Astronomy tower? Professor Trelawney's room? The Owlery?’

‘All searched.’

‘Very well, Severus. I didn't really expect Black to linger.’ (Book 3,p.179)

140. ‘Not Harry, not Harry, please not Harry!’

‘Stand aside, you silly girl... stand aside, now...’

‘Not Harry, please no, take me, kill me instead –’ (Book 3,p.194)

141. ‘Lucky the ground was so soft.’

‘I thought he was dead for sure.’

‘But he didn't even break his glasses.’ (Book 3,p.194)

142. ‘But if they beat Ravenclaw...’

‘No Way, Ravenclaw is too good. But if Slytherin loses against Hufflepuff...’

‘It all depends on the points – a margin of a hundred either way –’ (Book 3,p.196)

143. ‘And?’

‘And it hit – it hit – oh, Harry – it hit the Whomping Willow.’ (Book 3,p.197)

144. ‘It's not fair, he was only filling in, why should he give us homework?’

‘We don't know anything about werewolves –’

‘ – two rolls of parchment!’ (Book 3,p.201)

145. ‘Yes, but he said we were really behind –’

‘ – he wouldn't listen –’

‘ – two rolls of parchment!’ (Book 3,p.201)

146. ‘ – well, more innocent than we are now – we got into a spot of bother with Filch.’

‘We let off a Dungbomb in the corridor and it upset him for some reason –’
‘So he hauled us off to his office and started threatening us with the usual –’
‘ – detention –’
‘ – disembowelment –’
‘ – and we couldn't help noticing a drawer in one of his filing cabinets marked
Confiscated and Highly Dangerous.’ (Book 3,p.208)

147. ‘That's the post office –’
‘Zonko's is up there –’
‘We could go up to the Shrieking Shack –’ (Book 3,p.217)

148. ‘The dementors will catch Black and he'll go back to Azkaban and – and serve him
right!’
‘You heard what Fudge said. Black isn't affected by Azkaban like normal people are. It's
not a punishment for him like it is for the others.’ (Book 3,p.232)

149. ‘ – so obviously, the Malfoys knew Black was working for Voldemort –’
‘ – and Malfoy'd love to see you blown into about a million pieces, like Pettigrew! Get a
grip. Malfoy's just hoping you'll get Yourself killed before he has to play you at
Quidditch.’ (Book 3,p.233)

150. ‘Here's something... there was a case in 1722... but the hippogriff was convicted –
ugh, look what they did to it, that's disgusting –’
‘This might help, look – a manticores savaged someone in 1296, and they let the manticore
off – oh – no, that was only because everyone was too scared to go near it...’ (Book
3,p.240)

151. ‘I can't see Lupin affording something like this.’
‘What're you two laughing about?’ (Book 3,p.243)

152. ‘Each one is unique to the wizard who conjures it.’
‘And how do you conjure it?’
‘With an incantation, which will work only if you are concentrating, with all your might,
on a single, very happy memory.’ (Book 3,p.258)

153. 'Stand aside – stand aside, girl!'

'Harry!' (Book 3,p.259)

154. 'Hmmm... well, the only people who really know are in no condition to tell us. You see, the dementor lowers its hood only to use its last and worst weapon.'

'What's that?' (Book 3,p.268)

155. 'Do watch where you're going, Potter!'

'Sorry, Professor –'

'I've just been looking for you in the Gryffindor common room, Well, here it is, we've done everything we could think of, and there doesn't seem to be anything wrong with it at all. You've got a very good friend somewhere, Potter ...' (Book 3,p.269)

156. 'Where'd you get it, Harry?'

'Will you let me have a go?'

'Have you ridden it yet, Harry?'

'Ravenclaw'll have no chance, they're all on Cleansweep Sevens!'

'Can I just hold it, Harry?' (Book 3,p.271)

157. 'Ron, what –?'

'SCABBERS! LOOK! SCABBERS!' (Book 3,p.272)

158. 'Right you are, Professor – just giving a bit of background information. The Firebolt, incidentally, has a built-in auto-brake and –'

'Jordan!'

'OK, OK, Gryffindor in possession, Katie Bell of Gryffindor, heading for goal...' (Book 3,p.282)

159. 'Gryffindor leads by eighty points to zero, and look at that Firebolt go! Potter's really putting it through its paces now. see it turn – Chang's Comet is just no match for it, the Firebolt's precision-balance is really noticeable in these long –'

'JORDAN! ARE YOU BEING PAID TO ADVERTISE FIREBOLTS? GET ON WITH THE COMMENTARY!' (Book 3,p.283)

160. 'Black! Sirius Black! With a knife!'

‘What?’

‘Here! Just now! Slashed the curtains! Woke me up!’ (Book 3,p.289)

161. ‘Who shouted?’

‘What’re you doing?’ (Book 3,p.289)

162. ‘Are you sure you weren’t dreaming, Ron?’

‘I’m telling you, I saw him!’

‘What’s all the noise?’

‘Professor McGonagall told us to go to bed!’ (Book 3,p.289)

163. ‘You had too much to eat, Ron – had a nightmare –’

‘I’m telling you –’

‘Now, really, enough’s enough!’ (Book 3,p.290)

164. ‘Want a game of Exploding Snap?’

‘Er – not now – I was going to go to the library and do that vampire essay for Lupin –’

(Book 3,p.300)

165. ‘Like you told –’

‘Can anyone confirm that?’ (Book 3,p.307)

166. ‘Rules were for lesser mortals, not Quidditch Cup-winners. His head was so swollen

–’

‘SHUT UP!’ (Book 3,p.308)

167. ‘Ron! Wake up!’

‘Huh?’ (Book 3,p.328)

168. ‘What’re you or, about?’

‘Down here –’ (Book 3,p.328)

169. ‘THIRTY-ZERO! TAKE THAT, YOU DIRTY, CHEATING –’

‘Jordan, if you can’t commentate in an unbiased way –!’

‘I’m telling it like it is, Professor!’ (Book 3,p.332)

170. 'Mine still had a spout for a tail, what a nightmare ...'

'Were the tortoises supposed to breathe steam?'

'It still had a willow-patterned shell, d'you think that'll count against me?' (Book 3,p.342)

171. 'Ron – are you OK?'

'Where's the dog?' (Book 3,p.364)

172. 'You – you –'

'Hermione –'

' – you and him!'

'Hermione, calm down –' (Book 3,p.371)

173. 'What amazes me most is the behavior of the dementors... you've really no idea what made them retreat, Snape?'

'No, Minister... by the time I had come 'round they were heading back to their positions at the entrances...'

'Extraordinary. And yet Black, and Harry, and the girl –'

'All unconscious by the time I reached them. I bound and gagged Black, naturally, conjured stretchers, and brought them all straight back to the castle.' (Book 3,p.417-418)

174. 'You didn't arrive in time to hear –'

'Miss Granger, HOLD YOUR TONGUE!' (Book 3,p.412)

175. 'Professor, Black's telling the truth – we saw Pettigrew –'

' – he escaped when Professor Lupin turned into a werewolf –'

' – he's a rat –'

' – Pettigrew's front paw, I mean, finger, he cut it off –'

' – Pettigrew attacked Ron, it wasn't Sirius –' (Book 3,p.422)

176. 'All because of some stupid trick Sirius played on him –'

'Sirius has not acted like an innocent man. The attack on the Fat Lady – entering Gryffindor Tower with a knife – without Pettigrew, alive or dead, we have no chance of overturning Sirius's sentence.'

'But you believe us.' (Book 3,p.432)

177. .'But –'

'Shh! Listen! Someone's coming! I think – I think it might be us!' (Book 3,p.425)

178. 'Go on. Get goin!.'

'Hagrid, we can't –'

'We'll tell them what really happened –'

'They can't kill him –'

'Go! It's bad enough without you lot in trouble an' all!' (Book 3,p.430)

179. . 'If I just dashed out now and grabbed it, Snape'd never be able to get it and –'

'Harry, we mustn't be seen!' (Book 3,p.436)

180. 'A real Patronus. A powerful one.'

'But who conjured it?' (Book 3,p.437)

181. 'He wasn't a teacher.'

'But it must have been a really powerful wizard, to drive all those dementors away... If the Patronus was shining so brightly, didn't it light him up? Couldn't you see –?' (Book 3,p.438)

182. 'But... maybe I imagined it ... I wasn't thinking straight.... I passed out right afterward ...'

'Who did you think it was?' (Book 3,p.438)

183. 'You think you saw his ghost?'

'I don't know... no... he looked solid....'

'But then –' (Book 3,p.438)

184. . 'There's nothing we can do! We came back to help Sirius. we're not supposed to be doing anything else!'

'All right!' (Book 3,p.439)

185. .'We've got to move!'

‘We mustn't, I keep telling you –’

‘Not to interfere! Lupin's going to run into the forest, right at us!’ (Book 3,p.440)

186. ‘YOU CAN'T APPARATE OR DISAPPARATE INSIDE THIS CASTLE! THIS – HAS – SOMETHING – TO – DO – WITH – POT-TER!’

‘Severus – be reasonable – Harry has been locked up –’ (Book 3,p.451)

187. . ‘But if he's resigned –’

‘ – doesn't sound like there's anything we can do –’

‘I don't care. I still want to see him. I'll meet you back here.’ (Book 3,p.455)

188. . ‘And so you volunteer to go and fetch me a substitute? I wonder... perhaps the task of nursing me has become wearisome for you, Wormtail? Could this suggestion of abandoning the plan be nothing more than an attempt to desert me?’

‘My Lord! I – I have no wish to leave you, none at all –’ (Book 4,p.14)

189. ‘A stroke of brilliance I would not have thought possible from you, Wormtail – though, if truth be told, you were not aware how useful she would be when you caught her, were you?’

‘I – I thought she might be useful, My Lord –’ (Book 4,p.15)

190. ‘No consideration at all.’

‘We might've had an engagement.’

‘Maybe they think they'll get invited to dinner if they're late.’ (Book 4,p.41)

191. ‘Ouch! Fred, no – go back, go back, there's been some kind of mistake – tell George not to – OUCH! George, no, there's no room, go back quickly and tell Ron –’

‘Maybe Harry can hear us, Dad – maybe he'll be able to let us out –’ (Book 4,p.42)

192. ‘What is that in your pocket?’

‘Nothing!’

‘Don't you lie to me!’ (Book 4,p.64)

193. . ‘They're what?’

‘From the Department of Mysteries, top secret, no idea what they get up to ...’ (Book 4,p.79)

194. ‘vella!’

‘What are Veel –’ (Book 4,p.93)

195. . ‘Ah, no, I don't believe it ... I've lost my wand!’

‘You're kidding?’ (Book 4,p.111)

196. ‘What?’

‘At the campsite ... some people have got hold of a family of Muggles ...’ (Book 4,p.114)

197. ‘You-Know-Who's sign!’

‘Voldemort's –?’ ‘

‘Harry, come on!’ (Book 4,p.116)

198. . ‘And my elf has been stunned.’

‘Stunned? By you lot, you mean? But why –?’ (Book 4,p.119)

199. ‘If you'd just let me –’

‘No, Mum.’ (Book 4,p.137)

200. ‘The Ministry would want to show they'd caught someone, wouldn't they?’

‘Yeah, I suppose ...’

‘Look, here's the stuff Mum got for you in Diagon Alley. And she's got some gold out of your vault for you ... and she's washed all your socks.’ (Book 4,p.138)

201. ‘Come again?’

‘Well, you can enchant a building so it's impossible to plot on a map, can't you?’ (Book 4,p.148)

202. ‘Baddock, Malcolm!’

‘SLYTHERIN!’ (Book 4,p.158)

203. 'Branstone, Eleanor!'

'HUFFLEPUFF!'

'Cauldwell, Owen!'

'HUFFLEPUFF!'

'Creevey, Dennis!' (Book 4,p.158)

204. 'Pritchard, Graham!'

'SLYTHERIN!'

'Quirke, Orla!'

'RAVENCLAW!' (Book 4,p.160)

205. 'And on Wednesday, I think I'll come off worst in a fight.'

'Aaah, I was going to have a fight. OK, I'll lose a bet.'

'Yeah, you'll be betting I'll win my fight ...' (Book 4,p.196)

206. 'Over here! Hermione, budge up, make a space –'

'What?'

207. 'It seems to me, however, that we have no choice but to accept it. Both Cedric and Harry have been chosen to compete in the Tournament. This, therefore, they will do ...'

'Ah, but Dumbly-dorr –'

'My dear Madame Maxime, if you have an alternative, I would be delighted to hear it.'
(Book 4,p.246)

208. 'We've got food, Harry, come and have some –'

'I'm not hungry, I had enough at the feast –' (Book 4,p.250)

209. . 'Harry, I've been thinking – you know what we've got to do, don't you? Straight away, the moment we get back to the castle?'

'Yeah, give Ron a good kick up the –'

'Write to Sirius. You've got to tell him what's happened. He asked you to keep him posted on everything that's going on at Hogwarts ... It's almost as if he expected something like this to happen. I brought some parchment and a quill out with me –' (Book 4,p.255)

210. 'He's going to find out anyway.'

‘How?’ (Book 4,p.254)

211. ‘He told me not to use Hedwig again.’

‘Ask Ron if you can borrow –’ (Book 4,p.255)

212. . ‘What do they want photos for, Colin?’

‘The Daily Prophet, I think!’ (Book 4,p.265)

213. ‘Want a hanky, Potter, in case you start crying in Transfiguration?’

‘Since when have you been one of the top students in the school, Potter? Or is this a school you and Longbottom have set up together?’

‘Hey – Harry!’ (Book 4,p.276)

214. ‘Oh Harry, this is so stupid –’

‘I’ll come, but I’m not meeting Ron, and I’m wearing my Invisibility Cloak.’ (Book 4,p.279)

215. ‘Don’t move your lips so much then.’

‘Come on, please just take off your cloak for a bit, no one’s going to bother you here.’ (Book 4,p.279)

216. ‘Harry, he was a Death Eater. You know what Death Eaters are, don’t you?’

‘Yes – he – what?’

‘He was caught, he was in Azkaban with me, but he got released. I’d bet everything that’s why Dumbledore wanted an Auror at Hogwarts this year – to keep an eye on him. Moody caught Karkaroff. Put him into Azkaban in the first place.’ (Book 4,p.291)

217. ‘Talon-clipping by charms ... treating scale-rot ...’ This is no good, this is for nutters like Hagrid who want to keep them healthy ...’

‘Dragons are extremely difficult to slay, owing to the ancient magic that imbues their thick hides, which none but the most powerful spells can penetrate ... But Sirius said a simple one would do it ...’ (Book 4,p.295-296)

218. . ‘Harry, you’ll be late, the bell’s about to ring –’

‘I’ll catch you up, OK?’ (Book 4,p.297)

219. 'I've seen them.'

'But how did you find out? We're not supposed to know ...' (Book 4,p.289)

220. 'Er – Professor, I'm supposed to be in Herbology –'

'Never mind that, Potter. In my office, please ...' (Book 4,p.299)

221. 'And what's the mirror for?'

'Oh that's my Foe-Glass. See them out there, skulking around? I'm not really in trouble until I see the whites of their eyes. That's when I open my trunk.' (Book 4,p.300)

222. 'Well, they're different ... I've just noticed ...'

'Of course they are – did you expect me to keep those fangs Malfoy gave me?' (Book 4,p.352)

223. 'So what?'

'What happened – trying to get him to join spew, were you?'

'No, I wasn't! If you really want to know, he – he said he'd been coming up to the library every day to try and talk to me, but he hadn't been able to pluck up the courage!' (Book 4,p.267)

224. 'And what's that supposed to mean?'

'Obvious, isn't it? He's Karkaroff's student, isn't he? He knows who you hang around with ... He's just trying to get closer to Harry – get inside information on him – or get near enough to jinx him –' (Book 4,p.367)

225. 'I jus' knew ... knew you were like me ... Was it yer mother or yer father?'

'I – I don't know what you mean, 'Agrid ...' (Book 4,p.372)

226. 'Well ... take a bath, okay?'

'What?'

'Take a bath, and – er – take the egg with you, and – er – just mull things over in the hot water. It'll help you think ... Trust me.' (Book 4,p.375)

227. . 'Half-giant ...and there was me thinking he'd just swallowed a bottle of Skele-Gro when he was young ... None of the mummies and daddies are going to like this at all ...They'll be worried he'll eat their kids, ha, ha. ...'

'You –'

'Are you paying attention over there?' (Book 4,p.383)

228. . 'But Peeves couldn't get into my office ...'

'This egg was in your office, Professor?' (Book 4,p.408)

229. 'I heard banging and wailing –'

'Yes, Professor, that was the egg –'

' – I was coming to investigate –'

' – Peeves threw it. Professor –'

' – and when I passed my office, I saw that the torches were lit and a cupboard door was ajar! Somebody has been searching it!'

'But Peeves couldn't –' (Book 4,p.408)

230. 'I want you to come and help me search for the intruder, Filch.'

'I – yes, Professor – but –' (Book 4,p.408)

231. . 'That hurts – get off – ouch –'

'Harry Potter must wake up, sir!'

'Stop poking me –'

'Dobby must poke Harry Potter, sir, he must wake up!' (Book 4,p.425)

232. . 'But you don't know what the second task is –'

'Dobby knows, sir! Harry Potter has to go into the lake and find his Wheezy –'

'Find my what?'

' – and take his Wheezy back from the merpeople!'

'What's a Wheezy?'

'Your Wheezy, sir, your Wheezy –Wheezy who is giving Dobby his jumper!' (Book 4,p.426)

233. . 'No, he's not in there anymore. He died about a year after they brought him in.'

'He died?' (Book 4,p.459)

234. . 'Why did Snape save Harry's life in the first year, then? Why didn't he just let him die?'

'I dunno – maybe he thought Dumbledore would kick him out –' (Book 4,p.460)

235. . ' – that's blackmail, that is, we could get into a lot of trouble for that –'

' – we've tried being polite; it's time to play dirty, like him. He wouldn't like the Ministry of Magic knowing what he did –'

'I'm telling you, if you put that in writing, it's blackmail!'

'Yeah, and you won't be complaining if we get a nice fat payoff, will you?' (Book 4,p.492)

236. . 'Take them away, and may they rot there!'

'Father! Father, I wasn't involved! No! No! Father, please!' (Book 4,p.518)

237. . 'I attended it many times, but some trials come back to me more clearly than others ... particularly now. ...'

'You know – you know the trial you found me in? The one with Crouch's son? Well....were they talking about Neville's parents?'

238. 'What?'

'We'll take it at the same time. It's still a Hogwarts victory. We'll tie for it.' (Book 4,p.550)

239. 'Yes, Master ...'

'We will, Master ...' (Book 4,p.565)

240. 'He's ill, he's injured – Dumbledore, Diggory's parents, they're here, they're in the stands ...'

'I'll take Harry, Dumbledore, I'll take him –'

'No, I would prefer –'

'Dumbledore, Amos Diggorys running ... he's coming over ... Don't you think you should tell him – before he sees –?'

'Harry, stay here –' (Book 4,p.584)

241. 'The Dark Lord was there? What happened then?'

'Killed Cedric ...they killed Cedric ...'

'And then?' (Book 4,p.584)

242. 'Made a potion ... got his body back ...'

'The Dark Lord got his body back? He's returned?'

'And the Death Eaters came ... and then we dueled. ...'

'You dueled with the Dark Lord?'

'Got away ... my wand ... did something funny ...I saw my mum and dad ... they came out of his wand ...'

'In here. Harry ... in here, and sit down ... You'll be all right now ... drink this ...' (Book 4,p.584-585)

243. . 'They'll wake him if they don't shut up!'

'What are they shouting about? Nothing else can have happened, can it?' (Book 4,p.609)

244. 'Also cleared! Now working for the Ministry!'

'Avery – Nott – Crabbe – Goyle –' (Book 4,p.613)

245. 'Well, the git paid us in leprechaun gold he'd caught from the Irish mascots.'

'So?' (Book 4,p.635)

246. 'The window's open!'

'Oh – yes – sorry, dear.' (Book 5,8)

247. 'Why were you lurking under our window?'

'Yes – yes, good point, Petunia! What were you doing under our window, boy?'

248. 'Bye, Dud!'

'See ya, Big D!' (Book 5,17)

249. 'Don't the boys know that's what your mum calls you?'

'Shut your face.'

'You don't tell her to shut her face. What about "Popkin" and "Dinky Diddydums", can I use them then?' (Book 5,17)

250. 'oh yeah?'

'He cheeked me.'

‘Yeah? Did he say you look like a pig that’s been taught to walk on its hind legs? ‘Cause that’s not cheek, Dud, that’s true.’ (Book 5,17)

251. ‘What thing?’

‘That – that the thing you are hiding.’ (Book 5,18)

252. ‘D’you undersatand me?’

‘Point that thing somewhere else!’

‘DO YOU UNDERSTAND ME?’

‘GET THAT THING AWAY FROM –’ (Book 5,19)

253. ‘W-what are you d-doing? St-stop it!’

‘I’m not doing anything! Hut up and don’t move!’

‘I c-can’t see! I’ve g-gone blind! I –’ (Book 5,20)

254. ‘You’re – you’re a witch?’

‘I’m a Squib, as Mundungus knows full well, so how on earth was I supposed to help you fight off Dementors? He left you completely without cover when I’d warned him –’

‘This Mundungus has been following me? Hang on – was it him! He dissaparated from the front of my house!’(Book 5,24)

255. ‘Blimey, I –’

‘And you off buying stolen cauldrons! Didn’t I tell you not to go? Didn’t I?’ (Book 5,26)

256. ‘I’ll need to wait for more instructions. Just stay in the house. Goodnight.’

‘Hang on, don’t go yet! I want to know –’ (Book 5,27)

257. ‘He’s ill, Vernon!’

‘What is it, son? What’s happened? Did Mrs Polkiss give you something foreign for tea?’

‘Why are you covered in dirt, darling?have you been lying on the ground?’

‘Hang on – you haven’t been mugged, have you, son?’ (Book 5,28)

258. ‘And they’ll sentence you there?’

‘I suppose so.’ (Book 5,35)

259. ‘Why isn’t he all empty, then?’

‘Because I used the Patronus –’ (Book 5,36)

260. ‘Hang on. This Lord Voldything’s back, you say.’

‘Yes.’

‘The one who murdered your parents.’

‘Yes.’

And now he’s sending Dismembers after you?’(Book 5,39)

261. ‘Are you in touch with wizard?’

‘I told you toto get bed!’

'What did it mean? Remember my last what?'

'Go to bed!'

'How come -?' (Book 5,42)

262. 'Sorry?'

'We - that is to say, your aunt, Dudley and I - are going out.' (Book 5,45)

263. 'you are not to leave your bedroom while we are away.'

'OK.'

'You are not to touch the television, the stereo, or any of our possessions.'

'Right.'

'You are not to steal food from the fridge.'

'I'm going to lock your door.'

'You do that.' (Book 5,45)

264. ' - that you're safe -'

'That'll just depress them.'

' -and you'll see them next summer.'

Did I have to?' (Book 5,53)

265. 'Why?'

'I don't want anything to wake up.'

'What do you -?' (Book 5,60)

266. 'CAN'T VE WANTED TO THAT MUCH, CAN YOU, OR YPU'D HAVE SENT ME AN OWL, BUT DOMBLEDORE MADE YOU SWEAR -'

'Well, he did -'

'FOUR WEEKS I'VE BEEN STUCK IN PRIVATE DRIVE, NICKING PAPERS OUT OF BINS TO TRY AND FIND OUT WHAT'S BEEN GOING ON -'

'We wanted to -'

'I SUPPOSE YOU'VE BEEN HAVING A REAL LAUGH, HAVEN'T YOU, ALL HOLED UP HERE TOGETHER -' (Book 5,64)

267. 'They're just building on Rita's stuff.'

'But she's not writing from them anymore, is she?' (Book 5,70)

268. 'Who else has he got?'

'He's got me!' (Book 5,85)

269. 'They are of age.'

'They're still at school.' (Book 5,86)

270. 'It's proving tricky, though.'

'Why?' (Book 5,88)

271. 'When he was powerful before?'

'yes.'

272. 'OUCH!'

'Keep your voice down, Ron, or Mum'll be back up here.'

'You two just Apparated on my knees!'

'yeah, well, it's harder in the dark.' (Book 5,93)

273. 'But they still need a bit of work. At the moment our testers are having a bit of trouble stopping themselves puking long enough to swallow the purple end.'

'testers?' (Book 5,98)

274. 'Stupid idiot...he joined the Death Eaters.'

'You're kidding!' (Book 5,104)

275. "'Third regurgitating public toilet reported in Bethnal Green, kindly investigate immediately.'"This getting ridiculous ...'

'A regurgitating toilet?' (Book 5,123)

276. 'Get in there.'

'Aren't – aren't you coming with –?'

'No, no, I'm not allowed. Good luck!' (Book 5,125)

277. 'However, due to a lucky mistake I arrived at the Ministry three hours early, so no harm done.'

'Yes – well – I suppose we'll need another chair – I – Weasley, could you –?' (Book 5,128)

278. 'knowing that you are not permitted to use magic outside school while you are under the age of seventeen?'

'yes, but –'

'Knowing that you were in the area full of muggles?'

'Yes, but –'

'Fully aware that you were in close proximity to a Muggle at the time?' (Book 5,129)

279. 'And you are fifteen years old?'

'Yes, and –'

'you learned this at school?'

'Yes, Professor Lupin taught me in my third year because of the –' (Book 5,129)

280. 'Then we are in agreement that Harry's use of the Patronus Charm in these circumstances falls precisely into the category of exceptional circumstances the clause describes?'

'If there were Dementors, which I doubt.' (Book 5,135)

281. 'He's really very busy at the moment.'

'HE GOT OFF, HE GOT OFF, HE GOT OFF...' (Book 5,144)

282. 'It's Ron, not me.'

'It – what?' (Book 5,148)

283. 'We've been wanting to ask you for ages – could you have a look in the writing desk in the drawing room and tell us what inside it? we haven't wanted to open it just in case it's something really nasty.'

'No problem, Molly ...' (Book 5,154)

284. 'Let someone else –'

'What's going on?' (Book 5,160)

285. '– COULD HAVE DONE HER A SERIOUS INJURY, YOU IDIOTS –'

' – FILTHY HALF-BREEDS, BESMIRCHING THE HOUSE OF MY FATHERS –'

(Book 5,163)

286. 'So you're going to descend to his level?'

'No, I'm just going to make sure I get his mates before he gets mine.'

'For heaven's sake, Ron –' (Book 5,172)

287. 'What are you talking about?'

'I'm talking about – look!' (Book 5,179)

288. 'can't ...can't you see them?'

'see what?'

'Can't you see what's pulling the carriages?' (Book 5,179)

289. 'Are you feeling all right, harry?'

'I ... yeah...' (Book 5,179)

290. 'Hey – hey, you lot! Midgets?'

'Ron!'

'Well, they are, they're titchy ...'(Book 5,194)

291. 'Don't talk to me like that!'

'If you've got a problem sharing a dormitory with me, go and ask McGonagall if you can be moved ...stop your mummy worrying –'

'Leave my mother out of this, Potter!'

'What's going on?' (Book 5,197)

292. 'You are so tactless!'

'what? I only asked her if –'

'Couldn't you tell she wanted to talk to Harry on her own?'

'So?She could've done, I wasn't stopping –'

‘Why on earth were you attacking her about her Quidditch team?’

‘Attacking? I wasn’t attacking her, I was only –’

‘Who cares if she supports the Tornados?’

‘oh, come on, half the people you see wearing those badges only bought them last season –’

‘But what does it matter?’

‘It means they’re not real fans, they’re just jumping on the band wagon –’ (Book 5,208)

293. ‘But I reckon she’s right. It’s not our fault how Seamus and Snape treat you.’

‘I never said it –’ (Book 5,214)

294. ‘No, but –’

‘well then, I’m afraid you are not qualified to decide what the “whole point” of any class is. Wizard much older and cleverer than you have devised our new programme of study. You will be learning about defensive spells in a secure, risk-free way –’ (Book 5,218)

295. ‘Dean Thomas.’

‘Well, Mr Thomas?’ (Book 5,219)

296. ‘So we’re not supposed to be prepared for what’s waiting for us out there?’

‘There’s nothing out there, Mr Potter.’ (Book 5,220)

297. ‘You called her a liar?’

‘Yes.’

‘You told her He Who Must Not Be Named is back?’

‘yes.’ (Book 5,222)

298. ‘But –’

‘She is your teacher and has every right to give you detention. You will go to her room at five o’clock tomorrow for the first one. Just remember: tread carefully around Dolores Umbridge.’ (Book 5,224)

299. ‘He says he says he saw Cedric Diggory murdered ...’

‘He reckons he dueled with You-Know-Who ...’

‘Come off it ...’

‘Who does he think he’s kidding?’

‘Pur-lease ...’ (Book 5,227)

300. ‘No – come on, Hermionie – we can’t tell them off for giving out sweets.’

‘you know perfectly well that those are bits of Nosebleed Nougat or – Puking Pastilles or –’ (Book 5,228)

301. ‘You can’t do this, what if you made one of them really ill?’

‘We’re not going to make them ill, we’ve already tested them all on ourselves, this just to see if everyone reacts the same –’

‘If you don’t stop it, I’m going to –’ (Book 5,229)

302. ‘Oh, yes?’

‘Well, I’m ... I’m in the Gryffindor Quidditch team. And I was supposed to be at the tryouts for the new Keeper at five o’clock on Friday and I was – was wondering whether I could skip detention that night and do it – do it another night ...instead...’ (Book 5,239)

303. ‘Charlie, Fred and George always made me keep for them when they were training during the holidays.’

‘So you’ve been practicing tonight?’ (Book 5,245)

304. ‘I’m not bothering him with this. Like you just said, it’s not a big deal. It’s been hurting on and off all summer – it was just a bit worse tonight, that’s all –’

‘harry. I’m sure Dumbledore would want to be bothered by this –’ (Book 5,250)

305. ‘Don’t say that, it’s not true!’

‘I think I’ll write and tell Sirius about it, see what he thinks –’ (Book 5,250)

306. ‘How do I know you haven’t got in your pocket?’

‘Because –’ (Book 5,255)

307. ‘Sorry, I only –’

‘Yeah, well, if you’ve just come over here to criticize –’

‘Ron –’

‘I haven’t got time to listen to a sermon, all right, Hermione, I’m up to my neck in it here –’

‘no – look!’ (Book 5,265)

308. ‘The risk would’ve been what made it fun for James.’

‘Look –’ (Book 5,273)

309. ‘Trelawney –’

‘A “T” if ever I saw one.’ (Book 5,279)

310. ‘Well then, proceed to Chapter Three.’

‘I’ve read that too. I’ve read the whole book.’ (Book 5,283)

311. ‘Miss Johnson, how dare you make such a racket in the Great Hall! Five points from Gryffindor!’

‘But Professor – he’s gone and landed himself in detention again –’ (Book 5,285)

312. ‘As I was saying: today, we shall be practising the altogether more difficult Vanishment of mice. Now, the Vanishing Spell –’

‘Hem, hem.’ (Book 5,286)

313. 'teaching us to do it.'

'But... ' (Book 5,292)

314. 'You beat me in our third year – the only year we both sat the test and had a teacher who actually knew the subject. But I'm not talking about test results, Harry. Think what you've done!'

'How d'you mean?' (Book 5,292)

315. 'Did you see it?'

'D'you reckon she knows?'

'What are we going to do?' (Book 5,315)

316. 'It's my owl, she's injured.'

'Injured owl, did you say.' (Book 5,318)

317. 'Potter!'

'Yes, Professor?' (Book 5,319)

318. 'D'you think your father and I would've lain down and taken orders from an old hag like Umbridge?'

'But – last term all you did was tell me to be careful and not take a risks –' (Book 5,330)

319. 'I told Sirius last time.'

'Well, tell him about this time!' (Book 5,339)

320. 'I got you loads more that you got me –'

'I did not only get you once, I got you at least three times –'

'Well, if you're counting the one where you tripped over your own feet and knocked the wand out of my hand –' (Book 5,351)

321. 'Have you any idea what you've –?'

'Hem, hem.' (Book 5,367)

322. 'Now you two had better listen closely. I do not care what provocation Malfoy offered you, I do not care if he insulted every family member you possess, your behavior was disgusting and I am giving each of you a week's worth of detentions! DO not look at me like that, Potter, you deserve it! And if either of you ever –'

'Ehm, hem.' (Book 5,368)

323. ' – if I wasn't so terrible at Quidditch –'

' – it's got nothing to do with that.'

' – It was that song that wound me up –'

' – it would've wound anyone up.' (Book 5,371)

324. ‘ I don’ know anythin’ that’s bin happenin’ since I left. I was on a secret mission, wasn’ I, didn’ wan’ owls followin’ me all over the place – ruddy Dementors! Yeh’re not seriour?’

‘Yeah, I am, they turned up in Little Whingng and attacked my cousin and me, and then the Ministry of Magic expelled me –’

‘WHAT?’

‘ – and I had to go to a hearing anf=d everything, but tell us about the giants first.’

‘You were expelled?’

‘tell us about your summer and I’ll tell you about mine.’ (Book 5,375)

325. ‘Mmm?’

‘Did you ...was there any sign of ...did you hear anything about your...your...mother while you were there?’ (Book 5,384)

326. ‘Oh, I ...had a bit of an accident?’

‘I – tripped.’ (Book 5,386)

327. ‘Viktor.’

‘Krum?’

‘How many other Viktoks do we know?’ (Book 5,407)

328. ‘I don’t know...I was asleep and then I was there...’

‘You mean you dreamed this?’ (Book 5,410)

329. ‘Minerva, I need you to go and wake the other Weasley children.’

‘Of course...’(Book 5,416)

330. ‘What is it?’

““Stay where you are.”” (Book 5,438)

331. ‘meaning?’

‘Well ...well, I don’t know whether you know what – what stitches are?’ (Book 5,448)

332. ‘ – the only remedy is to take the liver of a toad, bind it tight about your throat , stand naked at the full moon in a barrel of eels’ eyes –’

‘I have not got spattergroit!’

‘But the unslightly blemishes upon your visage, young master –’ (Book 5,449)

333. ‘I saw inside the snake’s head, not his!’

‘I thought I just told you not to interrupt me, Potter?’ (Book 5,470)

334. ‘he’s really happy...really happy...’

‘You-Know-Who is?’ (Book 5,478)

335. ‘Nah, it was Puddlemere United; I saw him at the World Cup last year.’

‘Oh, I saw you there too, remember? We were on the same campsite. It was really good, wasn’t it?’ (Book 5,492)

336. ‘Your’re meeting Hermione Granger? Today?’

‘Yeah. Well, she asked me to, so I thought I would. D’you want to come with me? She said It wouldn’t matter if you did.’

‘Oh ... well... that was nice of her.’ (Book 5,495)

337. ‘It wasn’t a very fast Snitch and Summerby’s got a cold, he sneezed and closed his eyes at exactly the wrong moment. Anyway, once you’re back on the team –’

‘Ginny, I’ve got a lifelong ban.’ (Book 5,507)

338. ‘Yes, My lord, yes ... I used to work in the Departement after – after all ...’

‘Avery told me Bode would be able to remove it.’

‘Bode could never have taken it, master ... Bode would have known he could not ... undoubtedly, that is why he fought so hard against Malfoy’s Imperius Curse ...’ (Book 5,516)

339. ‘I shall need your help. I shall need all the information you can give me.’

‘of course, my Lord, of course ...anything...’

‘Very well ...you may go, Send Avery to me.’ (Book 5,516)

340. ‘I’ve never seen that before. I mean, I told you, I’ve dreamed about the door ... but it’s never opened before ...’

‘You are not working hard enough!’ (Book 5,522)

341. ‘Not Potter’s Army. Dumbledore’s Army.’

‘But – but –’ (Book 5,545)

342. ‘No, of course I w__’

‘Get out, get out, I don’t want to see you in this office ever again!’ (Book 5,572)

343. ‘harry, I’m talking to you, can you hear me?’

‘Huh?’ (Book 5,576)

344. ‘He has achieved high marks in all his Defence Against the Dark Arts test –’

‘I’m terribly sorry to have to contradict you, Minerva, but as you will see from my note, Harry has been achieving very poor results in his classes with me –’ (Book 5,585)

345. ‘ – unless you’re prepared to take even more exam after Hogwarts, you should really look at another –’

‘Which means that this boy has as much chance of becoming an Auror as Dumbledore has of ever returning to this school.’ (Book 5,586)

346. ‘A few.’

‘More or less than eight?’ (Book 5,623)

347. 'Voldemort's got Sirius.'
'What?'
'How d'you –?'
'Saw it. Just now. Whaen I fell asleep in the exam.' (Book 5,645)

348. 'Master has gone out, Harry Potter.'
'Where's he gone? Wher's he gone, Kreacher?'' (Book 5,653)

349. 'I'm sorry, Grawp, I don't know!'
'GRAWP WANT HAGGER!' (Book 5,668)

350. 'How many?'
'Just two.' (Book 5,672)

351. 'They're brains.'
'Brains?'' (Book 5,681)

352. 'Now, give me the prophecy, Potter.'
'I want to know where Sirius is!' (Book 5,689)

353. 'Voldemort?Yeah, his mother was a witch but his dad was a Muggle – has he been telling you lot he's pure-blood?'
'STUPEF__'
'NO!' (Book 5,692)

354. 'Well, this explains why you didn't come earlier, Potter, the Dark Lord wondered why –'
' – when I say now –'
' – you didn't come running when he showed you the place where it was hidden in your dreams. He thouth natural curiosity would make you want to hear the exact wording ...'
(Book 5,693)

355. 'She's alive?'
'Yeah, I dthink so.' (Book 5,700)

356. 'And Ron?'
'I dink he's all righd – he was still fidhing de brain when I lefd –' (Book 5,707)

357. 'What?'
'DUBBLEDORE!' (Book 5,710)

358. 'I don't want to talk about what I feel, all right?'
'Harry, suffering like this proves you are still a man! This pain is part of being human –'
(Book 5,726)

359. 'Do you see, Harry? Do you see the flaw in my brilliant plan now? I had fallen into the trap I had forseen, that I had told myself I could avoid, that I must avoid.'

'I don't –' (Book 5,739)

360. 'Ah. I see there are no longer any points left in the Griffyndor hour-glass to take away. In that case, potter, we will simply have to –'

'Add some more?' (Book 5,751)

361. 'Come on, I'm starving.'

'I won't be long ...look, you go ahead ...' (Book 5,755)

362. 'He won't come back.'

'who?' (Book 5,758)

363. 'Oh, come on. You heard them, just behind the veil, didn't you?'

'You mean ...'

'In that room with the archway. They were just lurking out of sight, that's all. You heard them.' (Book 5,761)

364. 'No, I think I'll just go down and have some pudding and wait for it all to turn up ... it always does in the end ... well, have a nice holiday, Harry.'

'yeah ...yeah, you too.'

(Book 5,761)

365. 'I've been having the same week you have, Prime Minister. The Brockdale Bridge... the Bones and Vance murders... not to mention the ruckus in the West Country...'

'You–er–your–I mean to say, some of your people were–were involved in those–those things, were they?' (Book 6, 10)

366. 'What with all that, and then losing Amelia Bones.'

'Losing who?' (Book 6, 19)

367. 'Go back, Bella!'

'You must listen to me!'

'I've listened already. I've made my decision. Leave me alone!' (Book 6, 26)

368. 'May I speak to you? It's urgent.'

'But of course.' (Book 6, 28)

369. 'Really? I was under the impression that the Dark Lord placed you here to assist me.'

'To assist, yes–but not to make you drinks and–and clean your house!' (Book 6, 29)

370. 'This can be easily arranged: I shall speak to the Dark Lord–'

'I can speak to him myself if I want to!' (Book 6, 29)

371. 'I know he believes you, but –'

'You think he is mistaken? Or that I have somehow hoodwinked him? Fooled the Dark Lord, the greatest wizard, the most accomplished Legilimens the world has ever seen?'

372. 'He... lately, we... I am asking you, Snape!'
'If I had murdered Harry Potter, the Dark Lord could not have used his blood to regenerate, making him invincible –' (Book 6, 35)

373. 'Severus – oh, Severus – you would help him? Would you look after him, see he comes to no harm?'
'I can try.' (Book 6, 40)

374. 'Professor?'
'Harry?'
'Er – where exactly are we?'
'This, Harry, is the charming village of Budleigh Babberton.'
'And what are we doing here?' (Book 6, 61)

375. 'Hermione Granger told me.'
'And she is quite right. We turn left again.' (Book 6, 62)

376. 'He is able, certainly. A more decisive and forceful personality than Cornelius.'
'Yes, but I meant –'
'I know what you meant. Rufus is a man of action and, having fought Dark wizards for most of his working life, does not under-estimate Lord Voldemort.' (Book 6, 62)

377. 'Did you find it useful?'
'Not really.'
'No, I thought not. You have not asked me, for instance, what is my favorite flavor of jam, to check that I am indeed Professor Dumbledore and not an impostor.' (Book 6, 63)

378. 'You mean he's – ?'
'Still here somewhere? Yes.' (Book 6, 65)

379. 'Lily Evans. One of the brightest I ever taught. Vivacious, you know. Charming girl. I used to tell her she ought to have been in my House. Very cheeky answers I used to get back too.'
'Which was your House?' (Book 6, 70)

380. 'You're leaving?'
'Yes, indeed. I think I know a lost cause when I see one.'
'Lost...?' (Book 6, 74)

381. 'Hogwarts would have been glad to see you back again. Our greatly increased security notwithstanding, you will always be welcome to visit, should you wish to.'
'Yes... well... very gracious... as I say...'
'Goodbye, then.' (Book 6, 74)

382. 'Yes. I think it is time that I took a greater hand in your education.'

‘What will you be teaching me, sir?’ (Book 6, 79)

383. ‘If I’m having lessons with you, I won’t have to do Occlumency lessons with Snape, will I?’

‘Professor Snape, Harry – and no, you will not.’ (Book 6, 79)

384. ‘Wotcher, Harry.’

‘Hi, Tonks.’ (Book 6, 81)

385. ‘Night –’

‘Dear, why not come to dinner at the weekend, Remus and Mad-Eye are coming –?’

‘No, really, Molly... thanks anyway... Good night, everyone.’ (Book 6, 82)

386. ‘Bread, dear?’

‘Thanks, Mrs Weasley.’ (Book 6, 83)

387. ‘But I would say that even if I were a Death Eater, dear. Ask the question!’

‘Oh, honestly...’

‘Molly!’

‘All right, all right... What is your dearest ambition?’

‘To find out how airplanes stay up.’ (Book 6, 85)

388. ‘Thanks, Molly. It’s been a tough night. Some idiot’s started selling Metamorph-Medals. Just sling them around your neck and you’ll be able to change your appearance at will. A hundred thousand disguises, all for ten Galleons!’

‘And what really happens when you put them on?’

‘Mostly you just turn a fairly unpleasant orange color, but a couple of people have also sprouted tentacle like warts all over their bodies. As if St. Mungo’s didn’t have enough to do already!’ (Book 6, 86)

389. ‘The boys wouldn’t do anything like that now, not when people are desperate for protection!’

‘So is that why you’re late, Metamorph-Medals?’ (Book 6, 87)

390. ‘I’ve got Fred and George’s room all ready for you, you’ll have it to yourself.’

‘Why, where are they?’ (Book 6, 87)

391. ‘When did you get here? Mum’s only just told us!’

‘About one o’clock this morning.’

‘Were the Muggles all right? Did they treat you OK?’ (Book 6, 89)

392. ‘I know Lupin’s tried to talk her round, but she’s still really down. She’s actually having trouble with her Metamorphosing!’

‘With her –?’ (Book 6, 94)

393. 'That's the one. Shop's empty. No sign of a struggle. No one knows whether he left voluntarily or was kidnapped.'

'But what'll people do for wands?' (Book 6, 104)

394. 'Cough up.'

'I'm your brother!'

'And that's our stuff you're nicking. Three Galleons, nine Sickles. I'll knock off the Knut.'

'But I haven't got three Galleons, nine Sickles!'

'You'd better put it back then, and mind you put it on the right shelves.' (Book 6, 118)

395. 'Well, I'd better be off. And don't forget to keep that one safe, I'll need it.'

'Perhaps you'd like to take it now?'

'No, of course I wouldn't, you stupid, little man, how would I look carrying that down the street? Just don't sell it.'

'Of course not... sir.' (Book 6, 122)

396. 'He wants something mended... and he wants to reserve something in there... Could you see what he pointed at when he said 'that one'?' 'No, he was behind that cabinet –' (Book 6, 122)

397. 'I'm not sure, Harry...'

'Yeah, I still don't reckon You-Know-Who would let Malfoy join...' (Book 6, 126)

398. 'Am I about to discover where you, Ron and Hermione disappeared to while you were supposed to be in the back room of Fred and George's shop?'

'How did yo –?'

'Harry, please. You're talking to the man who raised Fred and George.'

'Er... yeah, all right, we weren't in the back room.'

'Very well, then, let's hear the worst.'

'Well, we followed Draco Malfoy. We used my Invisibility Cloak.'

'Did you have any particular reason for doing so, or was it a mere whim?' (Book 6, 129)

399. 'You ask him!'

'No, you!'

'I'll do it!' (Book 6, 132)

400. 'How did you find me?'

'I noticed you hadn't left the train and I knew you had that cloak. I thought you might be hiding for some reason. When I saw the blinds were drawn down on that compartment I thought I'd check.' (Book 6, 150-151)

401. 'Is it just you who's stationed up here, or –?'

'No, Proudfoot, Savage, and Dawlish are here too.'

‘Dawlish, that Auror Dumbledore attacked last year?’

‘That's right.’ (Book 6, 151)

402. ‘Thanks for ... everything.’

‘See you, Harry.’ (Book 6, 153)

403. ‘More of the same, really ... advising us all to unite in the face enemies, you know.’

‘Dumbledore mentioned Voldemort at all?’

‘Not yet, but he always saves his proper speech for after the the feast doesn't he? It can't be long now.’

‘Snape said Hagrid was late for the feast –’ (Book 6, 156)

404. ‘Potions?’

‘Potions?’ (Book 6, 158)

405. ‘Come on, Harry, he was just showing off for Parkinson....

What kind of mission would You-Know-Who have given him?’

‘How d'you know Voldemort doesn't need someone at Hogwarts? It wouldn't be the first –’ (Book 6, 161)

406. ‘Yes, sir.’

‘There's no need to call me “sir” Professor.’ (Book 6, 171)

407. ‘Hermione Granger, sir.’

‘Granger? Granger? Can you possibly be related to Hector Dagworth-Granger, who founded the Most Extraordinary Society of Potioneers?’

‘No. I don't think so, sir. I'm Muggle-born, you see.’ (Book 6, 176)

408. ‘It's not like, you know, Riddle's diary. It's just an old textbook someone's scribbled on.’

‘But you're doing what it says?’

‘I just tried a few of the tips written in the margins, honestly, Ginny, there's nothing funny –’ (Book 6, 182-183)

409. ‘You have been wondering, I am sure, what I have planned for you during these – for want of a better word – lessons?’

‘Yes, sir.’

‘Well, I have decided that it is time, now that you know what prompted Lord Voldemort to try and kill you fifteen years ago, for you to be given certain information.’ (Book 6, 186-187)

410. ‘This time, you enter the Pensieve with me . . . and, even more unusually, with permission.’

‘Where are we going, sir?’ (Book 6, 188)

411. 'Er – good morning. I'm from the Ministry of Magic –'
'You're not welcome.' (Book 6, 191)

412. 'Perhaps we could continue this discussion inside?'
'Inside?'
'Yes, Mr. Gaunt. I've already told you. I'm here about Morfin. We sent an owl –' (Book 6, 193)

413. 'It is a summons to the Ministry for a hearing –'
'Summons! Summons? Who do you think you are, summoning my son anywhere?'
(Book 6, 196)

414. 'And it so happens that we also had a glimpse of Voldemort's father. I wonder whether you noticed?'
'The Muggle Morfin attacked? The man on the horse?' (Book 6, 201)

415. 'And it... it's got something to do with the prophecy?'
'It has everything to do with the prophecy.' (Book 6, 203)

416. 'The very same.'
'But how come – ? Have you always had it?' (Book 6, 204)

417. 'Sir, how exactly – ?'
'Too late, Harry! You shall hear the story another time. Good night.'
'Good night, sir.' (Book 6, 204)

418. 'Since when have yeh called me "sir"?'
'Since when have you called me "Potter"?' (Book 6, 216)

419. 'I wasn't!'
'Oh no, of course you weren't, I forgot you were late ... well, Filch ran over all of us with Secrecy Sensors when we got into the entrance hall. Any Dark object would have been found, I know for a fact Crabbe had a shrunken head confiscated. So you see, Malfoy can't have brought in anything dangerous!' (Book 6, 221)

420. 'Always jump to the worst conclusion, don't you?'
'Was it?'
'Well ... yeah, it was, but so what?'
'So you just decided to try out an unknown, handwritten incantation and see what would happen?' (Book 6, 226)

421. 'But a little recreation never hurt any body. Now, how about Monday night, you can't possibly want to practice in this weather...'
'I can't, Professor, I've got – er – an appointment with Professor Dumbledore that evening.' (Book 6, 229)

422. 'I – no – '
'Give it to me!' (Book 6, 231)
423. 'COME BACK, YOU THIEVING – !'
'There's no point, Harry.' (Book 6, 231)
424. 'Mundungus will probably be in London by now. There's no point yelling.'
'He's nicked Sirius's stuff! Nicked it!' (Book 6, 232)
425. 'Cursed? Who's bin cursed – not Ron? Hermione?'
'No, it's not them, it's Katie Bell – this way ...' (Book 6, 235)
426. 'How did Katie get hold of this?'
'Well, that's why we were arguing. She came back from the bathroom in the Three Broomsticks holding it, said it was a surprise for somebody at Hogwarts and she had to deliver it. She looked all funny when she said it. ... Oh no, oh no, I bet she'd been Imperiused and I didn't realise!' (Book 6, 263)
427. '– and in any case, we have put stringent security measures in place this year. I do not believe that necklace can possibly have entered this school without our knowledge –'
' – But –' (Book 6, 240)
428. 'And how come you're interested in Tom?'
'We believe he has qualities we are looking for.'
'You mean he's won a scholarship? How can he have done? He's never been entered for one.'
'Well, his name has been down for our school since birth –'
'Who registered him? His parents?' (Book 6, 248)
429. 'It's. . . it's magic, what I can do?'
'What is it that you can do?' (Book 6, 253)
430. 'If, as I take it, you are accepting your place at Hogwarts–'
'Of course I am!'
'Then you will address me as "Professor" or "sir".' (Book 6, 254)
431. 'And Ginny, don't call Ron a prat, you're not the Captain of this team –'
'Well, you seemed too busy to call him a prat and I thought someone should –' (Book 6, 267)
432. 'Been kissing Pigwidgeon, have you? Or have you got a picture of Auntie Muriel stashed under your pillow?'
'You –' (Book 6, 269)
433. 'You can save anything when you're on form, it's a mental problem you've got!'
'You calling me mental?'

‘Yeah, maybe I am!’ (Book 6, 272)

434. ‘The point is, Filch is being fooled isn't he? These girls are getting stuff into the school disguised as something else! So why couldn't Malfoy have brought the necklace into the school –?’

‘Oh, Harry... not that again...’ (Book 6, 287)

435. ‘She'll ban you from the library if you're not careful. Why did you have to bring that stupid book?’

‘It's not my fault she's barking mad, Hermione. Or d'you think she overheard you being rude about Filch? I've always thought there might be something between them...’

‘Oh, ha ha...’ (Book 6, 288-289)

436. ‘D id you know one of your eyebrows is bright yellow?’

‘Hi, Luna. Hermione , you left your stuff...’ (Book 6, 290)

437. ‘What did you have to imitate her for?’

‘She laughed at my mustache!’

‘So did I, it was the stupidest thing I've ever seen.’ (Book 6, 292)

438. ‘Hermione! Hermione !’

‘Harry! There you are, thank goodness! Hi, Luna !’

439. ‘ ... cannot afford mistakes, Draco, because if you are expelled –’

‘I didn't have anything to do with it, all right?’

‘I hope you are telling the truth, because it was both clumsy and foolish. Already you are suspected of having a hand in it.’ (Book 6, 302)

440. ‘I am trying to help you. I swore to your mother I would protect you. I made the Unbreakable Vow, Draco –’

‘Looks like you'll have to break it, then, because I don't need your protection! It's my job, he gave it to me and I'm doing it, I've got a plan and it's going to work, it's just taking a bit longer than I thought it would!’

‘What is your plan ?’

‘It's none of your business !’

‘ If you tell me what you are trying to do, I can assist you –’

‘I have all the assistance I need, thanks, I'm not alone!’

‘You were certainly alone tonight, which was foolish in the ex-treme, wandering the corridors without lookouts or backup, these are elementary mistakes –’

‘I would've had Crabbe and Goyle with me if you hadn't put them in detention!’ (Book 6, 302-303)

441. 'I really don't know how you think of them. No, what we wanted to know was... how did it happen?'

'What d'you mean?'

'Did she have an accident or something?'

'What?'

'Well, how did she sustain such extensive brain damage? Careful, now!' (Book 6, 306)

442. 'I'm going to tell anyone who can put a stop to it, and Dumbledore's top of the list. I might have another word with your dad too.'

'Pity you didn't hear what Malfoy's actually doing, though.'

'I couldn't have done, could I? That was the whole point, he was refusing to tell Snape.'
(Book 6, 308)

443. 'And it is hard to argue with Greyback out there. . . .'

'Who's Greyback?' (Book 6, 313)

444. 'Have you ever heard of someone called the Half-Blood Prince?'

'The Half-Blood what?' (Book 6, 315)

445. 'I just thought – well, he's helped me out a lot in Potions classes, the Prince has.'

'How old is this book, Harry?'

'I dunno, I've never checked.' (Book 6, 316)

446. 'Evening, Potter. Try not to get too much ash on the carpet.'

'No, Professor.' (Book 6, 328)

447. 'But we've been away, how're we supposed to – ?'

'Harry! Ginny!' (Book 6, 328)

448. 'So don't even ask.'

'I thought maybe, you know, over Christmas –'

'It was the Fat Lady who drank a vat of five-hundred-year-old wine, Harry, not me. So what was this important news you wanted to tell me?' (Book 6, 330)

449. 'When can we take the actual test?'

'Soon as we're seventeen. That's only March for me!'

'Yeah, but you wouldn't be able to Apparate in here, not in the castle . . .'

'Not the point, is it? Everyone would know I could Apparate if I wanted.' (Book 6, 332)

450. 'After Umbridge ?'

'I told Cornelius there was no chance of it, but the idea did not die when he left: office. Within hours of Scrimgeour's appointment we met and he demanded that I arrange a meeting with you –' (Book 6, 334)

451. 'Who are you, then?'

'I'm Morfin, ain't I?'

'Marvolo's son?'

'Course I am, then...' (Book 6, 341)

452. 'He gave, as I say, a full and boastful confession.'

'But he had this real memory in him all the time!' (Book 6, 344)

453. 'You don't want to be caught out of bed out of hours, and you a prefect...'

'Sir, I wanted to ask you something.'

'Ask away, then, m'boy, ask away ...' (Book 6, 347)

454. 'Horcruxes ... Horcruxes ... I've never even heard of them ...'

'You haven't?' (Book 6, 350)

455. 'After all, when has Won-Won's judgement ever been faulty?'

'Hermione, can't you –' (Book 6, 351)

456. 'Ask away, then, my dear boy, ask away ...'

'Sir, I wondered what you know about ... about Horcruxes?' (Book 6, 355)

457. 'Harry ...'

'Malfoy's using Crabbe and Goyle as lookouts. He was arguing with Crabbe just now. I want to know ... aha.' (Book 6, 363)

458. 'Ron? Breakfast.'

'I'm not hungry.' (Book 6, 366)

459. 'I offered you one, didn't I?'

'You just picked them up off the floor, didn't you?'

'They'd fallen off my bed, all right? Let me go!'

'They didn't fall off your bed, you prat, don't you understand? They were mine, I chucked them out of my trunk when I was looking for the map. They're the Chocolate Cauldrons Romilda gave me before Christmas and they're all spiked with love potion!' (Book 6, 369)

460. ' – and may you have many more –'

'Ron!' (Book 6, 372)

461. 'Well – I jus' heard Snape sayin' Dumbledore took too much fer granted an maybe he – Snape – didn' wan' ter do it any more –'

'Do what?' (Book 6, 380)

462. 'So when's practice?'

'What? Oh ... there's one tomorrow evening.'

'Good. Listen, Potter, we should have a talk beforehand. I've got some ideas on strategy you might find useful.' (Book 6, 382)

463. 'So?'

'So I wanted to know how come he's up at the castle with a couple of girlfriends while everyone else is down here ...'

'Does it matter right now?' (Book 6, 386)

464. 'Now, you will remember, I hope, that I told you at the very outset of these meetings of ours that we would be entering the realms of guesswork and speculation?'

'Yes, sir.'

'Thus far, as I hope you agree, I have shown you reasonably firm sources of fact for my deductions as to what Voldemort did until the age of seventeen?' (Book 6, 402)

465. 'I was asked to give you this.'

'Thanks...' (Book 6, 439)

466. 'Harry, that's it – get lucky!'

'What d'you mean?'

'Use your lucky potion!' (Book 6, 441)

467. 'They're really sorry.'

'Don – don matter ... Hed've bin touched yeh're here, though, Harry ...' (Book 6, 450)

468. 'Gets pulled out of their tails, they catch it on branches an' stuff in the forest, yeh know ...'

'But my dear chap, do you know how much that's worth?' (Book 6, 455)

469. 'But then ... my dear boy ... you're asking a great deal ... you're asking me, in fact, to aid you in your attempt to destroy –'

'You don't want to get rid of the wizard who killed Lily Evans?'

'Harry, Harry, of course I do, but –'

'You're scared he'll find out you helped me?' (Book 6, 458)

470. 'What sort of time do you call this?'

'I'm really sorry – I had to go out for something important –'

'Well, the password changed at midnight, so you'll just have to sleep in the corridor, won't you?' (Book 6, 461)

471. 'Oh, groaning and clanking up on the Astronomy Tower, it's a, favorite pastime of his –'

'Not the Bloody Baron – Dumbledore!' (Book 6, 461)

472. 'To what do I owe this very late pleasure?'

'Sir – I've got it. I've got the memory from Slughorn.' (Book 6, 461)

473. 'Look sharp, Tom, You don't want to be caught out of bed out of hours, and you a prefect...'

‘Sir, I wanted to ask you something.’

‘Ask away, then, m'boy, ask away....’

‘Sir, I wondered what you know about ...about Horcruxes?’ (Book 6, 463)

474. ‘I was ripped from my body, I was less than spirit, less than the meanest ghost ... but still, I was alive.’

‘... few would want it, Tom, very few. Death would be preferable.’

475. ‘But how do you do it?’

‘By an act of evil – the supreme act of evil. By committing murder. Killing rips the soul apart. The wizard intent upon creating a Horcrux would use the damage to his advantage: He would encase the torn portion –’

‘Encase? But how – ?’ (Book 6, 465)

476. ‘Who would have thought you knew such Dark Magic? Who taught you that spell?’

‘I – read about it somewhere.’

‘Where?’ (Book 6, 490)

477. ‘Mark the place you have reached. You will continue at ten o'clock next Saturday.’

‘Yes, sir.’ (Book 6, 498)

478. ‘Professor, were you trying to get into the Room of Requirement?’

‘... omens I have been vouchsafed – what?’ (Book 6, 505)

479. ‘As though it was celebrating?’

‘Most definitely.’

‘And then –?’

‘And then I called out, “Who's there?”’ (Book 6, 506)

480. ‘Come ... with you ... ?’

‘Only if you wish it, of course.’

‘If I...’ (Book 6, 510)

481. ‘You've found one? You've found a Horcrux?’

‘I believe so.’ (Book 6, 510)

482. ‘What has upset you?’

‘I'm not upset.’

‘Harry, you were never a good Occlumens –’

483. ‘So?’

‘My Lord, the Order of the Phoenix intends to move Harry Potter from his current place of safety on Saturday next, at nightfall.’ (Book 7, 11)

484. ‘My Lord?’

‘Your wand, Lucius. I require your wand.’

'I . . . ' (Book 7, 14)

485. 'And the core?'

'Dragon – dragon heartstring.'

486. 'I have given you your liberty, Lucius, is that not enough for you? But I have noticed that you and your family seem less than happy of late . . . What is it about my presence in your home that displeases you, Lucius?'

'Nothing – nothing, my Lord!'

'Such lies, Lucius . . . ' (Book 7, 15)

487. 'My Lord knows I speak nothing but the truth!'

'No higher pleasure . . . even compared with the happy event that, I hear, has taken place in your family this week?' (Book 7, 16)

488. 'I don't know what you mean, my Lord.'

'I'm talking about your niece, Bellatrix. And your, Lucius and Narcissa. She has just married the werewolf, Remus Lupin. You must be so proud.' (Book 7, 16)

489. 'What do you see when you look in the mirror?'

'I? I see myself holding a pair of thick, woolen socks.' (Book 7, 25)

490. 'They think I'm a wast of space actually, but I'm used to –'

'I don't think you're a wast of space.' (Book 7, 39)

491. 'I'm sorry you couldn't be there, Harry, it was very quiet.'

'That's brilliant, congrat—' (Book 7, 44)

492. 'Can't you even tell us apart when we're Harry?'

'Sorry, George –'

'I'm only yanking your wand. I'm Fred really –' (Book 7, 49)

493. 'Hagrid! No! Let me!'

'REPARO!' (Book 7, 54)

494. 'Where've they gone?'

'I don't know!' (Book 7, 55)

495. 'Hagrid, do the dragon-fire thing again, let's get out of here!'

'Hold on tight, then, Harry!' (Book 7, 55)

496. 'Blimey, Harry, how did yeh get out o' that? I thought we were both goners.'

'Yeah, me too. I can't believe –' (Book 7, 59)

497. 'It fell tight beside you, I picked it up. And that's my wife you're shouting at.'

'Oh, I'm – I'm sorry.' (Book 7, 60)

498. 'Who else is back?'

'Only Harry, Hagrid, George, and me.' (Book 7, 65)

499. 'I know that—'

'Mad-Eye wouldn't want—' (Book 7, 73)

500. 'No! No! I beg you, I beg you... '

'You lied to Lord Voldemort, Ollivander!'

'I did not... I swear I did not... '

'You sought to help Potter, to help him escape me!'

'I swear I did not... I believed a different wand would work... '

'Explain, then, what happened. Lucius's wand is destroyed!'

'I cannot understand... The connection ... exists only ... between your two wands... '

'Lies!'

'Please... I beg you... ' (Book 7, 75)

501. 'What sort of 'stuff'?'

'I'm sorry, I can't —' (Book 7, 77)

502. 'We're coming with you. That was decided months ago —years, really.'

'But — ' (Book 7, 84)

503. 'I — Hermione, I'm sorry — I didn't — '

'Didn't realize that Ron and I know perfectly well what might happen if we come with you? Well, we do. Ron, show Harry what you've done.' (Book 7, 84)

504. 'Go on, he needs to know!'

'Oh, all right. Harry, come here.' (Book 7, 85)

505. 'Really, Mrs. Weasley, just a normal dinner would be fine... It's the day before the wedding... '

'Oh, well, if you're sure, dear. I'll invite Remus and Tonks, shall I? And how about Hagrid?' (Book 7, 94)

506. 'You were muttering in your sleep.'

'Was I?'

'Yeah. "Gregorovitch." You kept saying "Gregorovitch."' (Book 7, 95)

507. 'Who's Gregorovitch?'

'I dunno, do I? You were the one saying it.' (Book 7, 95)

508. 'I think he's abroad.'

'Who, Gregorovitch?'

'Voldemort. I think he's somewhere abroad, looking for Gregorovitch. It didn't look like anywhere in Britain.'

'You reckon you were seeing into his mind again?' (Book 7, 96)

509. 'Well, happy birthday anyway.'

'Wow – that's right, I forgot! I'm seventeen.' (Book 7, 96)

510. 'She was really cut up when you ended it –'

'So was I. You know why I stopped it, and it wasn't because I wanted to.'

'Yeah, but you go snogging her now and she's just going to get her hopes up again –'

'She's not an idiot, she knows it can't happen, she's not expecting us to – to end up married, or –' (Book 7, 100)

511. 'Mokeskin. Hide anythin' in there an' no one but the owner can get it out. They're rare, them.'

'Hagrid, thanks!' (Book 7, 102)

512. 'Hi, Hagrid, how's it going?'

'Bin meanin' ter write fer ages. How's Norbert doin'?' (Book 7, 102)

513. 'The Norwegian Ridgeback? We call her Norberta now.'

'Wha – Norbert's a girl?' (Book 7, 102)

514. 'Me and Hermione too?'

'Yes, all of –' (Book 7, 104)

515. 'But why that particular book?'

'I don't know. He must have thought I'd enjoy it.'

'Did you ever discuss codes, or any means of passing secret messages, with Dumbledore?' (Book 7, 107)

516. 'For the reasons you just read out, I suppose . . . to remind me what you can get if you . . . persevere ad whatever it was.'

'You think this is a mere symbolic keepsake, then?' (Book 7, 107)

517. 'And from what they said, Dumbledore invented it himself?'

'I know, but surely he wouldn't have singled you out in his will just to help us turn out the lights!' (Book 7, 113)

518. 'Do you know them, then?'

'Well, of course I do!' (Book 7, 114)

519. 'Oh yeah, Auntie Muriel, this is our cousin Barny.'

'Another Weasley? You breed like gnomes. Isn't Harry Potter here? I was hoping to meet him. I thought he was a friend of yours, Ronald, or have you merely been boasting?'

'No – he couldn't come –' (Book 7, 118)

520. 'You, Barny – you know this man Lovegood vell?'

'No, I only met him today. Why?' (Book 7, 123)

521. 'Grindelvald. That is Grindelvald's sign.'
'Grindelwald . . . the Dark wizard Dumbledore defeated?'
'Exactly.' (Book 7, 124)

522. 'The cross-section of a vot?'
'Well, I don't know what they are, but apparently he and his daughter go on holiday looking for them... ' (Book 7, 124)

523. 'Oh, please call me Elphias, dear boy.'
'Elphias, I don't know whether you saw the interview Rita Skeeter gave about Dumbledore?' (Book 7, 127)

524. 'Yes, we were just discussing – '
'You there! Give me your chair, I'm a hundred a seven!' (Book 7, 128)

525. 'And a more desperately sad occasion I cannot remember. Albus was heartbroken – '
'His heart wasn't the only thing. Didn't Aberforth break Albus' nose halfway through the service?' (Book 7, 131)

526. 'Oh yes, she's been there forever! The Dumbledores moved there after Percival was imprisoned, and she was their neighbor.'
'The Dumbledores lived in Godric's Hollow?' (Book 7, 132)

527. 'Not to stay there, but to find out what's going on!'
'We know what's going on! Voldemort's taken over the Ministry, what else do we need to know?'
'OK, OK, it was just an idea!' (Book 7, 137)

528. 'Why?'
'Don't you think they might wonder what's happened if they wake up and find themselves in a place that looks like it's just been bombed?'
'Oh right, yeah . . . ' (Book 7, 140)

529. 'What if the Death Eaters have found a way to put it on a seventeen-year-old?'
'But Harry hasn't been near a Death Eater in the last twenty-four hours. Who's supposed to have put a Trace back on him?' (Book 7, 140)

530. 'But – '
'Hermione, where else is there? It's the best chance we've got. Snape's only one Death Eater. If I've still got the Trace on me, we'll have whole crowds of them on us wherever else we go.' (Book 7, 141)

531. 'What else? Didn't you see anything? Was he cursing someone?'
'No, I just felt anger – I couldn't tell – ' (Book 7, 144)

532. 'What have you been doing?'

‘Look what I’ve just found.’ (Book 7, 150)

533. ‘Oh Harry . . . ‘

‘And there’s this too.’ (Book 7, 152)

534. ‘I thought so. Every room I looked into on the way up had been disturbed. What were they after, do you think?’

‘Information on the Order, if it was Snape’

‘But you’d think he’d already have all he needed. I mean was in the Order, wasn’t he?’ (Book 7, 152)

535. ‘Who?’

‘Bathilda Bagshot, the author of – ‘ (Book 7, 152)

536. ‘Come back up here.’

‘What’s the matter?’

‘R.A.B. I think I’ve found him.’ (Book 7, 154)

537. ‘Well, can’t you find something useful to occupy yourself?’

‘What, like reading kids’ stories?’

‘Dumbledore left me this book, Ron – ‘

‘ – and he left me the Deluminator, maybe I’m supposed to use it!’ (Book 7, 167)

538. ‘ – we know – ‘

‘ –I had to Apparate very precisely onto the top step outside the front door to be sure that they would not see me. They can’t know you’re in here or I’m sure they’d have more people out there; they’re staking out everywhere that’s got any connection with you, Harry. Let’s go downstairs, there’s a lot to tell you, and I want to know what’s happened after you left the Burrow.’ (Book 7, 168)

539. ‘Well, does it really matter?’

‘Ron, it all matters! If we’re going to get into the Ministry and not give ourselves away when they’re bound to be on the lookout for intruders, every little detail matters! We’ve been over and over this, I mean, what’s the point of all these reconnaissance trips if you aren’t even bothering to tell us – ‘

‘Blimey, Hermione, I forget one little thing – ‘

‘You do realize, don’t you, that there’s probably no more dangerous place in the whole world for us to be right now than the Ministry of – ‘ (Book 7, 189)

540. ‘Where is he?’

‘Das welfs ich nicht! He move! I know not, I know not!’ (Book 7, 191)

541. ‘So you’re not even going to try to shut him out?’

‘Hermione, I can’t. You know I’m lousy at Occlumency, I never got the hang of it.’

(Book 7, 192)

542. ‘Would you like it?’

‘I – no – I’m sorry, Harry, I didn’t mean – ‘

‘I hate it, I hate the fact that he can get inside me, that I have to watch him when he’s most dangerous. But I’m going to use it.’

‘Dumbledore – ‘

‘Forget Dumbledore. This is my choice, nobody else’s. I want to know why he’s after Gregorovitch.’

‘Who?’ (Book 7, 202)

543. ‘Ron, it’s me, Harry!’

‘Harry! Blimey, I forgot what you looked like – why isn’t Hermione with you?’

‘She had to go down to the courtrooms with Umbridge, she couldn’t refuse, and – ‘ (Book 7, 209)

544. ‘Harry!’

‘Hermione, if you think I was going to sit here and let her pretend – ‘

‘Harry, Mrs Cattermole!’ (Book 7, 216)

545. ‘Bit unfortunate, really . . . Come on, Hermione...’

‘Expecto patronum!’ (Book 7, 217)

546. ‘Reg, I don’t understand – ‘

‘Let go, I’m not your husband, you’ve got to go home!’ (Book 7, 219)

547. ‘Harry, quickly, in my bag, there’s a small bottle labeled “Essence of Dittany” – ‘

‘Bag – right – ’ (Book 7, 222)

548. ‘Harry, I don’t think we’re going to be able to go back there.’

‘What d’you – ?’

‘As we Disapparated, Yaxley caught hold of me and I couldn’t get rid of him, he was too strong, and he was still holding on when we arrived at Grimmauld Place, and then – well, I think he must have seen the door, and thought we were stopping there, so he slackened his grip and I managed to shake him off and I brought us here instead!’

‘But then, where’s he? Hang on... You don’t mean he’s at Grimmauld Place? He can’t get in there?’ (Book 7, 223)

549. ‘Harry, I’m sorry, I’m so sorry!’

‘Don’t be stupid, it wasn’t your fault! If anything, it was mine... ‘ (Book 7, 223)

550. 'Salvio Hexia . . . Protego Totalum . . . Repello Muggletum . . . Muffliato . . . You could get out the tent, Harry . . . '
'Tent?'
'In the bag!' (Book 7, 224)

551. 'I have it not, I have it no more! It was, many years ago, stolen from me!'
'Do not lie to Lord Voldemort, Gregorovitch. He knows... He always knows.' (Book 7, 230)

552. 'I can finish the watch!'
'No, you're obviously exhausted. Go and lie down.' (Book 7, 231)

553. 'He found Gregorovitch. He had him tied up, he was torturing him.'
'How's Gregorovitch supposed to make him a new wand if he's tied up?'
'I dunno... I'ts weird, isn't it?' (Book 7, 232)

554. 'No . . . it must've been something small.'
'Harry?' (Book 7, 232)

555. 'Harry, what happened? Why do you think you couldn't make your Patronus? You managed perfectly yesterday '
'I don't know.' (Book 7, 235)

556. 'I would, but my arm's in a sling, in case you hadn't noticed!'
'That's convenient.'
'And what's that supposed to – ?' (Book 7, 235)

557. 'We know the snake's not in Albania, it's usually with Vol – '
'Didn't I ask you to stop saying that?'
'Fine! The snake is usually with You-Know-Who – happy?'
'Not particularly.' (Book 7, 237)

558. 'Dumbledore said in front of me that he never assumed he knew all of Hogwarts's secrets. I'm telling you, if there was one place Vol – '
'oi!' (Book 7, 238)

559. 'His school?'
'Yeah, his school! It was his first real home, the place that meant he was Special, it meant everything to him, and even after he left – ' (Book 7, 238)

560. 'How can you side with him, he hardly ever does the cook – '
'Hermione, be quiet, I can hear someone!' (Book 7, 241)

561. 'We take no sides. This is a wizards' war.'
'How come you're in hiding, then?' (Book 7, 243)

562. 'The sword of Gryffindor!'

‘Oh yes. It is a copy – an excellent copy, it is true – but it was Wizard-made. The original was forged centuries ago by goblins and had certain properties only goblin-made armor possesses. Wherever the genuine sword of Gryffindor is, it is not in a vault at Gringotts bank.’ (Book 7, 245)

563. ‘The sword can destroy Horcruxes! Goblin-made blades imbibe only that which can strengthen them – Harry, that sword’s impregnated with basilisk venom!’

‘And Dumbledore didn’t give it to me because he still needed it, he wanted to use it on the locket – ‘

‘ – and he must have realized they wouldn’t let you have it if he put in his will – ‘

‘ – so he made a copy – ‘

‘ – and put a fake in the glass case – ‘

‘ – and he left the real one – where?’ (Book 7, 251)

564. ‘I was only saying – she was with the others, they were with Hagrid – ‘

‘ – Yeah, I get it, you don’t care! And what about the rest of my family, the Weasleys don’t need another kid injured, did you hear that?’

‘Yeah, I – ‘

‘Not bothered what it meant, though?’ (Book 7, 253)

565. ‘What are you doing?’

‘What do you mean?’

‘Are you staying or what?’ (Book 7, 254)

‘Yes – yes, I’m staying, Ron, we said we’d go with Harry, we said we’d help – ‘

‘I get it. You choose him.’ (Book 7, 254)

566. ‘Hermione, I’ve been thinking, and – ‘

‘Harry, could you help me with something?’ (Book 7, 259)

567. ‘I never took Ancient Runes, Hermione’

‘I know that, but it isn’t a rune and it’s not in the syllabary, either. All along I thought it was a picture of an eye, but I don’t think it is! It’s been inked in, look, somebody’s drawn it there, it isn’t really part of the book. Think, have you ever seen it before?’ (Book 7, 259)

568. ‘Isn’t it the same symbol Luna’s dad was wearing around his neck?’

‘Well, that’s what I thought too!’

‘Then it’s Grindelwald’s mark’ (Book 7, 259)

569. ‘What?’

‘Krum told me . . . ‘ (Book 7, 259)

570. 'I've never heard that Grindelwald had a mark. There's no mention of it in anything I've read about him.'

'Well, like I say, Krum reckoned that symbol was carved on a wall at Durmstrang, and Grindelwald put it there.' (Book 7, 260)

571. 'And you'd think Scrimgeour would have recognized it. He was Minister, he ought to have been expert of Dark stuff.'

'I know . . . Perhaps he thought it was an eye, just like I did. All the other stories have little pictures over the titles.' (Book 7, 260)

572. 'Hermione?'

'Hmm?'

'I've been thinking. I – I want to go to Godric's Hollow.' (Book 7, 260)

573. 'Well, the sword, Harry! Dumbledore must have known you'd want to go back there, and I mean, Godric's Hollow is Godric Gryffindor's birthplace –'

'Really? Gryffindor came from Godric's Hollow?'

'Harry, did you ever even open A History of Magic?' (Book 7, 260)

574. 'What did you do that for? Thought you'd seen a Death Eater unzipping the tent, at least –'

'Harry, what if Bathilda's got the sword? What if Dumbledore entrusted it to her?' (Book 7, 262)

575. 'Is it – ?'

'No, but look!' (Book 7, 266)

576. 'What?'

'Look at this!' (Book 7, 267)

577. 'Harry, stop.'

'What's wrong?' (Book 7, 270)

578. 'Are you sure?'

'I saw something move, I could have sworn I did. . . .' (Book 7, 270)

579. 'Harry –'

'Look . . . Look at it Hermione . . .'

'I don't . . . oh!' (Book 7, 271)

580. 'Not Harry, not Harry, please not Harry!'

'Stand aside, you silly girl. . . stand aside now . . .'

'Not Harry, please no, take me, kill me instead –'

'This is my last warning –'

'Not Harry! Please . . . have mercy. . . have mercy... Not Harry! Not Harry!'

Please – I’ll do anything – ‘

‘Stand aside – stand aside, girl –’ (Book 7, 281)

581. ‘Harry. . . ‘

‘Where’s my wand?’ (Book 7, 284)

582. ‘Mend it. Please.’

‘Harry, I don’t think, when its broken like this – ‘

‘Please, Hermione, try!’

‘R – Reparo.’ (Book 7, 285)

583. ‘Listen to me. It – it doesn’t make very nice reading – ‘

‘ – yeah, you could say that – ‘

‘ – but don’t forget, Harry this is Rita Skeeter writing.’

‘You did read that letter to Grindelwald, didn’t you?’ (Book 7, 294)

584. ‘Y – you cast that doe?’

‘What? No, of course not! I thought it was you doing it!’

‘My Patronus is a stag.’

‘Oh yeah. I thought it looked different. No antlers.’ (Book 7, 302)

585. ‘I’ve been looking for you for hours, it’s a big forest, isn’t it? And I was just thinking I’d have to kip under a tree and wait for morning when I saw that deer coming and you following.’

‘You didn’t see anyone else?’ (Book 7, 303)

586. ‘So how did the sword ever get in that pool?’

‘Whoever cast the Patronus must have put it there.’ (Book 7, 304)

587. ‘Why?’

‘Because you got the sword out of the pool. I think it’s supposed to be you.’ (Book 7, 304)

588. ‘I can’t, Harry, I’m serious – you do it –’

‘But why?’ (Book 7, 305)

589. ‘What’s wrong? Harry? Are you all right?’

‘It’s okay, everything’s fine. More than fine. I’m great. There’s someone here.’

‘What do you mean? Who – ?’ (Book 7, 309)

590. ‘Ouch – ow – gerroff! What the – ? Hermione – OW!’

‘You – complete – arse – Ronald – Weasley!’ (Book 7, 309)

591. ‘Give me back my wand! Give it back to me!’

‘Hermione, will you please – ’ (Book 7, 309)

592. 'Hermione, I'm sorry, I'm really –'
'Oh you're sorry!' (Book 7, 310)

593. 'Harry's all over the Prophet, all over the radio, they're looking for you everywhere, all these rumors and mental stories, I knew I'd hear straight off if you were dead, you don't know what it's been like –'
'What it's been like for you?' (Book 7, 310)

594. 'The what?'
'You and Hermione have stopped saying You-Know-Who's name!'
(Book 7, 316)

595. 'Because we used his name?'
'Exactly! You've got to give htem credit, it makes sense. It was only people who were serious about standing up to him like Dumbledore, who ever dared use it. Now they've put a Taboo on it, anyone who says it is trackable – quickand – easy way to find they Order members! They nearly got Kingsley –'
'You're kidding?' (Book 7, 316)

596. 'You don't reckon Kingsley could have sent that doe?'
'His Patronus is a lynx, we saw it at the wedding, remember?'
'Oh yeah . . . ' (Book 7, 316)

597. 'Harry . . . you don't reckon it could've been Dumbledore?'
'Dumbledore what?' (Book 7, 316)

598. 'Sorry?'
'Xenophilius Lovegood, Luna's father. I want to go and talk to him!'
'Er – why?' (Book 7, 319)

599. 'Where's Luna?'
'Excuse me?'
'Where's Luna?'

600. 'I – I've already told you. She is down at Bortons Bridge, fishing for Plimpies.'
'So why have you only laid that tray for four?' (Book 7, 339)

601. 'You've never seen Potter in your life, have you? thought you'd lure us here to kill us, did you? And you think you'll get your girl back like this?'
'I swear. . . I swear. . . Potter's upstairs!' (Book 7, 342)

602. 'Me? But Harry –'
'Please, Ron! Harry, hold on tight to my hand, Ron, grab my shoulder.' (Book 7, 342)

APPENDIX 2

RESULT OF ANALYSIS

The findings in chapter IV only provide the representations of the real analysis. The original analysis of findings in chapter IV is presented below. The Punctuations that are not put in the appendix means they are already completed as put in the Findings.

Note: Due to a technique problem, the tables of the result of analysis are not included here, the reader may refer to the printed version of this thesis to see the complete one.

APPENDIX 3

THE INFORMANT'S CURRICULUM VITAE

Name : Drs.Nursalam, M.Pd

Home-address : jl.Gambuta III-H9-Tidar Permai-Malang

Education : a. English Department – IKIP Malang(1981)

b. Polythecnic Education Development Center(1983)

c. Ausatralian Language Center(1987)

d. English Language Education of Graduate Program – Islamic
University of Malang(2005)

Profession : English lecturer at the State Polytechnic of Malang(1982 – up to
now)

Position :

a. Head of General Departement – State Polytechnic of Malang(1987 – 1993)

b. Director of “Akademi Manajemen Informatika dan Komputer” – Pusat
Pendidikan Indonesia – Amerika(1997 – 2000)

c. Assistant Dean for Academic affairs of “STIBA MALANG” (2000 – 2005)

d. Team Leader for Instructional Support System at State Polytechnic of
Malang(up to now)

e. General Secretary of Association of Schools of Foreign Languages in
Indonesia(Up to now)

f. Program Director of d-pro-TOEIC Representative (Up to now)

g. head of Language Service Unit – State Politechnic of Malang(Up to now)

h. Coordinator for Indonesian Studies of Foreign Students in State Politechnic of Malang(up to now)

Teaching Specialist:

a. In English Departement of Brawijaya University(Syntax, Semantics, Theory of Translation, and Translation I&II)

b. in STIBA Malang (Syntax and Essay Writing)

c. in State Islamic University of Malang(Writing and Discourse Analysis)

d. in IKIP Budi Utomo Malang(Test and Evaluation and Seminar on Language Teaching)

Academic Papers presented in Seminars and Researches(the last two years):

a. Developing ESL Materials(seminar)

b. Testing Langauge Skills(Seminar)

c. The Correlation between the Student's Perceptions toward Their Teacher's Performance and Their Academic Achievements (Journal)

d. The Effectiveness of "Pattern Practice" in Increasing The Student's Research Ability(Research)

e. The Student's Translation of English Metaphors(Journal)

f. Communicative Approach Used to Increase the Student's Reading Ability(Reasearch)

g. And many others

APPENDIX 4

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2. SDN 4 (SDN7) Mataram class of 1992-1998
3. MTs Negeri 1 Mataram class of 1998-2001
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5. Universitas Islam Negeri Malang class of 2004-2008

APPENDIX 5

THE CONSULTATION FORM



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Thesis Title : Punctuations in Maintaining the Coherence of Discourse: The Case of J.K.Rowling's *Harry Potter* Fictions
Advisor : Drs. Langgeng Budiarto, M.Pd

No.	Date	Matter	Signature
1	17 May 2008	Consulting chapter 1	
2	28 May 2008	Revising chapter 1	
3	2 June 2008	Consulting revised chapter 1, submitting chapter 2	
4	9 June 2008	Consulting chapter 2	
5	13 June 2008	Revising chapter 2, revising chapter 1	
6	14 June 2008	Consulting revised chapter 2	
7	18 June 2008	Revising chapter 2, revising chapter 1	
8	19 June 2008	Submitting revised chapter 1, submitting chapter 3	
9	25 June 2008	Consulting revised chapter 2	
10	26 June 2008	Submitting revised chapter 2, consulting chapter 3	

11	28 June 2008	ACC chapter 2, submitting revised chapter 3	
12	2 July 2008	Consulting revised chapter 3, revising chapter 3	
13	3 July 2008	ACC chapter 3, ACC chapter 1	
14	19 September 2008	Submitting chapter 4 and 5	
15	20 September 2008	Revising chapter 4 and 5	
16	23 September 2008	ACC chapter 4 and 5	

Malang, September 23, 2008

Acknowledged by
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