



People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research



Ibn Khaldoun University

Faculty of Letters and Languages

Department of English

**A Psycho-Stylistic Analysis of the Spells Casted in
Harry Potter's Movies (2001, 2002, 2004 and 2005)
and their Impact on the Algerian Kids**

A Dissertation Submitted to the Department of English in Partial Fulfilment of
the Requirements for the Degree of Master in Linguistics

Submitted by :

- Benattou Hanane
- Bouadjadja Sara

Supervised by :

Dr. Moulai Hacene Yacine

Board of Examiners

Dr. Benamor Youcef	Chairperson	Ibn Khaldoun University-Tiaret
Dr. Moulai Hacene Yacine	Supervisor	Ibn Khaldoun University-Tiaret
Dr. Belarbi Khaled	Examiner	Ibn Khaldoun University-Tiaret

Academic Year

2022/2023

Dedication

To the two who love, sacrifice, and care for us the most: **Parents**

To the ones who never gave up on us: my sister “**Samira**” and my brother “**Mohamed**”

To those who were always there for us: Friends particularly “**Bouajadja Sara, Benbekkar sara and Belkissaria Nada**”

Benattou Hanane

Dedication

In the memory of my beloved brother Muhammed, you may no longer be physically present by my side, but your spirit lives on within me.

To my beloved parents, your guidance and wisdom have molded me into the person I am today, and this dissertation stands as a testament to your enduring support and unconditional love.

To my cherished uncles, Belkacem and Rabeh, your emotional support and tenderness were always present in the darkest moments, and I am forever grateful for your presence in my life.

To my beloved sisters, Khadidja and Hiba, you both have been my pillars of strength and my greatest cheerleaders. Khadidja, whom I can call mother, your constant emotional and financial encouragement, understanding, and love have uplifted me during the most challenging times. Hiba, your belief in my abilities has pushed me to surpass my own expectations. This dedication is a token of my gratitude for the unbreakable bond we share.

To my partner Hanane, my trusted companion in this academic journey, your belief in me and your constant support throughout this journey have been the driving force behind my success. Your kindness, understanding, and encouragement have kept me motivated when the path seemed daunting.

To the one who was there when I needed him the most, your presence during my darkest moments has been a glimpse in my life. Your compassion, understanding, and support have carried me through the storms, providing strength when I needed it the most. Your belief in my abilities and your encouragement have played an instrumental role in my academic journey. I will love you forever and a day.

Last but not least, I want to thank me, the person who never give up, I want to thank me for believing in me, I want to thank me for the countless hours of hard work.

Bouadjadja Sara

ACKNOWLEDGMENTS

First and foremost, full praise and profound gratitude to the Almighty **Allah** who granted us with strength, patience and willingness to undertake and accomplish this study.

We would like to deeply thank our supervisor **Dr. Moulai Hacene Yacine** for his full devotion, constant guidance and above all the remarkable support during the various stages of this project. Without your keen criticism, advice, collaboration, and patience, this work would have never been accomplished.

We would also like to thank profoundly the members of the jury: **Dr. Belarbi Khaled** as an examiner and **Dr. Benamor Youcef** as a chairperson for their valuable remarks and full consent to examine this humble work.

Finally, it is a great pleasure to acknowledge our deepest thanks and sincere appreciation to our dear teachers in the department of English, for being a source of knowledge, for their instructions throughout our academic career, and for their unlimited encouragement.

Abstract

The Harry Potter series (2001-2011) has captivated audiences worldwide with its magical spells and enchanting storylines. This study investigates the potential impact of witchcraft spells on Algerian children. The main research question explores the extent to which the magical spells depicted in the Harry Potter movies influence the psyche of Algerian children. Employing a stylistic textual research methodology, this study examines the language employed in spells cast within the movies from a linguistic perspective. A corpus of 19 spells extracted from the first four Harry Potter movies was utilized for analysis. The morphological structure of each spell, including base forms, affixes, and inflectional changes, was examined based on Yule's (2017) theory of word formation. With words rooted in Latin, the borrowing and compounding process along with other processes of word formation, these findings shed light on the potential origins and meanings of the spells, considering linguistic and historical contexts. Furthermore, the study explores how exposure to these spells within the movie context may impact Algerian children, particularly influencing their beliefs and attitudes towards magic and the supernatural. The implications of this research and its potential for future studies in the fields of linguistics, stylistics, and film studies are discussed in the conclusion.

Keywords: Stylistics, Witchcraft, Harry Potter, Spells, morphological level.

LIST OF TABLES

Table 3.1: Word-Formation Processes of Each Spell.....70

LIST OF FIGURES

Figure 3.1: *Harry Potter and the Philosopher's Stone* (2001)..... 54

Figure 3.2: *Harry Potter and the Chamber of Secrets* (2002)55

Figure 3.3: *Harry Potter and The Prisoner of Azkaban* (2004) 56

Figure 3.4: *Harry Potter and The Goblet of Fire* (2005).....57

Figure 3.5: Word- Formation Processes Used in the Analysis of the Spells..... 72

Table of Contents

Dedication.....	i
ACKNOWLEDGMENTS.....	iii
Abstract	iv
LIST OF TABLES.....	v
LIST OF FIGURES.....	vi
Table of Contents.....	1
GENERAL INTRODUCTION	1
CHAPTER ONE: A PREAMBLE TO STYLISTICS	
Introduction	6
I. THE DEFINITION OF STYLISTICS	6
1. Style.....	6
2. Stylistics	7
II. THE HISTORY OF STYLISTICS	8
1. Stylistics before the 20 th Century	8
2. Stylistics after 20 th Century.....	9
III. TYPES OF STYLISTICS.....	11
1. Linguistic Stylistics	11
2. Literary stylistics	11
3. Other Sub-types of Stylistics.....	12
A. General Stylistics.....	12
B. Functional Stylistics	13
C. Affective Stylistics	14
D. Pedagogical Stylistics	14
E. Feminist Stylistics	15
IV. IMPORTANCE OF STYLISTICS.....	16
1. Appreciation of Literary Texts.....	17

2. Teaching Language	18
3. Understand the Interpretation of Texts	18
4. Effective Communication	19
V. LINGUISTIC THEORIES TOWARDS LITERARY WORKS	19
VI. STYLISTICS DEVIATIONS	20
VII. TYPES OF LINGUISTIC DEVIATION	21
1. Lexical Deviation	21
2. Semantic Deviation	22
3. Morphological Deviation.....	22
4. Grammatical Deviation.....	23
Conclusion	25

CHAPTER TWO: STYLISTICS AS AN APPROACH TOWARDS MOVIES

Introduction	27
I. KEY CONCEPTS AND TERMINOLOGIES.....	27
1. Cinematography	27
2. Films and Movies	28
3. Drama	29
4. Fantasy Movies	30
II. MOVIES AS LITERARY GENRE/ WORK.....	30
1. Film and Literature	30
2. Film Adaptation.....	32
III. THE LANGUAGE OF MOVIES	32
1. Semiotics	33
A. The Enigma Code.....	34
B. The Connotative Code	35
C. The Action Code.....	35
D. The Symbolic Code	35

E. The Cultural Code	35
2. Narrative.....	36
3. Intertextuality	37
4. Ideology	38
5. Frames and images	39
IV. THE LANGUAGE OF CINEMA	40
V. FILM STYLISTICS.....	42
1. Fantasy Movies: A Journey Beyond Reality	42
2. From Dragons to Wizards	43
3. The Art of Imagination	44
VI. WITCHCRAFT AND SORCERY IN FILMS.....	45
1. From "Haxan" to "Harry Potter"	46
2. The Use of Witchcraft and Sorcery in Modern Fantasy Films	47
3. The Societal Implications of Witchcraft and Sorcery in Film.....	48
Conclusion	49

CHAPTER THREE

METHODOLOGY, DATA COLLECTION AND ANALYSIS

Introduction	51
I. RESEARCH METHODOLOGY	51
1. Type of Research	51
2. Research Tools	52
3. Case of Study.....	52
4. Procedures.....	52
II. DATA COLLECTION AND ANALYSIS.....	53
1. Data Collection.....	53
A. Harry Potter Selected Movies	53
a. Harry Potter and the Philosopher's Stone movie.....	53

b.	Harry Potter and the Chamber of Secrets movie.....	54
c.	Harry Potter and The Prisoner of Azkaban movie.....	55
d.	Harry Potter and The Goblet of Fire movie	56
B.	Selected Spells from the Movies.....	57
a.	Harry Potter and the Philosopher’s Stone.....	57
b.	Harry Potter and the Chamber of Secrets	58
c.	Harry Potter and the Prisoner of Azkaban	58
d.	Harry Potter and the Goblet of Fire.....	59
2.	Data Analysis of the Spells.....	60
A.	Etymology and Connotation of the Selected Spells.....	60
B.	Morphological Analysis of The Spells.....	67
III.	FINDINGS AND DISCUSSION	71
1.	Findings and Results	71
2.	Discussion of the Findings.....	73
	Conclusion	77
	GENERAL CONCLUSION	78
	LIST OF REFERENCES.....	81

GENERAL INTRODUCTION

Fantasy literature has been developed in poems, novels, or short stories for centuries, and it has been recently employed in films. The development of fantasy movies is tremendously popular throughout the world. Language is a powerful tool in fantasy movies, used to create a sense of magic and wonder that transports viewers to another world. By using unique and imaginative language, filmmakers can create a sense of other worldliness that adds to the overall atmosphere of the movie such as in the Harry Potter series that is known for its intricate spells and incantations, each with its unique properties and effects.

The Harry Potter film (2001-2011) series is famous all over the world and is loved by children, teenagers and adults. It is based on the books by J.K. Rowling. To gain a deeper understanding of the magical language used in the spells, a linguistic stylistics analysis is important. Moreover, the visual effects used in movies alone can make the viewer immerse himself in the genius of the image presented to him, which contains hundreds of encrypted messages that can interfere with his daily behavior. If this effect is possible for an adult, what about a young child who loves fantasy films. The impact of the spells casted in Harry Potter movies on children's psyche is a topic that has not been explored in depth. Through the stylistic analysis, the researchers want to shed light on the ways in which exposure to such fantastical elements can affect children's mental health, particularly in the context of Algerian culture.

The primary purpose of this study is to determine the extent to which magical spells casted in The Harry Potter movies (2001-2005) influence the psyche of the Algerian children. Thus, the significance of the study lies on exploring the magical language used by J.K. Rowling and its existence in the realm of sorcery and witchcraft. Furthermore, to reveal the impact of this language on the children within an Algerian context and its role in shaping their attitudes. Moreover, the results of this study can be significant to scholars who try to explore the

relationship between literature, linguistics, and stylistics. The question to be asked in this dissertation is: To what extent are the magical spells casted in The Harry Potter movies influence the psyche of the Algerian children?

In order to address the aforementioned research question, a set of sub-research questions are taken into consideration for the purpose to investigate the bigger picture of our inquiry and they are as follows:

1. Are the spells used by J.K. Rowling in the series of Harry Potter extracted from wizardry and witchcrafts or a made-up language?
2. Did J.K Rowling invent the spells by following linguistic techniques?
3. In what ways have the Harry Potter movies influenced and challenged the cultural traditions and norms of the Algerian society?
4. What are the possible short-term and long-term impacts, both positive and negative, could the exposure to the Harry Potter films and have on the cognitive and social growth of Algerian kids?

The following Hypotheses can be developed from the above research questions:

1. The spells from the Harry Potter movies are a fabrication created by author J.K. Rowling for the purpose of the story and they are not based on any real-world practices of witchcraft or magic.
2. Rowling used the compounding process to create spells by combining existing words.
3. The themes of magic and witchcraft depicted in the Harry Potter franchise are perceived as conflicting with some aspects of religious beliefs and practices.
4. The exposure to the Harry Potter films has both short- and long-term effects on the Algerian kids.

The study at hand comprises three chapters, whereby the first two chapters provide a theoretical background. On the other hand, chapter three describes the methodology and practice of the research.

Chapter one, entitled "*A Preamble to Stylistics*" begins with the definition of stylistics in order to familiarize the reader about the notion of style and stylistics. Then it provides with some historical background of stylistics to know its origin and how it emerged as a study in itself. Then their types are discussed in order to differentiate between literary, linguistics and other sub-types of stylistics. Also, the importance of stylistics is pointed out for the purpose to show how necessary it is. After that, linguistic theories towards stylistics are mentioned in order to link this study with previous works. And in the end the stylistic deviations are addressed to indicate how stylistics works.

Chapter two entitled "*Stylistics as an Approach towards the Study of Movies*" starts with key concepts and terminologies (cinematography, films, drama and fantasy movies) in order to clarify to the reader, the terms in this chapter. Then it moves to elucidate movies as literary genre in order to prove that the film is considered as a literary work. After that it discusses the language of movies to show that the movies contain language that must be studied and analyzed. Furthermore, this chapter gives a relationship between film and stylistics to inform that stylistic analysis is valuable tool for understanding the cinematic language and its impact on viewers. At the end, an explanation about witchcraft and sorcery in films are provided to show to the reader about how magic exists in movies.

Chapter three entitled "*Research Methodology: Data Collection and Analysis*" is devoted to the practical side of this study. This chapter describes in detail the research methodology. By employing the descriptive qualitative type of research, that investigates the language of spells casted in the first four Harry Potter movies namely: *Harry Potter and the Philosopher's Stone (2001)*, *Harry Potter and the Chamber of Secrets (2002)*, *Harry Potter and the Prisoner of*

Azkaban (2004), and Harry Potter and the Goblet of Fire (2005). It also presents the results obtained from the textual morphological analysis based on Yule's word formation theory (2017).

CHAPTER ONE

A PREAMBLE TO STYLISTICS

CHAPTER ONE: A PREAMBLE TO STYLISTICS**Introduction**

In recent years, literary criticism has increasingly focused on the examination of the language in literary works. Roman Jakobson (1960) and Leo Spitzer (1988) proposed a new approach for studying literary language that involves a thorough statistical analysis of language techniques combined with the application of linguistic theories. This approach, now known as stylistics, is an established discipline that enables us to gain insights into how language is used to achieve different communicative purposes, and can help us to appreciate the beauty and complexity of language. This chapter will discuss fundamental key concepts in stylistics; it is divided into six sections. The first section will define style and stylistics. Furthermore, the historical context of stylistics will be highlighted in the second section. The third section, on the other hand, will describe the types of stylistics. Concerning the fourth section, it shall present the importance of stylistics. An overview of linguistic theories towards literary works will present in the fifth section. At the end, a detailed explanation of stylistic deviations will provide.

I. THE DEFINITION OF STYLISTICS

Stylistics cannot be comprehended without first establishing a definition of style, for that reason we will be defining style and then we will move forward towards what is stylistics.

1. Style

The word "Style" comes from the Latin word "Stylus," which means "stimulus," "instigate," and "stick." The word originally meant a bone or metal "writing-implement" object for writing wax on. However, in the time of classical Latin, the term "stylus" came to mean first and foremost a man's "way of writing;" and then, more broadly, his "way of expressing himself" through writing and speech. (Bashiruddin, 2018, p 119)

Leech & Short (2007) view style as the way language is used to convey a particular idea in a particular setting. Therefore, style is the fundamental element that gives each writer their uniqueness. In their work "Investigating English Style", D. Crystal and D. Davy emphasize that there are four commonly used senses of style: some or all of a person's habits (such as the style of Shakespeare or James Joyce); some or all of the language habits that a group of people used at the same time or over time (like the Augustan poets' style); the usefulness of a mode of expression (in this instance, it has a more narrow meaning used for evaluation); or the use of the term "style" to describe only the literary language that is characteristic of "good," "effective," and "beautiful" writing (it is associated with literature primarily or exclusively). However, Teachers of language frequently hold the view that style is the techniques of expression. (Tayeva and Orazbekova, 2014, p.8, p.9)

2. Stylistics

The Greek word "techne rhetorike," which means "art of speech," is the origin of the term "stylistics." This art is focused with the use of public speaking to persuade (Bradford, 2005, p.2). Stylistics is the study of how language is used in writing and speaking, as well as the impact the writer or speaker wants to have on the listener or reader. It aims to explain why people use language in certain ways, such as socialization and the production and reception of meaning. (Niazi & Gautam, 2010, p.3)

Furthermore, stylistics is the study of style; how language usage varies depending on various factors, such as time, discourse, setting, or authorship. (Leech 2008, p.54) For example, when studying stylistics, one may analyze how the use of language has changed over time, such as how the English language has evolved from Old English to Modern English. One may also study how language varies depending on the context in which it is used, such as the differences in language usage between scientific journals and popular magazines. The study of authorship in stylistics involves analyzing the unique writing style of an author and identifying the

CHAPTER ONE: A PREAMBLE TO STYLISTICS

linguistic features that distinguish their writing from that of others. With this approach, the writing style of an author can be identified through patterns of language usage, such as specific vocabulary, sentence construction, or figurative language.

Overall, the focus of stylistics is on language usage in both literary and non-literary works since it is a borderline field between language and literature. It considers a wide range of academic fields, including literature, sociology, psychology, philosophy, and so more. (Ramtirthe, 2017, p.4)

Every time we use language, we must adopt a style of some kind: we choose from a set of syntactic and lexical options based on the aim of the communication. (Finch, 2000, p.189) In other words, whenever we use language to communicate, we make conscious or subconscious decisions about how to express ourselves effectively based on various factors, such as the intended audience, the context, and the purpose of the communication. We choose from a range of syntactic and lexical options available to us to convey our message in the most effective way possible. This is commonly known as choosing a style or register of language.

Alternatively, Linguistics includes the discipline of stylistics. This indicates that it is a specific application of language knowledge, similar to sociolinguistics (the study of language in social usage) or psycholinguistics (the study of the psychology of language). Stylistics, as the name implies, is concerned with style in both spoken and written language. It is based on the idea that whenever we use language to speak or write, we always make decisions about the words we use and the order in which we use them, both consciously and subconsciously. (Giovanelli and Mason, 2018, p.2)

II. THE HISTORY OF STYLISTICS

1. Stylistics before the 20th Century

The notion of style is old. Its etymology may be traced back to the birth of literary thought in Europe. It is more linked with Rhetoric than Poetry. As a persuasion mechanism, it was

CHAPTER ONE: A PREAMBLE TO STYLISTICS

widely researched under the term of Oratory. In his *Phaedrus*, Plato, who lived during the Oratory Era, investigated and put forth a few standards of effective speaking. It is also addressed by Aristotle in his *Rhetoric*. Quintilian wrote a twelve-volume work on the art of oratory. (Bashiruddin, 2018, p.119)

The history of stylistic cannot be separated from the history of rhetoric. Traditionally, rhetoric has come first. Rhetoric is a term used to describe the art and practice of persuasive communication. (Bogost, 2007, p.19) It is an ancient discipline that has been studied and practiced for centuries, dating back to the time of the ancient Greeks and Romans. (Howitt, 2019, para.1) The study of rhetoric involves understanding how language and other forms of communication can be used to persuade or influence an audience. Rhetoric is a broad field of study that encompasses many different topics and disciplines. It includes the study of language, grammar, and syntax, as well as the study of argumentation, reasoning, and persuasion. It also includes the study of various forms of public speaking, such as debate, oratory, and political speeches. Stylistics, on the other hand, refers to the study of the way language is used to create meaning and express ideas. It includes the study of language structure, grammar, and literary devices such as metaphors, similes, and allusions. There is a close relationship between rhetoric and stylistics, as both fields are concerned with the effective use of language. In fact, stylistics can be seen as a branch of rhetoric, as it involves the study of how language can be used to achieve specific rhetorical effects. In summary, rhetoric is the source of stylistics. (Delfia et al, 2021, p.391)

2. Stylistics after 20th Century

The current stylistics that we know today did not arise until the early twentieth century. This development was made possible by the Russian formalists, particularly Roman Jakobson, Viktor Shklovsky, and Vladimir Propp. These scholars shared a desire to discover what makes poetic texts poetic and to make literary scholarship more scientific. In order to accomplish this,

CHAPTER ONE: A PREAMBLE TO STYLISTICS

they proposed their structuralist ideas. Shklovsky discussed the ways in which literature and art defamiliarize or "make strange," while Jakobson focused on the poetic function of language, Propp on the parts that make up stories and the repetitive or universal elements that occur within those stories. (Burke, 2014, p.2)

Russian formalism ended at the beginning of the 1930s, but it continued under the name structuralism in Prague. (Chandler, 2007, p.233) The Prague School moved away from formalism and toward functionalism over time. This incorporation of context in textual meaning making paved the way for much of today's stylistics. The text, the context, and the reader are all at the center of stylistic studies these days. Nowadays, stylistics is a field of study that has one foot in language studies and the other in literary studies. (Burke, 2014, p.2)

Charles Bally (1865 – 1947), Ferdinand de Saussure's student who graduated in 1909 and is regarded as the "father" of the aforementioned field, was responsible for the rise to prominence of the stylistics field, who wrote his book '*Traité de Stylistique*', considering stylistics as a systemic study. (Moulai Hacene, 2021, p 78-79)

Bally developed his "expressive theory" (1905) on the basis of the belief that linguistic forms convey thought and emotion. He believes that the linguistic forms and their effects on emotions should be the primary focus of stylistic analysis. He puts that the study of a language's stylistic elements from the perspective of their affective content is stylistics. That is, the way words convey feelings and how words affect those feelings. (Usan qizi, 2023, p73).

Leo Spitzer (1887- 1960), a practitioner of contemporary stylistics, started a new line of stylistic research after being inspired by Charles Bally's works. He developed a novel stylistic strategy that explains the author's recurring usage and choices. This method establishes a connection between the author's psyche and the literary work's style. (Kazmi, p.4)

The art of stylistics has never been static. It is a discipline that is moving forward, which means that it is always trying to improve and update its principles in line with new information

CHAPTER ONE: A PREAMBLE TO STYLISTICS

in relevant fields. The term "cognitive poetics" (Stockwell, 2002) and "cognitive stylistics" (Semino and Culpeper, 2002) were used interchangeably when the psychological aspect of language was brought into focus by the cognitive revolution at the end of the 20th century. (Gibbons and Whiteley, 2018, p5)

III. TYPES OF STYLISTICS

Looking at stylistics in general, one can see that it can be divided into two main types (approaches): linguistic stylistics and literary stylistics. Interestingly, people unfamiliar with the field of stylistics can use these terms confusingly.

1. Linguistic Stylistics

Linguistic stylistics pursues a scientific analysis and works with tools such as the grammatical, syntactic and phonological components of language. It focuses on a scientific investigation that applies linguistic methods to a piece of art with the intention of highlighting its strengths and weaknesses. It conducts a thorough analysis and synthesis of the work, quantifying all of the linguistic means that came together to achieve a particular aesthetic goal and examining how a unique configuration of language was used to express a particular subject. (Isidore, 2010, p.26)

Linguistic stylistics examines the language units in terms of how well they work in particular speech patterns. It examines the means by which a national language is organized in various forms of speech in addition to its stylistic inventory. It investigates the connection between a speech situation and the linguistic strategies employed by speakers, and as a result, the various functional styles of language and speech. (Zhukovska, 2010, p14)

2. Literary stylistics

In some ways, literary stylistics and literary criticism are the same thing. Literary stylistics' ultimate goal is to convey the writer's unique message in a way that makes its significance clear to others. Literary stylistics' job is to decipher a message encoded in a strange

CHAPTER ONE: A PREAMBLE TO STYLISTICS

way, convey its meaning in terms that are common and easy to understand. As a result, literary stylistics looks for the fundamental artistic vision that language conveys and its underlying significance. It views works of literature as messages. (Ogunsiji et al, 2020, p.26)

The artistic expressiveness of a literary work, literary trend or era, and the factors that influence it are the focus of literary stylistics. This kind of stylistics is interested in the individual writing styles of writers, with a focus on their biography, beliefs, interests, and other things that might affect how they write literature. (Zhukovska, 2010, p14)

3. Other Sub-types of Stylistics

During the second half of the twentieth century, a greater number of critics of the stylistic approach presented distinct additional types of stylistics (sub-branches). To begin, Peer (1986) discussed British stylistics, structuralism, and formalism. ii) Toolan (1990) discussed both functionalist and affective stylistics. iii) Mills (1995) discussed in her article feminist stylistics. iv) Weber (1996) in his study of various stylistic theories traced the development and evolution of stylistics back to Roman Jakobson's time. for this reason, Weber (1996) outlined seven approaches: The functionalist, affective, pragmatic, critical, pedagogical, feminist, cognitive, and critical stylistic schools of thought are all included in this category. As a result, the current section draws from Weber's (1996) list of stylistic perspectives as well as some other stylistic approaches that Weber left out, such as general stylistics, generative stylistics, statistical stylistics, and socio-ideological stylistics. (Qader Ali, 2005) A brief explanation of some of the approaches mentioned above can be found below.

A. General Stylistics

The study of universal stylistic language means that are present in any language as well as regularities of language functioning irrespective of the content, aim, situation, and sphere of communication is referred to as general stylistics (theoretical stylistics, theory of stylistics). (Zhukovska,2010, p13)

CHAPTER ONE: A PREAMBLE TO STYLISTICS

There are three criteria that differentiate general (or non-literary) stylistics from literary stylistics. (Betti, 2021, p.3, p.4) First and foremost, it entails the examination of non-literary texts. Texts have been derived from a variety of sources, including advertising, newspaper reporting, politics, academia, bureaucracy, religion, and ordinary dialogue. Second, unlike literary stylistics, it has been focused toward the categorization of distinct styles within a framework of generic language variety rather than the understanding and appreciation of texts. Finally, great emphasis has been placed on the importance of context in giving rise to a specific style. In the 1960s, Crystal & Davy and Enkvist were essential in developing general stylistics.

B. Functional Stylistics

M.A.K. Halliday (1925-2018) is the most well-known practitioner of this strategy that focuses on the way language is used to communicate in different contexts and for different purposes. According to Halliday (1997), language is not just a set of grammatical rules or a collection of words, but a social semiotic system that reflects the social and cultural context in which it is used. In functional stylistics, language is analyzed in terms of its functional properties, meaning that language is studied in relation to the social context in which it is used. He believes that semantics is vital for studying the styles of language because it helps to comprehend functional theories of language and their importance. Domingo says:

M.A.K. Halliday is the main exponent of this approach. Contrary to Jakobson, he argues that literature does not form the mere pattern in language, be it phonological or syntactical (Halliday 1971). He feels that the study of semantics is important for the study of styles as it makes the students understand the functional theories of language and their relevance. (p.23)

CHAPTER ONE: A PREAMBLE TO STYLISTICS

This functional stylistics is an explanation of a literary work in which stylisticians seek an interpretation of linguistic features in terms of stylistic or functional values, not just the formal linguistic features. In an effort to explain why the author used a certain form of expression, these values attribute the work (Domingo, p.24). Three language Metafunctions are presented by Halliday (1989) ideational, representational and textual.

C. Affective Stylistics

Affective stylistics is a phrase coined by American reader-response critic Stanley Fish (1938) in an essay entitled "Literature in the Reader: Affective Stylistics" (1970) to refer to the effect that a text's structure has on the minds of individual readers as they read (Babae and Montashery, 2012, p.18). Fish significantly advanced the ideas of reader-response critic Louise M. Rosenblatt and hermeneutical theorist E. D. Hirsch. (Murfin, 2018)

This type of stylistics is based on taking into account the 'temporal' flow of the reading experience, as described by Fish. The reader is expected to respond to that flow, not to the entire phrase, i.e., to the words in the clause. At some time, he answers to the first word, then the second, and so on. (Ghazala, 2018, p.17)

D. Pedagogical Stylistics

Clark (2007) claims that pedagogical stylistics is a recent movement focused on teaching stylistics in the classroom. It helps students become more aware of the language in their texts. There are three levels of instruction for students in text analysis: The first level focuses on examining the text's formal properties, which include phonology, vocabulary, phrase and clause syntax, as well as the connections between sentences and paragraphs. Second, stylistics extends beyond the text's formal characteristics; it focuses on how a text interacts with other texts and the reader. Meaning is taught to be fluid and largely dependent on how the reader interprets the text. Thirdly, the socio-cultural context in which reading and writing take place was the focus

CHAPTER ONE: A PREAMBLE TO STYLISTICS

of stylistics. When analyzing a text, contextual factors like the reader's cultural background and the context in which it is read must be taken into account. According to Jaafar and Hassoon (2018) pedagogical stylistics basically began with Widdowson's book "*Stylistics and the Teaching of Literature*" (1975), which was followed by Carter, Short, and others at the beginning of the 1980s. (p. 258)

E. Feminist Stylistics

Montoro (2014) defines feminist stylistics as “the sub-branch of stylistics which aims to account for the way in which gender concerns are linguistically encoded in texts, and which attempts to do so by employing some of the frameworks and models pertaining in the stylistics tool-kit”. (p. 346) According to him, the explanation provided to the term 'gender issues' has been susceptible to a diversity of interpretations, resulting in the formation of numerous views that address the notion of gender. One perspective, Montoro points out, is provided by the analyses of feminist stylistics, which takes into account both the study of language and the notion of feminism. This method reveals how gender problems and language are embedded in literary texts as a result of feminist contributions to the field. Historically, Montoro emphasizes that the term 'feminist stylistics' should be appropriately ascribed to Mills (1995), despite the fact that other stylisticians used a feminist stylistic approach before her. (Muhammad Ahmad, p.1)

Feminist stylistic analysis is concerned not only with describing sexism in a text but also with determining whether women's writing practices can be described, how point of view, agency, metaphor, or transitivity unexpectedly link to gender issues, and other related issues. (Mills, 1995, p. 1)

IV. IMPORTANCE OF STYLISTICS

Writing is a potent tool that may be used to communicate ideas, convey information, and evoke strong feelings. The presentation of a piece of literature can have a significant impact on how readers react to it. As a result, it's imperative to consider the style elements when writing a piece.

Stylistics is a critical component of language and literature and its importance cannot be overstated. To do stylistics is to explore language, and, more specifically, to explore creativity in language use. Doing stylistics thereby enriches our ways of thinking about language and, exploring language offers a substantial purchase on our understanding of (literary) texts. (Simpson, 2014, p.3)

To Simpson, the value of stylistic analysis comes from its ability to clarify how language creates meaning as well as how meaning can be molded, improved, and altered via the employment of particular linguistic and literary strategies. If we neglect the overarching goal of language use, there is no use in discussing the language and this is where stylistics comes into play. Bradford (2005) claims that stylistics sheds light on the ways in which meaning is created and expressed by analyzing the language employed in various writings. It focuses on the principles of linguistic expression and language use, the use of words to express emotion, transmit information, develop meaning, and create beautiful results is the focus of stylistics. Therefore, stylistics looks at the linguistic decisions that authors or speakers make, such as word choice, sentence structure, and figurative language, and analyzes how these decisions affect the overall impact and meaning of a work. He writes: Stylistics enables us to identify and name the distinguishing features of literary texts, and to specify the generic and structural subdivisions of literature. (Bradford 2005)

It can be difficult to explain the relevance of stylistics since it frequently lies in the subtleties and details that are not immediately obvious:

CHAPTER ONE: A PREAMBLE TO STYLISTICS

We normally study style because we want to explain something, and in general, literary stylistics has, implicitly or explicitly, the goal of explaining the relation between language and artistic function. The motivating questions are not so much what as why and how. From the linguist's angle, it is 'Why does the author here choose this form of expression?' From the literary critic's viewpoint, it is 'How is such-and-such an aesthetic effect achieved through language? (Short & Leech, 2007, p.11)

In this respect, understanding the writer's intentions is one of stylistics' main goals. We can discover the writer's views, viewpoints, and motivations through the analysis of style, and we can also gain understanding of the text's intended meaning. To illustrate, Fitzgerald (2004) in his iconic book "The Great Gatsby" writes, "In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars". (p.32) Fitzgerald compares the men and women at the gathering to moths flitting around in a garden in this metaphor. In addition to offering dramatic visuals, this metaphor implies that the characters are lured to the party's representation of the glitzy lifestyle, just like moths are drawn to light.

Due to the writer's choice of words and images, we can deduce that he intended to portray partygoers as shallow, impulsive people who are easily seduced by the luxuries of affluence without giving the implications any thought. This illustration shows how examining a writer's style can shed light on their goals and motivations.

1. Appreciation of Literary Texts

Researchers in the field of stylistics such as Michael Toolan, Leech and Short, and Roger Fowler generally agree that each writer has their own distinctive writing style. The study of stylistics enables us to appreciate language's beauty, adaptability, and variety of meaning-conveying possibilities. By shedding light on the stylistic decisions writers make and the effects these decisions have on the reader, it aids readers in appreciating literary works. Moreover, stylistics extends beyond literary works to include non-literary writings as well. In this regard,

CHAPTER ONE: A PREAMBLE TO STYLISTICS

Toolan (2016) asserts that, "Stylistic analysis helps us to identify and appreciate the effects of particular linguistic features, such as metaphor, irony, and allusion, on the meaning and interpretation of texts". (p.8)

2. Teaching Language

To Wales (2017) language learners can improve their writing and speaking abilities as well as their capacity to comprehend and evaluate texts by using stylistics, which is a crucial component of language learning:

To help raise student awareness of how texts work linguistically and ideologically, stylistics came to be used as a significant teaching tool in language and literature studies for both native and foreign speakers of English: what can be termed pedagogical, practical or applied stylistics. (Wales, 2017, p.416)

By integrating stylistics in the teaching methods, according to Foster (2014), students may be able to closely read and analyze texts, which strengthen their capacity for critical thought. They may gain the ability to go below the surface of a work and analyze the underlying meaning and consequences of its language by analyzing the decisions made by writers in their use of language. He writes, "When we analyze texts, we are paying close attention to how they work. We are looking beneath the surface to understand what the text is doing and how it is doing it. This kind of analysis requires careful attention to language, to the choices that writers make in order to create meaning". (p.4)

3. Understand the Interpretation of Texts

By using a stylistic analysis on any piece of literature, we can reveal the writer's attitudes and perspectives towards the subject matter, as well as the intended audience for the text. Therefore, Venuti (1998) believes that by revealing information about the literary devices, linguistic decisions, and contextual elements that influence a text's meaning, stylistic analysis can aid in our understanding of how that text should be interpreted. He states:

CHAPTER ONE: A PREAMBLE TO STYLISTICS

Language is a powerful tool, and the way it is used can have a profound impact on the message being conveyed and the emotional response of the reader. (Venuti, 1998)

4. Effective Communication

In addition to its importance in literature, stylistics also plays a significant role in effective communication. Leech and Short (1981) believe that understanding the audience and the context in which the message is being delivered is necessary for effective communication. The use of suitable language, tone, and style can assist express the information effectively and guarantee that it is received in the way it was meant.

Stylistics is an essential component of effective communication and helps to ensure that the message being conveyed is received in the way it was intended. (Leech& Short1981)

V. LINGUISTIC THEORIES TOWARDS LITERARY WORKS

In order to better understand the complex interactions between language and literature, scholars have long been interested in the relationship between linguistics and literary works. In this section, we will look into the contributions and theories of a number of significant researchers who have illuminated this intriguing field of study.

Despite having a major interest in language teaching and learning, H.G. Widdowson, a specialist in applied linguistics, has looked into the relationships between language and literature. The contributions of Widdowson underline the significance of context for reading literary writings. His study makes clear that the sociocultural and historical circumstances in which literary works are produced and read have a significant impact on the meaning of those works. One of his notable works is *'Text, Context, Pretext: Critical Issues in Discourse Analysis'* Blackwell Publishing (2004).

Additionally, Style and narratology have benefited greatly from the work of linguist and literary researcher Paul Simpson. His views center on the examination of linguistic components in literary texts, with a focus on discourse patterns and narrative structures. In order to examine

CHAPTER ONE: A PREAMBLE TO STYLISTICS

the ways in which language and story interact to produce meaning in literary works, one might use Simpson's (2017) work as a framework.

Moreover, the examination of literary texts has been thoroughly studied by Mick Short, a specialist in stylistics and literary linguistics. Short's theories concentrate on the analysis of linguistic and stylistic components found in literary works, like the use of figurative language, register, and narrative strategies. Short's work helps readers gain a greater grasp of the complex decisions authors make and the results they produce by using linguistic methods to analyze literature.

Furthermore, the use of literature in language acquisition has been studied by linguist and expert in language instruction Guy Cook. Cook's theories place a strong emphasis on the value of reading literary works to improve language ability. His research implies that readers might improve their linguistic proficiency and cultural comprehension by analyzing and interpreting literary works. One of his latest works is '*Language Play, Language Learning*' (2000).

Last and not least, a significant amount of work on a variety of linguistic topics, including pragmatics, semantics, and discourse analysis was published by George Yule. Although he did not write directly about literary analysis, his works offer a strong foundation for understanding language in general, which can be employed in the study of literary texts. His theories shed light on how language is used in a pragmatic and contextual way, which is important for understanding the subtleties and intentions that authors transmit in their literary works.

VI. STYLISTICS DEVIATIONS

Leech and Short, defined the term style as; "In its most general interpretation, the word style has a fairly uncontroversial meaning: it refers to the way in which language is used in a given context, by a given person, for a given purpose, and so on. (Leech & Short, 1981, p10)

Thus, it makes sense that style refers to the particular way language is utilized in a given work, the specific linguistic, grammatical, and rhetorical decisions a writer makes determine a

CHAPTER ONE: A PREAMBLE TO STYLISTICS

piece of writing's tone, mood, and overall effect. As a result, different authors employ their unique language or style to convey the meaning they want to in a place where they hope to address their difficulties.

Within the context of literature, the deviation is regarded as a license or permission for poets and writers to say or write things that others cannot by using typical language. In order to achieve certain artistic goals and effects, writers, and poets, use linguistic deviation at various levels. They accomplish the mystery, beauty, and uniqueness by using specific language to convey ideas that are impossible to express through regular language use. According to Leech (1969) believes that linguistic deviation is a necessity to produce an artistic work, i.e., in order to create art through language, it is necessary to deviate from established linguistic norms and conventions and this deviation may be seen as a violation of traditional linguistic rules

Fictional language may deviate from the generally observed rules of language in many ways, some obvious, some subtle. (Leech 1969)

The term linguistic deviation was coined by Geoffrey Leech in 1969 while studying a number of poems. He discovered many irregularities in using language from a linguistic outlook. (Rahmanand.Weda, 2019. p. 38)

VII. TYPES OF LINGUISTIC DEVIATION

1. Lexical Deviation

Lexical variation can be defined as the author's deliberate use of unusual terminology or vocabulary for aesthetic or artistic effect. This can involve using slang, dialects, outdated terminology, or neologisms (newly invented words or idioms) to set the tone, communicate the message, or illustrate a certain theme. Leech (1969) believes that the concept of neologism, which is the creation or use of new words or phrases in a language, it is incorrect to consider it as a violation of lexical rules, which are the rules that govern how words are formed and used in a language. Instead, Leech proposes that neologisms result from the application of existing

CHAPTER ONE: A PREAMBLE TO STYLISTICS

word-formation rules in a more general way than is customary. To him, neologisms are not a violation of lexical rules, but rather a result of the creative application of existing word-formation rules.

It is misleading to suggest that neologism is a 'violation of lexical rule'; a more correct explanation is that an existing rule (of word-formation) is applied with greater generality than is customary: that the usual restrictions on its operation are waived in a given instance. (Leech, 1996, p.42)

2. Semantic Deviation

To Widayanti (2014) semantic deviation is a phenomenon when words, phrases, or sentences have different intended meanings than what is typically accepted as or expected. In other words, semantic deviation occurs when a word or phrase is used in a way that is different from its standard meaning.

In "The Art of Poetry" by ShiraWolosky (2001) discusses how semantic deviation can be used as a literary device to create a new meaning or image. This technique, involves using words in unusual or unexpected ways to create a specific effect or mood and to emphasize the reader to go beyond the world. Wolosky explains:

"Semantic deviation disrupts the familiar meaning of words, prompting readers to engage with language in fresh ways. Poets employ this technique to challenge linguistic conventions and invite readers to experience the world through alternative perspectives, enabling them to transcend ordinary boundaries and connect with heightened emotions and deeper insights". (Wolosky, 2001, p.112)

3. Morphological Deviation

The term "morphological deviation" describes a change or departure from the conventional or anticipated morphological form or structure of a word. Modifications to the internal structure, such as those to the root, affixes, or inflections, are involved. These

CHAPTER ONE: A PREAMBLE TO STYLISTICS

modifications can result in new meanings or grammatical functions. This phenomenon is frequently seen in natural languages and can be caused by linguistic borrowing, language interaction, historical events, or even individual inventiveness.

Martin Haspelmath's book "*Understanding morphology*" (2002) contains an illustration. Haspelmath talks on how different languages' noun plurals might display morphological variance. The "-s" or "-es" ending is commonly used in English to create the plural form (for instance, "books," "boxes"). The grammatical structure of some unusual plurals, like "children" and "geese," deviates from the usual pattern.

Additionally, the book "*Language and Culture: Global Flows and Local Complexity*" edited by Borjian & Nathan (2019) adds insight on morphological aberrations brought on by language contact and borrowing. For instance, the English term "pajamas," which derives from the Hindi word "pjm," exhibits morphological deviation as a result of the language's adoption of a foreign word with modified phonetic and morphological properties.

In the book "*English word-formation*" by Laurie Bauer (1983), the author highlights the morphological variation seen in English irregular verbs. While the past tense of the majority of English verbs is formed by adding "-ed" (e.g., "walked," "talked"), irregular verbs display morphological variation by having distinctive forms that do not follow this regularity. For instance, the past tense of the verb "go" is formed as "went," as opposed to the expected form "goed" which begs the question of what the fundamental processes of word formations are. Additionally, this anomaly emphasizes how crucial it is to comprehend the numerous steps that go into creating new words.

4. Grammatical Deviation

Grammatical deviation, it is clear for its name that it has to do with the field of grammar. It refers to a departure from the standard or expected grammatical structures and rules of a language. According to Williams (1990), grammatical deviation is the intentional use of

CHAPTER ONE: A PREAMBLE TO STYLISTICS

grammar that deviates from the norm to create a specific effect or convey a particular meaning.

Williams notes:

Writers sometimes deviate from standard grammar to create a certain tone or to reflect a character's voice or state of mind. These intentional deviations can add richness and complexity to the writing, engaging readers and conveying meaning beyond what strict adherence to grammar would allow". (Williams, 1990, p. 126)

To Pinker (1994) in accordance with this type of deviation, poets and writers may have the right to break some grammatical rules in order to serve some needs. Pinker states:

"In literature, grammatical irregularities can add depth, rhythm, and emphasis to the language. Poets, in particular, take liberties with grammar to achieve artistic effects, deviating from standard usage for the sake of rhythm, rhyme, or emotional impact". (Pinker, 1994, p. 172)

A well explained example of the grammatical deviation is:

A rather different case of 'misclassification' is that which arises in this line from *The Wreck of the Deutschland*:

Thou hast bound bones and veins in me, fastened me flesh

What is peculiar about the second half of this line is the occurrence of the verb *fasten* in a construction (Subject+ Verbal+ Object+ Object Complement) into which it does not normally fit. (Leech, 1969, pp.45-46)

In some cases, grammatical deviation may be used to challenge the rules and conventions of language itself. Experimental writers and poets such as William Seward Burroughs, Tristan Tzara, and Gertrude Stein may deliberately break the rules of grammar and syntax to push the boundaries of language and create new forms of expression.

Conclusion

In conclusion, stylistics is a valuable field of study with its rich and varied history, which offers a unique perspective on the study of language and literature. Stylistics offers insights into the ways in which language is used in literature and other forms of discourse. By examining the choices that writers make with regard to language, including their use of vocabulary, syntax, and literary devices, we can gain a deeper understanding of their intended meaning and the effects they hope to achieve and deepen our appreciation for the complexity and richness of language.

CHAPTER TWO

STYLISTICS AS AN APPROACH TOWARDS MOVIES

CHAPTER TWO: STYLISTICS AS AN APPROACH TOWARDS MOVIES**Introduction**

Stylistics is a useful approach towards understanding movies, as it allows for a detailed analysis of the techniques and elements used in the film and their impact on the audience. It can be used to study movies by examining the language used, the structure and rhythm of the dialogue, the visual elements of the film, and the overall aesthetic of the production. This chapter is dedicated to shed light on stylistics as an approach towards the study of movies, and it is divided into five sections. The first section is about key concepts and terminologies. Moreover, Movies as literary work in the second section. The third part is about the language of movies. Concerning the fourth section, it shall present film and style. And the last section, a detailed explanation of witchcraft and sorcery in film is provided.

I. KEY CONCEPTS AND TERMINOLOGIES**1. Cinematography**

The term cinematography derives from Greek origins that imply "writing with motion." Cinematography is more than just photography; it is the process of visualizing thoughts, words, actions, emotional subtext, tone, and all other types of nonverbal communication. (Blain, 2016, p.2)

Cinematography is the art and technique of motion-picture photography that was born at the end of the nineteenth century. It entails skills such as general scene composition, lighting of the set or location, camera, lens, filter, and film material selection, and the incorporation of any special effects. On a feature picture, all of these problems may entail a large team led by a person designated variously as the cinematographer, first cameraman, lighting cameraman, or director of photography, whose role it is to create the photographic images and effects wanted by the director. (Britannica, para.1)

CHAPTER TWO: STYLISTICS AS AN APPROACH TOWARDS MOVIES

According to Nicholson (2010), "Cinematography is the aspect of filmmaking that determines how the world of a story is visually presented to an audience". (p.196) It covers everything from camera angles and movements to lighting, composition, and color grading. Cinematography is a crucial part of storytelling as it helps to convey emotion, atmosphere, and tone. A skilled cinematographer can communicate a lot through the visual language they create, making the audience feel like they are a part of the world being presented on screen. They work closely with the director to ensure that the visual style of the film aligns with the overall vision of the project. Good cinematography is one of the things that can elevate a film from being simply entertaining to truly memorable

2. Films and Movies

A film may also be referred to as a movie or a motion picture. It is a quick succession of stationary images projected onto a screen, giving the viewer the impression of continuous motion. The light shines through an identical collection of pictures organized on a continuous band of flexible material to project such images. (Ugondo & Aluma, 2015, p.14)

Additionally, it has been a popular medium since the early twentieth century. The internet and streaming media have revolutionized cinema and television in general, providing mass access to film and television productions all around the world. In today's world, film has proven to be the most influential storyteller and narrative conveyor. (Cenk, 2022, p.32)

Movies are one type of audio-visual art form that has resulted from the advancement of science and technology knowledge that is complicated, interesting, and universal. In reality, a film is a type of art that serves as a medium for popular enjoyment. It signifies that a film is a kind of visual communication that use moving images and sound to convey tales or inform. (Mukaromah, 2020, p.27)

3. Drama

Aristotle, a Greek philosopher, was the first to introduce drama. "To do" or "to act" is what the term drama signifies (Karler, 2004, p.43). It is a form of art in which individuals perform in front of an audience using dialogue, movement, music, and other elements to convey a story or message. Drama can be in the form of plays, musicals, operas, ballets, and many other forms of performances. As a Literary genre, it can be found in literature in the form of dramatic literature, which includes plays, screenplays, and scripts for television and films. Drama has been an essential part of human culture and entertainment for thousands of years, and it remains relevant today as a way to express emotions, tell stories, and explore complex issues.

Drama is a fictitious depiction communicated via discourse and performance. It is a literary genre in which an action is imitated. Drama is a type of play that is written for the theater, radio, television, and film. A play is a piece of text or prose that recounts a tale through gesture or speech. It features a conflict between characters, particularly those who play on stage in front of an audience. The person who writes drama for stage directions is referred to as a "dramatist" or "playwright". (Literary Devices, para.1)

Drama is a visual and audio narrative that presents virtual, fictitious characters inside a virtual, fictional setting. (Galens, 2003, p.7) The characters and situations depicted in drama are not based on real-life people, but are imagined by the creator(s) of the drama. This means that they are "virtual" and exist only in the imagination of the creators and the audience. Additionally, the settings where the story takes place are also not real, but are created using various technologies such as props, sets, and special effects. Together, all these elements create a fictional world that is presented through the visual and audio narrative of the drama.

Drama typically employs a relatively small cast to tell an intense story. As a result, it can be compared to poetry and the novel. The novel frequently employs a large number of characters and spans a significant amount of time, presenting a society as well as individual

characters in some way; Poetry, on the other hand, typically reveals an individual's thoughts and feelings. Drama typically gives us a better sense of life as we know it every day, such as how one-character affects another, how actions have consequences, and how comically or tragically interconnected lives are. (Barnet et al, 2008, p.945)

4. Fantasy Movies

Fantasy is a genre in which magic and supernatural phenomena play an important role in the subject, storyline, and/or location. (Nurhalim, 2020, p.3) When magic is included into the plot, it must be Fantasy. The fantasy genre might be considered the oldest genre in literature since it has existed since humans first attempted to explain natural events. The different responses they provide subsequently become the forerunners to the birth of fantasy works and are known as mythology and folklore. Fantasy movies are mostly centered on fantasy stories and are frequently based on a range of story forms, narrative movies with distinctive savage characteristics and conflicts of good and evil. (Yan, 2018, p.717)

Fantasy is anything that does not exist in reality. Fantasy films are those that blend imaginative and fantastic themes. They refer to movies related to magical elements such as myths, fairy tales, imagination, hallucinations, and dream worlds which contain magic swords, magical spells, dragons, giants, flying horses, flying carpets, gods, witches, and so on. (Agustin et al, 2022, p.74)

II. MOVIES AS LITERARY GENRE/ WORK

1. Film and Literature

Literature, in its broadest meaning, refers to anything written. Literature is a type of art, generally written, that provides entertainment and illumination. Any collection of written works is referred to as literature. More narrowly, literature refers to writing regarded as an art form or any single piece of writing considered to have artistic or intellectual significance, Literature is classed according to whether it is fiction, poetry, or prose. It is further subdivided into main

CHAPTER TWO: STYLISTICS AS AN APPROACH TOWARDS MOVIES

genres such as the novel, short story or theater, or cinema, and works are sometimes classified according to historical periods or their adherence to specific aesthetic traits or expectations (genre). (Mukaromah, 2020, p.20)

If we study literature, we are learning about a language, particularly a beautiful language. Because literature allows us to experiment with beautiful words and expand our understanding and creativity. In line with this movie is one of literary works that contains many things about language. Therefore, a movie is a literary work that conveys many messages on the text. (Mukaromah, 2020, p.22)

Cinema and literature are associated with one another, yet they are also distinct in their own way. It was simply one of the most amazing sorts of information that had a remarkable impact on the human psyche. One of the most important inventions of the nineteenth century was cinema. From a simple improvement of high differentiation photos, it has evolved into a film with dialogue and sound, and with advances in science and research, the film has taken on a new appearance and presentation with updated sound and visual effects. Various people believe that cinema has the ability to tell tales in various ways and under various situations. (Alok, 2020, p.1786)

According to Klarer (2004), in the early twenty-first century, a movie became one of the products associated with written works and the practice of commenting on the elements and character of literary works. Both cinema and literature have a link, and each impacts the other. The methodologies used to study literary works increasingly affected film. In short, both cinematic and literary works may be evaluated in detail using the same methodologies as textual studies approaches.

Movie is popular literary work that has a new form of development. It is one of the communication media that provides information to the public through stories that make it interesting and uses language that is easily understood by the audience. A literary work

CHAPTER TWO: STYLISTICS AS AN APPROACH TOWARDS MOVIES

including a movie will contain stories or problems of human life, whether it is about social life, politics, family story, even romance. Movies apart from being a cheap and simple entertainment medium, also have a variety of different genres in them. Some of these genres are drama, thriller, romance, science fiction, fantasy, comedy, action, adventure, mystery, suspense, western, and horror. One genre that is in great demand by the public is the fantasy genre. (Yuri et al, 2022, p. 283)

2. Film Adaptation

A film adaptation is the transformation of a literary work, often a novel or a play, into a feature film or television series, in whole or in part. It is a type of a derivative work. (Patel, 2019, p.20) Adapting literary genres for film is not a new phenomenon, but rather an old one. Film adaptations are inspired by a wide range of sources, including theater, books, music, and painting. All of these sources get staging, lighting, movement and gestures, structures, characterization, theme, point of view, rhythm, repetition color, and counterpoint methods. Adaptation of film is an advanced and important milestone in the development of human being. (Ramro, 2016, p.150)

Western filmmakers have adapted literary works to drama or films, such as Harry Potter, Twilight Saga, PS: I Love You, Lord of The Rings, Gone with The Wind, The Hobbit, and others. While there is always the risk of displeasing fans of a literary work with a cinematic adaptation, when done well, literary adaptations can provide filmmakers with a rich source of material to work with, and can give audiences an opportunity to experience beloved stories in new and exciting ways. (Padoli et al, 2019, p.132)

III. THE LANGUAGE OF MOVIES

Film is not classified as a language like English, French, or Mathematics because it does not have a formal grammar or vocabulary. It relies on visuals and sounds to convey meaning, creating its unique language system. For instance, infants appear to comprehend television

images months before they begin developing any proficiency with spoken language. Television is watched by even cats. At least on the most fundamental level, it is evident that one need not acquire an intellectual understanding of film to appreciate it. However, film is very similar to language. Individuals who are profoundly knowledgeable about film — exceptionally educated outwardly (or should we say "cinemate"?) — see more and hear more than individuals who only from time-to-time head out to movies. (Monaco, 2000, p. 152)

Cinema, as a medium with its own unique language, necessitates paying attention to the aspects of picture and sound. Understanding the film requires deciphering different auditory and visual signals offered by the text. While it is important for the filmmaker to handle this language skillfully, it is equally important for the spectator to be sensitized to this unique language. In a film, every image carries a meaning of its own; also sound plays an important role as it may complement/support/exaggerate visual images. Proper use of both 'sound' and 'silence', as abstract as they are, lend beauty to the whole film. (Bakilapadavu, n.d, p.5) The Language of Film is constructed in six sections that cover different but related areas.

1. Semiotics

Film, like any 'language', is made up of signs. The study of how these visual and aural elements work to generate the meaning they give to cinematic texts is known as film semiotics. Filmmakers and audiences both comprehend the sign systems (codes and conventions) that allow films to express meanings that go beyond what is seen or heard. (Edgar-Hunt et al, 2010, p.10)

Semiotics is the study of signs. Filmmaking is the careful selection of pictures for a certain story, and each image conveys a story. The fundamental assumption of semiotics is that a sign consists of two parts: the physical, or sign-as-object, and the psychological, or sign-as-concept. Filmmakers depict and we comprehend visual cues such as smiles scars, guns, badges, hairstyles, and so on. At this point, you should be aware with the phrase synecdoche, which

refers to the relationship of a portion to a whole (the crown represents the king or queen, the Oval Office represents the President, and the badge signifies law and order). Films construct meaning through signs. The sign consists of two parts: signifier and signified. The physical portion, or the real object we see/hear, is referred to as the signifier. It is our perception. Signified is the psychological component, the reaction to the item, the mental image a signifier inspires; the internal response to the signifier; Signified could mean different things to different people. (Booker, 2017, para.1)

A further important distinction exists between two dimensions of meaning – two ‘levels of signification’: Denotation is the primary, direct meaning and suggests whatever we see in a picture (Asa Berger, 2000, p.272); Connotation is a secondary, indirect meaning that is influenced by societal attitudes and personal associations. (Haristiani et al, 2022, p.108) Roland Barthes’s *S/Z* (1970) gives us five systems of meaning or ‘codes’ that are as follows:

A. The Enigma Code

Films introduce riddles, provide obstacles, and hint at hidden truths. They make us ask the following questions: What is this going to be about? What is going to happen next? Who did it? What happens at the end? The main structural device that attracts the audience's attention is the enigma code. The Enigma code was a complex cipher system used by the Germans during World War II to encrypt their messages. In the language of film, the Enigma code has been depicted in several movies and documentaries. One of the most popular and critically acclaimed movies that depict the Enigma code is "The Imitation Game" (2014), directed by Morten Tyldum. The movie is based on the true story of British mathematician Alan Turing, who played a crucial role in cracking the Enigma code. The movie beautifully portrays the complexity of the cipher system and the efforts of Turing and his team to decode it.

B. The Connotative Code

The code is about the signs that provide meaning to people and places, such as speech, clothing, movement, and gestures. The illusion of real individuals having true experiences in a real environment is created by the code. The idea behind this code is that meaning emerges through the interaction between the film and the viewer. (Edgar-Hunt et al, 2010, p.28)

C. The Action Code

This refers to the indications associated with a pattern of action. For example, a poster with a romantic pair tells us that the film is a love story. The image of a hero with a gun or a damaged body, on the other hand, conveys that the film is an action story. Action codes are an essential component of film language and are used to engage the audience emotionally and intellectually. Filmmakers use a combination of techniques to construct meaning and create an engaging narrative. (Bordwell & Thompson, 2012, p.70)

D. The Symbolic Code

This refers to the way an audience receives texts by organizing all experiences into a binary pattern: good/bad; master/slave; hero/villain; true/false. This contributes to our comprehension of the filmic text. The symbolic code is one of the key elements of film language that conveys meaning through the use of signs, symbols, and metaphors. (Nelmes, 2012, p.89)

E. The Cultural Code

The cultural code is defined as the set of shared cultural values and meanings implied by and reinforced in a film's narrative and visual elements. This code helps to shape the audience's interpretation of the film and the messages it conveys about its subject matter or themes. Cultural codes can vary based on things like social norms, historical context, and other factors that influence how people understand and relate to different elements of a film. (Barsam & Monahan, 2013, p.10)

2. Narrative

Narrative refers to both the manner in which the tale is conveyed and the story itself. The order in which the action takes place is referred to as narrative structure. There are three basic methods to arrange a narrative: circular (using flashbacks or flash forwards), episodic (events develop over episodes), and linear. A linear narrative is the most frequent narrative form, and it refers to a story given in the sequence in which events occur from beginning to conclusion. Of course, where the audience stands in relation to the narrative and whose eyes, we perceive the tale through are essential considerations. The filmmaker acts as a narrator, using his camera to link (or detach) us with the characters. If a filmmaker wants us to feel like we're a part of the story, he may utilize a limited narrative viewpoint in which the viewer only learns as much as the characters do. (Braun, 2020, p.11)

Narrative in the language of film refers to the way in which a story is told visually through the use of various film techniques such as visual cues, dialogue, characters, camera techniques and editing. Here are some of the key elements of narrative in film:

- **Plot:** is the main storyline of the film. It includes the sequences of events, actions, conflicts, and resolutions that compose the story. The plot often includes multiple subplots, each with its own set of characters and objectives.
- **Characters:** are essential elements of a film's narrative. They help to move the plot forward and can be used to represent different perspectives or convey certain themes. good characters are relatable and well developed, adding depth and meaning to the story.
- **Setting:** refers to the physical and psychological environment in which the story takes place. The location, time period, and atmosphere of a film impact its narrative and help convey certain messages.

- Dialogue: is the spoken word in a film and it can convey important information about characters, their relationships, and their motivations. It is also an essential tool for advancing the plot and conveying themes.
- Camera techniques: such as framing, camera movement, and point of view are used to create an emotional response in the audience. The camera can put the audience in the perspective of a character, highlight important details, or create suspense.
- Editing: is the process by which film footage is assembled into the final product. It includes the selection and arrangement of shots, music, and sound effects. Editing can impact the pace, tone, and emotional impact of a film. Narrative is an essential element of filmmaking, and through the use of film techniques, filmmakers can create stories that are relatable, engaging and memorable to the audience.

3. Intertextuality

The idea of intertextuality as a semiotic concept first emerged in the early 1960s when literary theorist Julia Kristeva discussed how all texts are in fact connected to one another because they are created from other pre-existing texts. Kristeva was influenced by Mikhail Bakhtin's translinguistic theory. (Jia, 2019, p.12) The concept of intertextuality is founded on the idea that everything in our world is interconnected. Intertextuality refers to the multiple connections in form and content that link one text to another. (Serisamran, 2018, p.31) In the language of film it refers to the referencing of other films, literary works, or cultural artifacts within a film. This technique can be used to create deeper meaning, add context, or create a sense of shared cultural experiences for the audience.

Intertextuality has shown frequently in postmodern literature and film. It provides for a more flexible crossing of the film's borders and allows filmmakers to experiment with artistic form by combining different genres. The film's style or scenes resonate in other films, resulting in intertextual references. As a result, intertextuality is a method of analyzing how one text is

connected to previously existing texts and discourses. Nonetheless, successful perception of intertextual references necessitates some level of comprehension ability on the part of the film's audience. (Martynuska, 2022, p.29)

Linguistic studies about intertextuality have explored the complex relationship between films and their sources, allusions, references, and borrowing, and how these intertextual features affect our understanding of film language, meaning-making, and cultural contexts. One famous example of intertextuality in film is Quentin Tarantino's use of references to other films and pop culture in his movie. Linguists have analyzed how Tarantino uses these references to create a sense of shared cultural knowledge among his audience, for instance, Tóth in his thesis provide an analysis of the usage and significance of intertextuality in Quentin Tarantino's filmmaking. (Tóth, 2011, p.5)

4. Ideology

Ideology in the language of film refers to the underlying values, beliefs, and attitudes that are embedded within the messages and themes presented in a film. Giannetti (2013) defines ideology as a set of beliefs reflecting an individual's, group's, class's, or culture's social demands and goals. The term is commonly connected with politics and party platforms, but it may also refer to a certain set of values that are inherent in any human enterprise, including filmmaking. (p.405) These ideologies can be political, social, economic, or cultural, and they can be both explicit and implicit within a film. Many filmmakers use film as a means of expressing their ideological viewpoints, and elements such as characters, plot points, and specific imagery can be used to communicate these messages. Ideological messages can be subtle, conveyed through the representation of certain groups or individuals, or they can be overt, conveyed through dialogue, narration, or visual imagery. For example, a film may present an ideology that supports capitalism and portrays the accumulation of wealth as a desirable goal. Alternatively,

a film may have an ideology that critiques capitalism and suggests that the pursuit of wealth can lead to negative consequences for society as a whole.

It is often assumed that films have a significant impact on people's lives and how they see reality. It has an impact on their perceptions of themselves as well as society. No one can dispute that classic films have played a significant role on people's lives since they portray and highlight diverse historical and social implications. Some of these implications are implicit in the form of ideological messages and suggestive cultural symbols, while others are explicitly stated in the form of apparent scenarios and conversations that reach the audience immediately and quickly. (Omari & Bani-Khair, 2021, p.266-267)

5. Frames and images

Frames and images are important components in the language of film that contribute to the storytelling and meaning-making process. Frames are the individual shots or images that make up a film, and they are carefully composed and arranged by the cinematographer and director to create a specific visual impact. Images, on the other hand, refer to the visual content within each frame, such as the characters, settings, props, and lighting. Watching a movie, for example, is basically just looking at a series of images presented on a screen. A single frame in the film may be understood by examining its connection to other frames. (Borchers & Hundley, 2018, p.134)

Within frames and images, there are many elements that contribute to the visual language of film, including color, composition, light and shadow, camera angles and movement, and editing techniques. Each of these elements can be used to convey different moods, meanings, and messages within a film. For example, color is often used to evoke emotional responses from the audience or to convey themes and motifs within the narrative. In the context of cinema, colors are associated with specific feelings, attitudes, and expectations. Sergei Eisenstein devotes an entire chapter of his work to "color and meaning" in film as early as 1942. Color,

according to Eisenstein, has a major influence on viewers on stage and in cinema. (Aldama, 2019, p.119)

IV. THE LANGUAGE OF CINEMA: EXPLORING LINGUISTIC THEORIES IN FILM

Language is a crucial component of film because it enables character interaction and viewer interaction. A movie's language can reveal significant details about the people, their motivations, and the setting they live in. As Sperber and Deirdre (1986) note in their book "*A Companion to Literature and Film*", "language in cinema is never neutral; it is always charged with ideological, cultural, and historical meaning". (p.1) Therefore, the language employed in a movie serves as both a method of expression and a means of reiterating cultural norms and values.

One of the most influential linguistic theories towards films is structuralism. This early 20th-century movement analyzes language as a system of signs with established rules for how they relate to one another. When applied to film, structuralism aims to pinpoint the underlying patterns and structures that influence a movie's meaning. As Barthes (1967) notes "In every film there is a certain amount of language, whether it be spoken, written, or gestured. The filmmaker may manipulate this language to create meaning." (p. 95) Therefore, the objective of structuralism is to pinpoint the fundamental principles that underlie our interpretation of auditory and visual signals. Thus, the aim of structuralists is to uncover the subtextual meanings and messages in films by dissecting them into their component elements.

Narratology is another subfield of structuralism that is concerned with the analysis of narrative forms and how they influence meaning. In movies, narratology studies how a story's storyline, characters, and other elements are put together. Bordwell & Thompson (2010), states that "Narrative is a way of organizing spatial and temporal data into a cause-and-effect chain of events with a beginning, middle, and end." (p. 52). Therefore, to better comprehend how

CHAPTER TWO: STYLISTICS AS AN APPROACH TOWARDS MOVIES

filmmakers create narratives, narratologists examine components like storyline, character development, and thematic motifs. By comprehending the basic plot structure, narratologists can obtain insight into a movie's deeper meanings and messages.

Another important linguistic theory towards films is semiotics, which examines the meanings that signs and symbols convey. According to Metz (1974) a renowned semiotician, "Cinema is a language, and like any language; it has its own grammar, syntax, and vocabulary" (Metz, 1974, p.15). Metz thought that the "codes" that make up cinematic language all work together to convey meaning. These codes include narrative codes (such as plot and character development), visual codes (such as lighting and composition), and audiovisual codes (such as music and dialogue). Semioticians can better understand how movies communicate with their audiences by deciphering these codes.

In addition, the focus of discourse analysis is the use of language to create social meaning. In the context of film, this theory focuses on the ways in which writers and speakers of language are employed by filmmakers to convey social messages and ideologies. Kress and van Leeuwen (2001), "language is not a neutral tool for conveying meaning, but is always embedded in social practices and cultural norms" (p. 6). Discourse analysts look at how language is employed in movies to represent and uphold cultural views and values. For instance, they might look at how gender is portrayed in movies and how that portrayal reflects cultural beliefs on gender more broadly.

Moreover, pragmatics is a linguistic theory focuses on how language is utilized in context. This theory focuses on how writers and directors use language and other communicative clues in movies to accomplish particular objectives. According to Sperber and Wilson (1986), "Language is a tool for communication, and the meaning of an utterance is determined by the communicative intentions of the speaker and the context in which it is used" (p.5). By examining the communicative techniques used in the film Pragmatists can understand the goals

and motivations of the filmmaker. This encompasses all methods of persuasion, from humor and satire to propaganda and humor.

On the other hand, cognitive linguistics focuses on the connection between language and cognition. Cognitive linguistics researches how moviegoers take in and comprehend the information they are shown. As Turner (2006) states in his book *"The Artful Mind: Cognitive Science and the Riddle of Human Creativity,"* "Film creates an imaginary world that we perceive, reason about, and explore using the same mental processes we use to perceive, reason about, and explore the real world." (p.2). Cognitive linguists can learn more about how filmmakers shape our perceptions to convey meaning by researching the ways in which our brains receive information.

V. FILM STYLISTICS: FANTASY MOVIES

The study of artistic and imaginative uses of film elements to convey message and elicit reactions from the viewer is known as film stylistics. It entails examining the employment of different cinematic methods, including camera angles, lighting, sound, editing, and mise en scene, to produce particular effects and convey particular ideas. In the words of Stam (2000), a leading film theorist, "stylistics is the study of the use of filmic devices in terms of their effect on the spectator, the expression of the filmmaker's personal style, and the relations of those devices to the larger systems of representation." (p. 125). The importance of film stylistics increases when it comes to fantasy films. In order to create the fanciful settings and characters found in fantasy films, an additional level of creativity and imagination is needed.

1. Fantasy Movies: A Journey Beyond Reality

Fantasy films are frequently characterized by their extraterrestrial locations, mystical creatures, and supernatural components. For good reason, fantasy films have always been a favorite genre with viewers. These movies take us to fantastic worlds that are frequently beyond our comprehension, letting us escape from reality and encounter the unimaginable. Fantasy

films transport us to a world beyond reality, allowing us to go to weird new places and experience astonishing things that would never happen in real life. As Tolkien (1954) states, "Fantasy is escapist, and that is its glory. If a soldier is imprisoned by the enemy, do not we consider it his duty to escape?". (p. 414) The ability to escape from the confines of reality is one of the main factors behind fantasy films' immense popularity. The magic, legendary animals and exotic settings seen in these movies frequently capture our imagination and inspire amazement.

According to Gaiman (2016), "Fantasy is a genre of possibility. It's about asking what if, and imagining worlds that are different from our own." (p499). Therefore, we get a sense of wonder and magic from fantasy films. They arouse a sense of innocent surprise and curiosity by providing a look into a world that is both familiar and unusual.

Moreover, Fantasy films can also give people hope and inspiration. They frequently depict themes of bravery, selflessness, and beating overwhelming odds, inspiring us to continue in the face of difficulty. In this regard, Lewis (1950) states, "Some day you will be old enough to start reading fairy tales again."(p15)

Overall, fantasy films transport us away from our everyday life and give us a peek of fantastical worlds. They instill awe, magic, and inspiration in us, encouraging us to pursue novel avenues and unleash our imaginations.

2. From Dragons to Wizards: The Visual and Aural Aesthetics of Fantasy Movies

For a very long time, filmmakers have been intrigued to the usage of dragons in fantasy films then they shift to the usage of wizards. The quest for characters with more realistic emotions and motivations may be the cause of the trend. Fantasy films have developed over time, becoming increasingly sophisticated and deep in their visual and audio aesthetics.

The use of special effects to create fanciful worlds and creatures is one of the distinguishing characteristics of fantasy films. In their book " *The Lord of the rings and philosophy : one book*

to rule them all," Bassham & Bronson (2003) notes, "One of the primary pleasures of the fantasy genre is its capacity to create wonder and awe, to transport us to a world that is radically different from our own" (p.1). Special effects have helped filmmakers construct these exotic worlds and animals with a higher level of realism, letting viewers to fully immerse themselves in the narrative.

The aesthetics of fantasy films are influenced by more than just the visual effects, though. Another essential element in establishing an otherworldly atmosphere is the use of music and sound effects. In *"The Music of the Lord of the Rings Films,"* Adams (2010) writes, "Music can add a layer of depth and complexity to a film that visual effects alone cannot achieve". (p.7) Epic, sweeping orchestral soundtracks that inspire a sense of grandeur and adventure are frequently featured in the music of fantasy films.

Additionally, the aesthetics of fantasy films have changed over time as filmmakers have continuously pushed the envelope of what is feasible in terms of both sound and visual design. In *"The Art of the Lord of the Rings,"* Russell (2002) notes, "The level of technical excellence achieved in the creation of fantasy worlds has been pushed to an unprecedented level". (p.7) With the development of technology, movies have become more intricate and detailed, from the lush Rivendell woodlands in *"The Lord of the Rings"* to the enchanted Hogwarts in the *"Harry Potter"* series.

3. The Art of Imagination: How Fantasy Movies Use Style to Transport Audiences

Todorov (1973) believes that fantasy movies take viewers to a new universe, which is one of the reasons why they are so adored. They enable viewers to experience something extraordinary and get away from their ordinary life. He writes, "Fantasy allows us to explore the boundaries of reality and imagination. It allows us to experience things that are both familiar and unfamiliar at the same time, creating a sense of wonder and awe". (p.25)

CHAPTER TWO: STYLISTICS AS AN APPROACH TOWARDS MOVIES

In his book, "*Fantasy film: a critical introduction*" Walters (2011) states that "fantasy cinema is the cinema of the imagination". (p.1) He argues that fantasy films employ special effects, sound, and other cinematic devices to construct an alternate reality from our own. Filmmakers can evoke awe and wonder in the viewers' imaginations by using these strategies.

The use of visual effects is one of the key strategies fantasy films employ to transport viewers. Bassham & Bronson (2003) explains that "the visual effects of fantasy films allow us to see things that we could never see in real life". (p.15) He claims that CGI, practical effects, and other visual approaches can be used to create a world that is wholly new and unlike anything we have ever encountered.

Another essential element of fantasy films is sound. Sonnenschein (2015) argues that "sound can transport us to different worlds and create emotions that are not possible with visuals alone" (p.15). He highlights how sound may foster a sense of immersion, giving viewers the impression that they are actually a part of the environment on screen.

Additionally, the usage of style is crucial for introducing viewers to new settings. In his book, "*The Art of Fantasy, Sci-Fi and Steampunk*," Unno (2015) explains that "style is what sets fantasy movies apart from other genres". (p.12) He argues that the distinct aesthetic of these films, with their elaborate set designs, costumes, and make-up, can teleport viewers to a world that is unlike anything they have ever experienced.

VI. WITCHCRAFT AND SORCERY IN FILMS

For many years, witchcraft and magic have been popular subjects in Cinema, these themes are frequently explored in horror movies, but they also show up in drama and fantasy films. According to Dashu (2011), the way witches are portrayed in movies has changed over time to reflect societal views on witchcraft. He writes, "In earlier times, witches were often portrayed as malevolent and dangerous, associated with the devil and punished accordingly. Today, they

are more commonly depicted as empowered individuals who use their magic for good or self-preservation." (p. 213)

1. From "Haxan" to "Harry Potter": The Evolution of Witchcraft and Sorcery in Film

One of the earliest films that portrayed witchcraft was the (1966) silent film "Haxan," directed by Benjamin Christensen. Part documentary essay, part horror mood board, Haxan is an episodic film, which across seven chapters explores a range of beliefs and themes throughout the Western history of occultism, in particular focusing on witchcraft during the Medieval period, and the historic persecution of women accused of practising it. (Scovell, 2022)

In other words, Haxan" is a documentary-style exploration of witchcraft and superstition in medieval Europe, and it features a series of rituals. Most critics agree that "Haxan," is one of the best examples of how witchcraft and sorcery have been portrayed on film. The movie examines the history of witchcraft and how it has been portrayed in popular culture through a blend of historical reenactments and invented scenes. For its day, the movie's portrayal of witches as seductive and strong characters was revolutionary, and the use of special effects and complex set pieces in the movie raised the bar for the horror genre. Haunting and bizarre imagery from "Haxan" has remained a staple of horror filmmaking and continues to inspire creators today.

In recent years, and with a different plot and setting the noteworthy series of "Harry Potter" has fascinated millions of viewers from different ages and introduce them to the world of magic and witchcraft. The Harry Potter book series recounts the exploits of a young boy who joins the Hogwarts School of Witchcraft and Wizardry after learning that he is a wizard. The success of the series can be ascribed to its capacity to delve into universal themes and emotions that appeal with viewers of all ages, claims Anatol (2008) in her book " *Reading Harry Potter : critical essays* ". She observes that the tales convey a powerful message of optimism and endurance in the face of hardship, as well as a sense of wonder and enchantment that is

CHAPTER TWO: STYLISTICS AS AN APPROACH TOWARDS MOVIES

uncommon in modern culture. The Harry Potter movies have garnered positive reviews from critics and have performed incredibly well at the box office. According to IMDb, the series an overall rating of 8.1 out of 10, with "Harry Potter and the Deathly Hallows - Part 2" (2011) receiving the highest score with an 8.1. "Harry Potter and the Chamber of Secrets" (2002), which has a rating of 7.4, has the lowest score.

Overall, the way witchcraft and sorcery are portrayed in movies has changed significantly over time. Guiley (2008) states that "The representation of witchcraft in popular culture has shifted dramatically in recent years. No longer are witches seen as sinister, evil beings to be feared and destroyed; instead, they are often portrayed as sympathetic and even heroic figures". (p.53-54) According to her, the shifting social attitudes regarding the paranormal have influenced how witchcraft and sorcery are portrayed in modern culture. She points out that while in earlier times witches and sorcerers were frequently presented as evil characters who used their ability to hurt others, in more recent times they have been shown to be sympathetic individuals who use their gifts for the greater good. To illustrate, popular book series like J.K. Rowling's "Harry Potter," which follows a group of adolescent witches and wizards who use their magical abilities to battle evil, demonstrate this shift in attitude. Older movies, such as Benjamin Christensen's "Haxan" (1922), on the other hand, showed witchcraft as a perilous and demonic activity.

2. The Use of Witchcraft and Sorcery in Modern Fantasy Films

Witchcraft and sorcery had often been portrayed in a negative light since the beginning of cinema. These themes are usually depicted in horror movies, and show witches and sorcerers as nasty and malicious characters that harm innocent people with their abilities. These attitudes and bias and thanks to fantasy movies take a new path and give sorcery and witchcraft a notable status.

The portrayal of witchcraft and sorcery in these films is not purely for entertainment and amusement, but also serves as a way to explore themes of good versus evil, and the use of power to achieve a greater goal. As noted by Kaveney (2005), "magic is often depicted in fantasy films as a tool for good, a way to vanquish evil and restore balance to the world". (p.23)

Furthermore, these films offer a hopeful and optimistic view of magic and its possibilities. This view is evident in movies such as Harry Potter, where magic is used for the greater good and is portrayed as a positive force. In this sense, Bacchilega (2007) states that "the use of magic in Harry Potter is often associated with good intentions and moral rectitude, with those who use it for selfish or evil purposes ultimately being punished". (p.78)

However, Dempsey (2017) declares that "the use of witchcraft and sorcery in modern fantasy films can perpetuate harmful stereotypes and contribute to the marginalization of certain cultural groups". (p. 67) Accordingly, it is crucial to remember that how witchcraft and sorcery are portrayed in contemporary fantasy movies can often backfire. For instance, certain movies' depictions of witchcraft and sorcery have the potential to reinforce unfavorable preconceptions and cultural appropriation.

3. The Societal Implications of Witchcraft and Sorcery in Film

One of the biggest concerns with the representation of witchcraft and sorcery in movies is how it might reinforce cultural biases and ruining attitudes about magic. As stated by Cherry in her book *"Refocusing the Gaze: Gender, Film Theory, and Horror,"* "the portrayal of witches and witchcraft in film has often been a reflection of cultural anxieties about gender and power". (Cherry, 2010, p.104) This means that the way witches and sorceresses are portrayed in movies has the potential to reinforce negative stereotypes about women and their power dynamics.

Additionally, the way witchcraft and sorcery are portrayed in movies has the potential to spread false notions about magic and its place in society. In her book *"Magic, Science and Religion and the Scope of Rationality,"* anthropologist Stanley Jeyaraja Tambiah argues that the

CHAPTER TWO: STYLISTICS AS AN APPROACH TOWARDS MOVIES

portrayal of magic in popular culture can lead to a "false consciousness" where people believe in the power of magic and disregard scientific explanations. (p. 24) This can result in a hazardous embrace of religion and a rejection of reason; that is why it is essential to evaluate how witchcraft and sorcery are portrayed in movies while also taking into account their wider cultural ramifications.

Conclusion

It is clear from the primary ideas and terminologies covered in this chapter that stylistics is an effective method for comprehending and interpreting films as a literary medium. We can better grasp the thoughts and themes that filmmakers are trying to get through by looking at the language and style they utilize. Films can explore a wide range of subjects, including the portrayal of witchcraft and sorcery, on a rich and dynamic canvas thanks to the use of cinematography, drama, fantasy, and other components. These elements' combination into the filmic medium enables a distinctive and potent storytelling style that may enthrall and engage audiences in ways that are not achievable with other media.

In conclusion, we can better understand the artistry and creativity that go into the creation of these works by using a stylistic approach to the examination of films. We can gain a deeper understanding of the social, cultural, and political circumstances in which films are produced as well as the influence that they have on viewers all over the world by carefully analyzing the language, style, and issues that are conveyed in them.

CHAPTER THREE

METHODOLOGY: DATA

COLLECTION AND

ANALYSIS

CHAPTER THREE: METHODOLOGY, DATA COLLECTION AND ANALYSIS

Introduction

This chapter presents the practical side of the present research, focusing on the stylistic analysis of the spells casted in Harry Potter movies and their impact on Algerian children. Witchcraft has been a topic of interest for centuries, with different cultures and religions having their own perspectives towards it. In Algeria, witchcraft is generally viewed as a negative and often dangerous practice associated with black magic, sorcery, and superstition. Islam, which is the dominant religion in Algeria, strictly prohibiting any form of witchcraft or sorcery and considers magic a sin as it involves seeking power and control through supernatural means rather than relying on Allah's will. However, beliefs in witchcraft and the supernatural are deeply rooted in Algerian society and have existed for centuries. Regarding the legal perspective; Algerian law does not explicitly condemn sorcery and witchcraft. However, the Penal Code includes provisions that punish acts closely related to these practices. The chapter first expresses the type of research, and then it explains the research tools that were chosen for this study. Furthermore, it describes the case of study and it clarifies the procedures that were followed to carry out this study. Second, it presents the data collection and analysis. Finally, it discusses the validity of the research results.

I. RESEARCH METHODOLOGY

1. Type of Research

The type of research used in this dissertation is descriptive qualitative research that focuses on understanding the meaning and context of a particular phenomenon, rather than measuring and quantifying it with numerical data. It involves collecting and analyzing non-numerical data, such as text, images, or observations, to gain insight into people's experiences, attitudes, beliefs, and behaviors. According to Rachmawati et al (2021) qualitative research is

kind of research concerning with acquiring data in the field which does not need used of number. In addition, Qualitative research is the study of events experienced by research participants, such as behavior, perceptions, and actions, which are represented in the form of words in a specific natural setting using scientific methods (Haristiani et al, 2023, p.94).

2. Research Tools

The study is accessed by the qualitative mode of inquiry which is further specified to selected scenes analysis of the data for the research.

3. Case of Study

The primary data sources are the selected spells taken from selected Harry Potter movies (the first four movies: *Harry Potter and the Philosopher's Stone (2001)*, *Harry Potter and the Chamber of Secrets (2002)*, *Harry Potter and the Prisoner of Azkaban (2004)*, and *Harry Potter and the Goblet of Fire (2005)*).

4. Procedures

The process of collecting the data is an important part of the study in order to solve the problem in the research questions of this study. In collecting the data, the researchers follow some steps. First, watch the selected Harry Potter movies entitled: *Harry Potter and the Philosopher's Stone (2001)*, *Harry Potter and the Chamber of Secrets (2002)*, *Harry Potter and the Prisoner of Azkaban (2004)*, and *Harry Potter and the Goblet of Fire (2005)*. Second, select the spell words from the movies. Then, find out the etymology and connotation of the selected spells. The last step is analyzing the morphological deviation of the selected spells.

II. DATA COLLECTION AND ANALYSIS

1. Data Collection

A. Harry Potter Selected Movies

The Harry Potter film series is famous all over the world and is loved by children, teenagers and adults. It is based on the books by J.K. Rowling.

a. *Harry Potter and the Philosopher's Stone movie*

Harry Potter and the philosopher's stone (released in United States and India as *Harry Potter and the Sorcerer's stone*) is a 2001 fantasy film directed by Chris Columbus and distributed by Warner Bros.Pictures, based on J. K. Rowling's 1997 novel of the same name. Produced by David Heyman and screenplay by Steve Kloves, it is the first installment of the Harry Potter film series. The film stars Daniel Radclif as Harry Potter, with Rupert Grint as Ron Weasley, and Emma Watson as Hermione Granger.

The story follows the life of a young boy named Harry Potter (Daniel Radcliffe) who discovers that he is a famous wizard, and is whisked away to attend Hogwarts School of Witchcraft and Wizardry. At Hogwarts, Harry makes new friends, Ron Weasley (Rupert Grint) and Hermione Granger (Emma Watson), and learns about wizarding traditions and history. During their first year, they face challenges from the evil wizard Voldemort (Richard Bremmer) and his followers, who are searching for a powerful magical stone that will give them eternal life. Harry and his friends must work together to prevent Voldemort from obtaining the stone and restore peace to the wizarding world.

Harry must also confront his troubled past and the mysterious death of his parents, which becomes more apparent as he navigates the complexities of his new world and the challenges that come with his fame and unique abilities. The film is a thrilling and magical adventure, with memorable characters, breathtaking visuals, and an enchanting score by composer John Williams.

Figure 3.1: *Harry Potter and the Philosopher's Stone* (2001)



Note: Reprinted from Harry Potter Wiki (2017)

b. *Harry Potter and the Chamber of Secrets* movie

Harry Potter and the Chamber of Secrets is a 2002 fantasy film directed by Chris Columbus from a screenplay by Steve Kloves, based on the 1998 novel of the same name by J. K. Rowling. Produced by David Heyman, it is the sequel to *Harry Potter and the Philosopher's Stone* (2001) and the second installment in the *Harry Potter* film series. The movie begins with young wizard Harry Potter returning to Hogwarts School of Witchcraft and Wizardry after spending a terrible summer with his cruel and neglectful Muggle (non-magical) relatives. Before long, strange things start happening at Hogwarts, including messages written on the walls in blood and attacks on students.

Harry, Ron, and Hermione begin to investigate the mysterious occurrences and learn of the legend of the Chamber of Secrets, a secret chamber hidden beneath the school that contains a terrifying and ancient monster. They also come to suspect that Draco Malfoy, their schoolmate and rival, may have something to do with the attacks. As the attacks continue and the danger grows, Harry discovers that he has a special connection to the Chamber of Secrets and the monster within it. With the help of his friends and the wise old headmaster Albus Dumbledore, Harry sets out to stop the attacks and uncover the truth behind them. In the end, Harry discovers that the monster in the Chamber of Secrets is a giant basilisk, a creature that can kill with a

single glance. He faces off against the basilisk and the dark wizard responsible for the attacks and emerges victorious, saving the school and his friends once again.

Figure 3.2: *Harry Potter and the Chamber of Secrets* (2002)



Note: Reprinted from IMDb (2002)

c. *Harry Potter and The Prisoner of Azkaban* movie

Harry Potter and the Prisoner of Azkaban is a 2004 fantasy film directed by Alfonso Cuarón from a screenplay by Steve Kloves, based on the 1999 novel of the same name by J. K. Rowling. It is the sequel to *Harry Potter and the Chamber of Secrets* (2002) and the third installment in the *Harry Potter* film series. The film follows Harry and his friends Ron and Hermione in their third year at Hogwarts School of Witchcraft and Wizardry. This year, a dangerous criminal named Sirius Black escapes from the wizard prison of Azkaban and is believed to be after Harry.

As the trio navigates their classes at Hogwarts, Harry discovers a mysterious creature called a "dementor" is stationed at the school to guard against the threat of Black. Harry also becomes acquainted with a new professor, Remus Lupin, who teaches him how to defend himself against dementors. Throughout the film, Harry and his friends uncover the truth about Sirius Black and his link to Harry's past. They also learn about a series of events that occurred years ago involving Harry's parents, Black, and their friend Peter Pettigrew. In the end, Harry and his friends successfully uncover the plot against Harry and thwart the plans of his enemies.

The film ends with Harry having a newfound appreciation for the importance of friendship and loyalty.

Figure 3.3: *Harry Potter and The Prisoner of Azkaban (2004)*



Note: Reprinted from IMDb (2004)

d. *Harry Potter and The Goblet of Fire* movie

Harry Potter and the Goblet of Fire is a 2005 fantasy film directed by Mike Newell from a screenplay by Steve Kloves, based on the 2000 novel of the same name by J.K. Rowling. It is the sequel to *Harry Potter and the Prisoner of Azkaban* (2004) and the fourth installment in the *Harry Potter* film series. The film follows the titular character Harry Potter and his friends Ron and Hermione as they attend the Triwizard Tournament, a magical competition between three wizarding schools. However, Harry is unexpectedly chosen as the fourth champion, despite being underage and not having entered his name. Throughout the competition, Harry faces dangerous challenges.

Meanwhile, Harry also navigates his complex relationships with his classmates, including his crush on Cho Chang and his growing suspicions of the mysterious new Defense Against the Dark Arts teacher, Professor Moody. During the final task of the tournament, Harry discovers that Moody is actually an imposter, revealed to be the evil Dark Wizard, Barty Crouch Jr. He had been manipulating events to ensure that Harry would win the tournament, leading him to a trap where he intended to kill him and revive his master, Lord Voldemort. In a thrilling

showdown, Harry escapes from Crouch's clutches with the help of his friends and witnesses the resurrection of Voldemort. The film ends on a cliffhanger as Harry realizes that the wizarding world is in dire danger and that he must prepare to face Voldemort in a final battle.

Figure 3.4: *Harry Potter and The Goblet of Fire (2005)*



Note: Reprinted from IMDb (2005)

B. Selected Spells from the Movies

Welcome to this section of the selected spells, where words possess the power to ignite sparks, levitate objects, and shape destinies. In this brief glimpse, we will embark on a journey through four movies from the saga, casting light on the spells and their significance within the tapestry of Harry Potter's adventures.

a. *Harry Potter and the Philosopher's Stone*

1/Alohomora (the Unlocking Charm): It is first seen when Hermione uses it to open the lock on a door to escape the caretaker, Argus Filch.

2/Wingardium Leviosa (Levitation Charm): It was first seen at the first-year Charm Class, addressed by professor Flitwick. Hermione was the first person in her charms class to perfect the spell in the first lesson; she then tried to teach Ron how to properly perform the spell.

3/Petrificus Totalus (Full Body-Bind Curse): Used by Hermione to avoid Neville preventing her, Ron, and Harry from leaving the Common Room to search for the Philosopher's Stone.

b. Harry Potter and the Chamber of Secrets

1/Finite Incantatem: Hermione Granger uses this spell to destroy the mad Bludger and save Harry.

2/Expelliarmus: It also refers to as 'Disarming Charm', compel the object that an adversary is holding to fly out of their hand. During the first and final meetings of the Duelling Club, Severus Snape used it on Gilderoy Lockhart during a live duelling.

3/Rictusempra: It was used by Harry Potter on Draco Malfoy, when they fought in the Duelling Club.

3/Serpensortia: Draco Malfoy used it against Harry Potter in their duel. By using the spell, the caster's wand conjures a serpent.

4/Obliviate (memory-modifying charm): Gilderoy Lockhart cast the spell on Harry and Ron, but it failed because of a malfunctioning wand, costing Lockhart much of his memory.

c. Harry Potter and the Prisoner of Azkaban

1/Expecto Patronum: Taught to Harry Potter by Remus Lupin during his Anti-Dementor lessons; Harry later taught Dumbledore's Army this charm. This is the only known spell effective against Dementors. (The Patronus Charm, this charm is a very potent and sophisticated protective spell that conjures a spirit guardian of their good feelings to protect them from Dark creatures and can also communicate with other witches or wizards).

2/Riddikulus: During a fight with a Boggart (note that a Boggart was an immortal, shape-shifting non-being that assumed the appearance of the worst fear of its viewer), the spell "Riddikulus" causes the Boggart to resemble the target of the caster's focus. The caster will have the best outcomes if they concentrate on something funny in the hopes that it will make

the Boggart more vulnerable. Remus Lupin taught it during the third year of Defense Against the Dark Arts, giving his students the chance to practice the spell on a real Boggart.

3/Nox: Used by Harry Potter to turn off the light so he could hide the Marauder's Map from Severus Snape.

d. Harry Potter and the Goblet of Fire

1/Avada Kedavra (killing curse): Avadakedavra was used by Lord Voldemort against Harry in Hangleton graveyard. (It is one of the three Unforgivable Curses in the wizarding world of Harry Potter).

2/Sonorus: It is first appeared at the beginning of the Quidditch World Cup, used by the Minister of Magic.

3/Morsmorde: It called also the Dark Charm; it conjures the Dark Mark, which is the sign of the Death Eaters. It appears in the film Harry Potter and the Goblet of Fire, used by Bartemius Crouch Junior in the Quidditch World Cup.

4/Engorio: Barty Crouch Jnr cast this spell on a spider to make it easier for students to see when he cast a curse on it, in the same Defense Against the Dark Arts class.

5/Imperio: This spell gives the caster complete power over the victim. The victim enters a trance-like state and becomes extremely receptive to the caster's directions. The application of this curse on another person carries one of the three "Unforgivable Curses," which carries a death sentence or a life sentence in Azkaban. Alastor Moody used it on a spider during a "class demonstration" in a Defence against the Dark Arts class; Victor Krum also was a victim of this curse.

6/Crucio: The Cruciatus Curse first appeared in the Harry Potter universe when Barty Crouch Jr., disguised as Mad-Eye Moody, made use of the curse on a spider in his first Defense Against the Dark Arts class for the fourth-year students. (The Cruciatus Curse is one of the three Unforgivable Curses which is banned from use by the Ministry of Magic in the Harry Potter

universe. It is a very painful curse to experience as it tortures the person undergoing it both mentally and physically).

7/Accio: It was used by Harry Potter to summon his broom in order to complete the first task of the Triwizard Tournament, and to summon the Portkey to escape Voldemort and the Death Eaters in the Little Hangleton graveyard, this is why it is also called the Summoning Charm.

8/Ascendio: It was used by Harry in the Black Lake to propel above the surface.

2. Data Analysis of the Spells

A. Etymology and Connotation of the Selected Spells

In the magical world of Harry Potter, the fundamental tools witches and wizards use to channel and harness their magical skills are spells, which play a significant part in the series. Spells are incantations accompanied by particular wand motions that enable people to influence and control the magical energy that permeates their universe. In this part of the research, we aim to delve into the etymology and connotations of each spell, shedding light on its origins and exploring the symbolism it evokes.

Spell 1: Alohomora (the Unlocking Charm)

Phonetic transcription: /,æloʊhə'mɔːrə/

Etymology: J. K. Rowling has claimed that the word Alohomora literally translates to “Friendly to Thieves” in the West African Sikidy figures used in Geomancy practices in Africa. (Alva, 2022)

Connotation: the spell is associated with unauthorized entry or breaking into locked places. This interpretation aligns with the actions of thieves or individuals engaged in illicit activities.

Spell 2: Accio

Phonetic transcription: /'æki.oo/

Etymology: from the Latin verb “Acciō” /'ak.ki.o:/ which means, ‘to call’ or ‘to summon’. (Wiktionary, 2023f)

Connotation: The word "Accio" has the meanings of convenience, effectiveness, and the capacity to put things within reach. It highlights the strength and control that come with learning this charm and embodies the idea of summoning things.

Spell 3: Ascendio

Phonetic transcription: /ə'sendiəʊ/

Etymology: from the Latin verb ‘ascendō’ /as'ken.do:/, [äs'kɛndɔ:] which means ‘I climb up; I go up, I move upwards’. (Cactus2000, 2023c)

Connotation: the spell is associated with elevation; it carries a sense of upward movement. Thus, the Latin meaning denotes the effect of the spell itself.

Spell 4: Avada Kedavra (The Killing Curse)

Phonetic transcription: /ə'vɑ:də kɪ'dɑ:vɾə/

Etymology: During a 2004 interview at the Edinburgh Book Festival, Rowling said: “Does anyone know where Avada Kedava [the killing curse] came from? It is an ancient spell in Aramaic, and it is the original of abracadabra, which means ‘let the thing be destroyed’. (Zamir, 2019) Originally, it was used to cure illness and the ‘thing’ was the illness, but I decided to make it the ‘thing’ as in the person standing in front of me...” The curse is based on the Aramaic אַבְרָכָדָבְרָא אֲבָדָא (abracadabra). (Muhahaa, 2019)

Connotation: although the original spell from which Rowling inspired her killing curse is associated with cure and healing, "Avada Kedavra" carries a connotation of death, destruction, and evil; it performs the ultimate act of taking a life.

Spell 5: Crucio**Phonetic transcription:** /'kru:siəʊ/**Etymology:** derived from the Latin verb 'cruciō' /'kru:ʃiəʊ/ which means 'I crucify, I torture'.

(Cactus2000, 2023d)

Connotation: the spell has a negative connotation that is linked to cruelty, sadism, and purposeful injury done to other people. It causes intense pain, suffering, and torture.**Spell 6: Engorio****Phonetic transcription:** /ɪn'gɔ:rdʒiəʊ/**Etymology:** from the English verb 'to engorge' which means; according to the Oxford Learners Dictionaries, 'to cause something to become filled with blood or another liquid and to swell (= become larger or rounder than normal). Thus, and during the class the spider becomes bigger.

(OxfordLearnersDictionaries, 2023)

Connotation: The connotation of "Engorgio" is associated with growth, transformation, and extension. When an object is cast, it frequently results in an increase in size, sometimes to absurd or exaggerated proportions. The spell can be employed in entertaining and lighter circumstances, frequently for amusement or to produce amusing visual effects, and this what happened during the class.**Spell 7: Expecto Patronum****Phonetic transcription:** /ɛk'spɛk ɛ.topa'tro:nəm/**Etymology:** expecto is the alternative form of 'expectō' /ɛk'spek.to:/:; a Latin verb means 'I wait for, await, I expect, I have need of, require' in English. (Wiktionary, 2023d) Patronum, is the accusative singular of 'patrōnus' which means 'a protector, defender, patron'; putting together the two borrowed terms, we get 'I expect a protector'. (Cactus2000, 2023l)**Connotation:** the meaning of the spell is related to courage, hope, and the capacity to dispel fear and gloom. The power to incite joy and drive away adversity is symbolized by the spell. It

is frequently associated with joyful memories and one's spirit's tenacity. The meaning of "Expecto Patronum" depicts strength, brightness, and faith in the might of good.

Spell 8: Expelliarmus

Phonetic transcription: /ɪk'spɛliɑːmɒs/

Etymology: The spell is a result of the combination of the Latin verb '*expellere*' which means '*to drive out, to expel, to banish*', (Cactus2000, 2023e) note that the indicative present of the verb is '*expellis*', and the Latin adjective '*armātus*' meaning '*armed*' in English. (Cactus2000, 2023b)

Connotation: the spell has the meaning of defense, protection, and a preference for peaceful resolution. The spell stands for a tactic used to take away an opponent's weapons of attack or defense without actually harming them. It places emphasis on the notion of de-escalating tensions and encouraging a more peaceful resolution. The meaning of "Expelliarmus" is founded in the desire to defuse conflict and provide the user a temporary advantage.

Spell 9: Finite Incantatem

Phonetic transcription: /'fɪnɪtɪɪ ɪnkæntə'tɛm/

Etymology: Finite is derived from the Latin verb '*fīnīre*' (note that third-person singular present active indicative of the verb is '*fīnit*', (Cactus2000, 2023f) while Incantatem is derived from the Latin verb '*incantō*' meaning to '*bewitch with spells*' (note that accusative supine of the verb is '*incantātum*'). (Cactus2000, 2023g) Its combined meaning is "to end bewitching."

Connotation: The phrase "Finite Incantatem" has a practical meaning that emphasizes finding solutions to magical problems and reestablishing equilibrium. It denotes the capacity to put an end to magical effects and bring things back to their original state, frequently with the aim of preserving control and reestablishing harmony.

Spell 10: Imperio

Phonetic transcription: /ɪm'pɪriʊ/

Etymology: Imperio is derived from the Latin word '*imperō*' that refers to 'I rule, govern'. (Wiktionary, 2023b)

Connotation: "Imperio" has a dark, oppressive, and clearly unethical connotation when it is casted on others. It stands for the desire for authority and control at the sacrifice of personal integrity and independence. It emphasizes the value of free will and the wrong that results when someone tries to control or manipulate others.

Spell 11: Morsmordre

Phonetic transcription: /mɔ:r'mɔrdræ/

Etymology: The spell is a combination of two words, Latin '*mors*' (Cactus2000, 2023i) means 'death' plus '*mordēre*' for 'I bite'. (Cactus2000, 2023h) "I bite death" would be a fitting phrase for Death Eaters.

Connotation: The word "Morsmordre" connotes evil, chaos, and the appearance of dark powers. Death Eaters use the spell to conjure the Dark Mark, which takes the form of a skull with a serpent sticking out of its mouth. The Dark Mark is a symbol of fear, intimidation, and loyalty to Voldemort.

Spell 12: Nox (Wand-Extinguishing Charm)

Phonetic transcription: /nɒks/

Etymology: the spell is borrowed from Latin '*Nox*' which means night. (Cactus2000, 2023j)

Connotation: The word "Nox" has the meaning of extinguishment, darkness, and the act of turning off or decreasing light sources. It stands for the power to regulate a wand's illumination

and bring back obscurity or seclusion. It is often used either uphold secrecy or cultivate an atmosphere of darkness.

Spell 13: Obliviate

Phonetic transcription: /ə'blɪviət/

Etymology: The spell is formed by adding the suffix 'ate' that identify verbs in English to the Latin word 'oblīviō' /ob'li.vi.o/; (Cactus2000, 2023k) which means the act of forgetting, forgetfulness.

Connotation: The word "Obliviate" has the meaning of altering or wiping off memories. Typically, the spell is used to alter or erase memories from a person's mind, especially when it comes to manipulation.

Spell 14: Petrificus Totalus (Full Body-Bind Curse)

Phonetic transcription: /,petrɪ'fɪkəs toʊ'teɪləs/

Etymology: The first part of the spell is a combination of two Latin words; '*petra*' (Cactus2000, 2023m) meaning rock or stone, the suffix '*ficus*' which is derived from the verb '*faciō*' meaning I make. (Wiktionary, 2022) The second part is derived from Medieval Latin '*tōtālis*' meaning total or entire. (Wiktionary, 2023e)

Connotation: "Petrificus Totalus" has the meaning of temporary immobility and control. It emphasizes the caster's ability to briefly constrain the target's motions and symbolizes a temporary restriction of physical freedom.

Spell 15: Rictusempra

Phonetic transcription: /,rɪkə'sɛmprə/

Etymology: The spell consists of two Latin words; '*rictus*' (Wiktionary, 2023c) meaning any open-mouthed expression as when laughing, and '*semper*' meaning always, on each occasion. (Cactus2000, 2023o)

Connotation: The spell exemplifies a fun and entertaining use of magic that is lighthearted and cunning. It is frequently employed for amusement or to lighten the mood in non-threatening circumstances. It represents the power of magic to provide amusing moments and unite people through laughing.

Spell 16: Riddikulus

Phonetic transcription: /rɪˈdɪkjʊləs/

Etymology: the spell is derives from the Latin word '*rīdiculus*' /riːˈdi.ku.lus/ meaning laughable and silly. (Cactus2000, 2023n)

Connotation: The spell stands for the capacity to face worries head-on by laughing and using creative thinking. It emphasizes the strength that can be found in comedy and a positive mindset, and it offers a transforming and empowering method to dealing with one's worst fears.

Spell 17: Serpensortia

Phonetic transcription: /sɜːˌpɛnˈsɔːsɪə/

Etymology: It is a combination of the Latin word '*serpēns*' (Cactus2000, 2023p) meaning snake and the Portuguese verb '*sortir*' meaning to provide oneself with (noting that the imperfect present indicative of the verb is '*sortia*'). (Reverso Conjugator, n.d.)

Connotation: the word "Serpensortia" has a menacing connotation because it conjures up a snake that stands for danger and a sense of surprise. It highlights the power to control a serpent-like creature, frequently inspiring terror or establishing domination over others.

Spell 18: Sonorus

Phonetic transcription: /sə'nrəs/

Etymology: the spell is borrowed from the Latin word 'sonorus' which means resounding; having a rich sound or speak loudly. (Cactus2000, 2023q)

Connotation: In the Harry Potter series, "Sonorus" is often used by characters to address large crowds, give speeches. It symbolizes the ability, authority, projection. It represents the capacity to capture attention and influence others through the strength of one's voice. to command attention and effectively communicate important messages.

Spell 19: Wingardium Leviosa

Phonetic transcription: /wɪn'gɑ:rdiəm ,levi'ɔʊsə/

Etymology: the spell is composed of two sections, 'Wingardium' and 'Leviosa'. The first section is the combination of the English verb 'to wing' meaning to fly and the Latin adjective 'arduus' (Cactus2000, 2023a) meaning 'elevated, high'. The second section is derived from the Latin adjective 'levis' meaning 'light, nimble, slight'. (Wiktionary, 2023a)

Connotation: "Wingardium Leviosa" is one of magic, levitation, and the delight of defying gravity. It displays the capacity to control objects via the air with skill and finesse and conveys the sense of wonder and enchantment associated with the Wizarding world.

B. Morphological Analysis of The Spells

We have access to a wide range of theories and methods in the study of linguistics that help us examine and comprehend how words are formed. One such theory, developed by George Yule, is the word formation theory (2017), which offers a methodical framework for analyzing the development of new words in a language. In this study, we use Yule's theory to

do a morphological analysis of the selected spells from the Harry Potter series, in order to reveal the hidden linguistic components that contribute to its construction and meaning.

Yule's theory on word formation includes a number of procedures that explain how new words are created. Before moving on to the morphological analysis, let's quickly define each of these processes.

➤ **Borrowing**

This process involves adopting words from other languages and incorporating them into the target language. Borrowed words often undergo phonetic and/or orthographic adaptations to fit the phonological and morphological patterns of the borrowing language:

“The act of adopting words from other languages, sometimes known as borrowing, is one of the most frequent sources of new terms in the English language.” (Yule, *Study of Language*, 2017)

➤ **Compounding and Blending**

Compounding is a word formation process in which two or more words are combined to create a new word with a different meaning:

“Lehn and Wort are combined to produce Lehnwort in German. This combining process, technically known as compounding, is very common in languages such as German and English”. (George Yule 2017, p. 172)

Blending on the other hand, is the creation of a new word by combining parts of two existing words:

“The combination of two separate forms to produce a single new term is also present in the process called blending. However, in blending, we typically take only the beginning of one word and join it to the end of the other word”. (George Yule 2017, p. 173)

➤ **Clipping**

The term "clipping" in linguistics describes the process of reducing a word by eliminating one or more syllables. This particular method of word formation is shortening a longer word to produce a new word. Yule adds, "This occurs when a word of more than one syllable (facsimile) is reduced to a shorter form (fax)". (George Yule 2017, p.174)

➤ **Derivation and Conversion**

Yule (2017) outlines how these procedures lead to the development of new words in a language. In order to generate new words or change the grammatical category of existing words, he argues that derivation entails adding affixes (prefixes or suffixes) to existing words. Conversion, on the other hands, sometimes referred to as "zero derivation," this process entails utilizing a term from one grammatical category in a different one without any form or affix changes; according to Yule (2017) "A change in the function of a word, as for example when a noun comes to be used as a verb (without any reduction), is generally known as conversion."(p. 177) Using the phrases "I like to walk" (verb) and "I went for a walk" (noun) as an examples.

➤ **Coinage**

According to Yule (2017), he asserts that coinage is the process of creating new words and having them become widely used, is not very common in the English language like "aspirin," "nylon," "Vaseline". George Yule 2017, p. 179)

By applying Yule's word formation theory, we unravel the intricate morphological structure behind each spell:

Table 3.1: Word-Formation Processes of Each Spell

Word formation process Spells	Borrowing	Compounding	Blending	Clipping	Derivation	Conversion	Coinage
Alohomora	✓						
Accio	✓						
Ascendio	✓						
Avadakedavra	✓						
Crucio	✓						
Engorgio					✓		
Expecto patronum	✓	✓					
Expelliarmus	✓	✓					
Finite incantatum	✓	✓					
Imperio	✓						
Morsmorde	✓	✓					
Nox	✓					✓	
Obliviate	✓				✓		
Petrificus totalus	✓	✓			✓		
Rictusempra	✓	✓			✓		
Riddiculus	✓						
Serpensortia	✓	✓					
Sonorous	✓						

Wingardiumleviosa	✓	✓			✓		
-------------------	---	---	--	--	---	--	--

III. FINDINGS AND DISCUSSION

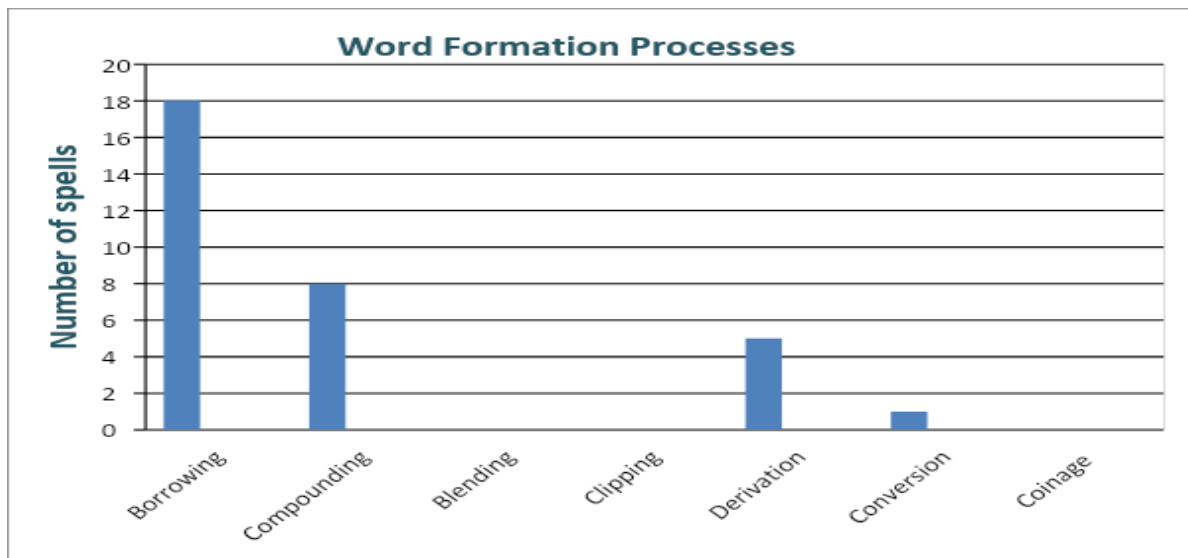
1. Findings and Results

In this section, we will delve into the findings of the research, focusing on the author's utilization of the various linguistic processes proposed by Yule (2017).

After collecting and analyzing the data using the word-formation theory proposed by George Yule, the researchers came at a number of noteworthy findings and deductions from the previous analysis. The initial finding indicates that Rowling's method of the spell production can be characterized as eclectically innovative. In other words, she has a tendency to use a particular process over another more frequently, giving her magical vocabulary a unique style. According to the findings, Borrowing and Compounding are the two processes she used the most to create the spells.

Since Rowling was exposed to different cultures and acquainted to languages, especially classical ones, she took advantage of this ability to create the spells, making the Borrowing process the most effective. Moreover, the analysis revealed that the Compounding process was also widely applied. Spells like *ExpectoPatronum*, *FiniteIncantatum*, *Expelliarmus*, *Morsmordre*, *Rictusempra* and *Serpensortia* all belong to the Compounding process, this shows that she used this process more often.

Rowling also considered other word-formation processes, such as Derivation, Conversion, and Coinage, however these processes were less likely to be employed than the ones already described. The bar chart that follows illustrates the word-formation processes that were employed in the data analysis as well as the other left processes that don't correlate to any of the neologisms gathered during this research.

Figure 3.5: Word- Formation Processes Used in the Analysis of the Spells

The above graph also shows that Yule (2017) suggested other processes, which the author did not apply in her method of spells creation. Simply expressed, the analysis of spells did not include the Clipping, Coinage and Blending processes.

Another result can be drawn from the prior analysis is that several spells may be a part of more than one process surrounding their formation. Or, to put it another way, a particular group of spells have a special formation, which allows them to accept a different analysis than the other spells among the spells created by J.K. Rowling. To illustrate, the spell ‘Expecto Patronum’ belongs to the borrowing category, because, as mentioned in the analysis, it is borrowed from Latin verb ‘*expectō*’, and the Latin word ‘*patrōnus*’. However, putting them together to form the Patronus charm is under the compounding section, that is, ‘Expecto’ as well as ‘Patronum’ are seen as two compounds of the same spell. In addition, the spell ‘Expelliarmus’, as the previous one, also belong to two different processes: borrowing and compounding. The first process is borrowing; the Italian article ‘*li*’ and the Latin adjective ‘*armātus*’, whereas the second one is compounding. That is to say, the author combined ‘*expel*’, ‘*li*’, and ‘*armātus*’ to come up with the Disarming Charm ‘Expelliarmus’. The third illustration is the spell ‘Morsmordre’. This spell was analyzed to be a borrowed word, yet, it belongs also

to the compounding process. To explain more, Rowling invented the word Morsmordre by compounding Mors from the Latin word 'mors' and Mordre from 'mordēre', hence, it is categorized as a compound word. Moreover, as mentioned before, the Derivation process also was present to create spells such as *Engorgio* and *Obliviate*. In other words, Rowling adds the suffix '-io' which represents the ending of most Latin verbs, to the verb 'engorge' to form what is known as the Growth Charm 'Engorgio'. Furthermore, adding the suffix '-ate' to the Latin word 'oblīviō' in order to create Obliviate is also under the Derivation process. The last word to be mentioned is Nox, in which the analysis showed that this spell is considered to be a borrowed word. In other words, although Nox is the borrowing of the Latin word 'Nox', this spell can also belong to the Conversion section, for that Rowling used the word Nox which means dark as a verb to form the spell that stands for "Turn off the light" and this is purely the Conversion process.

2. Discussion of the Findings

This research aims to explore the spells crafted by J.K. Rowling in the celebrated Harry Potter series, mainly in: *Harry Potter and the philosopher's stone*, *Harry Potter and the chamber of secrets*, *Harry Potter and the Prisoner of Azkabar*, *Harry Potter and the Goblet of fire*. Through the analysis of these magical terms, we gain the ability to ascertain the validity or invalidity of the proposed hypotheses and answer the main question.

In the current investigation, four hypotheses were developed to get a deeper understanding and ultimately provide a response to the research issue, which served as the impetus for doing this study in the first place. The first hypothesis proposes that the spells from the Harry Potter movies are a fabrication created by author J.K. Rowling for the purpose of the story and they are not based on any real-world practices of witchcraft or magic. According to the analysis as well as the findings, we can say that the author used the word formation processes such as borrowing from languages, more specifically from Latin, besides

compounding and derivation to come up with spells. That is to say, Rowling's creation was inspired and based on existing languages; mainly Latin to serve her stylistic need. Simply put, she needed to create her own language, a language that suits her wizardry realm, and it has no roots in real sorcery. Consequently, the researchers claim that the first hypothesis is not validated.

The second hypothesis claims that Rowling used compounding as a linguistic technique to create spells; by combining existing words. In other words, it is believed that the creation of new words constitutes the linking of two linguistic units or more. Further, based on the analysis of the selected spells, we announce that Rowling used this method to invent new words *Serpensortia* and *Rictusempra*. However, the previous analysis, which was based on Yule's theory of word-formation, clarified that the author used not only compounding but other processes related to this linguistic phenomenon was also present. That is to say, borrowing was the most used process; all the selected spells belong to this category along with others such as derivation, conversion, and coinage. Further, compounding is the most frequently used process after borrowing. The researchers, as a result, claim that the hypothesis which proposes the use of only compounding to create spells does not match the findings.

Moreover, the third constructed hypothesis in this dissertation suggests that the themes of magic and witchcraft depicted in the Harry Potter franchise are perceived as conflicting with some aspects of religious beliefs and practices. To start with, Rowling's books have been translated into Arabic, let alone the movies which are available on Arabic channels with subtitles. Thus, many Muslims have had an opportunity to see the movies and expose to the word of magic. In the chapter "It's all about magic" -a fatwa on Harry Potter Larsson (2020) writes, "It should be stressed that the relationship between Islam and magic is complex and multidimensional. On the one hand, it is easy to find theologians prepared to argue that all forms of magic are strictly forbidden by Islam" (p.169). Therefore, due to its connection to disbelief,

its incompatibility with monotheism and the potential harm it poses to individuals and society, magic is forbidden in Islam. Additionally, the holy book, the Quran, expressly forbids magic. According to Surah Al-Baqarah (2:102), magic is a type of disbelief and a test for humanity. The Quran places a strong emphasis on the idea that magic is a deception that diverts people from God's path.

In addition, the sayings and actions of Prophet Muhammad, known as hadiths, also reinforce the prohibition of magic. To illustrate, Imran ibn Husayn reported: The Messenger of Allah, peace and blessings be upon him, said, “He is not one of us who reads omens or has them read for him, or who performs soothsaying or has it performed for him, or who practices magic or has it practiced for him” (Sahih li ghayrihi (authentic due to external evidence) according to Al-Albani). Put it another way, The Prophet Muhammad condemned magic and those who practice it, stating that they are not part of the Muslim community.

Furthermore, Islam is not the only religion that condemns the practice of magic, Christianity also forbids any acts related to witchcraft (Deuteronomy 18:9-12). Witchcraft and sorcery, in the eyes of conservative Christians, are activities that involve obtaining strength or direction from sources other than God. They hold that God alone should be the source of their spiritual direction and power, and that any attempt to do so through the use of witchcraft or sorcery is an act of defiance against God's rule (Isaiah 8:19-20).

Christian parents fear that these books and movies are an invitation to the occult; as a result, their children were not allowed to immerse themselves with the world of Harry Potter. Wilkinson 2018 writes, ‘I’m among the millennials who grew up not reading J.K. Rowling’s novels or watching the films for religious reasons’, she adds, ‘Others felt ashamed about times when their parents told their teachers that they wouldn’t be allowed to read the books along with the rest of the class’(Alissa Wilkinson 2018). Therefore, Some Christians are concerned that exposing children to the magical world portrayed in the Harry Potter films may change

how they view spirituality because they make the majority of the audience for the series. They might be worried that the emphasis on magic would cause kids to lose interest in their religion and develop an interest in the occult. The researchers, as a result, claim that the hypothesis which proposes the conflict between the portrayal of witchcraft in the Harry Potter series and some religious aspects is confirmed.

The last hypothesis that was formulated in this research suggests that the exposure to the Harry Potter films have both short- and long-term effects on the Algerian kids. From the first book to the last movie the characters, tales, and lessons have persisted in our hearts and minds. At best, there is no doubting the good effects Harry Potter had on our childhoods, regardless of whether you grew up reading the books or watching the movies. Harry Potter is a classic that will continue to have an impact on future generations, from introducing us to a fantasy and adventure world, giving us a break from reality, encourage us to be creative, to teaching us lessons in bravery and friendship (the Daily Harry Potter). At worst, Wohlberg states,” young and old are visiting popular witchcraft web sites, buying spell books, joining covens, mixing potions, and practicing magic” (p. 1), he adds, “Why this exploding interest—especially among teenagers—in witchcraft? One reason is clear: Both children and adults are now being exposed to a vast array of pleasantly designed books and magical moves that increasingly portray witchcraft as a safe, exciting, and spiritually empowering religion” (p.1).

That is to say, this kind of literary works pushes people of different ages especially children to explore the unhidden, questioning their abilities, and being confused between what is real and what is fantasy. According to Piaget, and as demonstrated empirically by others as well (e.g., Morison & Gardner, 1978, Flavell, Green, & Flavell, 1986; Sharon & Woolley, 2004) children often err in mistaking non-reality, such as fantasy, appearance, and illusion, for reality. For example, they are confused about whether dragons are real, and whether someone dressed up as a ghost really is one (Woolley&Ghossainy. 2013).

In other words, children's thoughts, behaviors, and beliefs are easily influenced by media, especially movies. Therefore, it is important for parents to recognize that the level of susceptibility to influence regarding kids is high, as a result, the discussion and the review of what the child is being exposed to and providing guidance on age-appropriate use of all media especially television is a must. Hence, the researchers claim that the hypotheses that proposed that the exposure to the Harry Potter films have both short- and long-term effects on the Algerian kids is confirmed.

Conclusion

In light of the cultural setting in which Algerian children are reared, it is important to carefully analyze the impact that the magical spells shown in the Harry Potter films have on their psyches. Although these spells can spark the imagination, promote moral teachings, and cultivate creativity, it is crucial for parents, educators, and society as a whole to help kids distinguish between fiction and reality. Algerian children can enjoy the wonderful world of Harry Potter while forging a strong sense of identity rooted in their cultural values by encouraging critical thinking and stimulating conversations.

GENERAL CONCLUSION

The present study aims at investigating the extent to which magical spells casted in The Harry Potter movies influence the psyche of the Algerian children. It seeks to analyze these spells from a psycho-stylistic perspective; to gain insight into the underlying messages and themes that may influence children's perceptions of power, control, and identity. By exploring the etymology and word formation of these spells, a deeper appreciation for the complexity and depth of the Harry Potter series can gain.

The results of the study reveal that these spells have been created using a fictional language with a specific structure and syntax. The spells themselves have different meaning, and the context in which they are cast also affects their interpretation.

The findings show that J. K. Rowling is not only talented and creative in adopting the spell words from other languages besides English, especially from Latin that is no longer in use and being her major in college, but also in combining, mixing, and even modifying those words into new ones, which is not a language commonly used in traditional witchcraft. In addition, many of the magical concepts in Harry Potter, such as the three unforgivable curses, are not found in traditional witchcraft practices. Furthermore, J. K. Rowling has stated in interviews that she drew inspiration for her magical world from a variety of sources, including folklore, mythology, and her own imagination.

Therefore, it is safe to say that the spells in Harry Potter were largely fictional. However, there it can be said that exposure to fictional magic and spells in media can impact children's religious beliefs or practices particularly in Islam where magic is considered as a sin as it involves seeking power and control through supernatural means rather than relying on Allah's will. So, it depends on how children interpret and understand them. Furthermore, parents and guardians can help contextualize the spells and discuss their meaning with children to help them understand the difference between reality and fantasy.

The researchers encountered problems and obstacles in conducting the present study. Hence, some limitations are to be listed in the following lines:

- To begin with, the lack of information as well as works concerning the impact of Harry Potter series on children psyche. Consequently, this obstacle has made it quite difficult to explain in details.
- Because of the lack of time, the researchers could not set a time for another interview, after collecting invalid data from the first one. In brief, regardless of all the aforementioned, we can say that the research at hand did not lose its valid findings nor failed in presenting credible results.

The psycho-stylistic analysis of spells casted in the Harry Potter movies and their impact on children can be a fascinating area of research. Based on this study, the researchers recommend that:

- Teachers should use Stylistics and its different branches, as an approach to the teaching of literature in university level.
- Using Stylistic Analysis Theory in teaching literature for students in both literature and linguistic fields for it confirmed its ability in providing a more immeasurable understanding and recognition of literary works.

Here are a few suggestions for further research:

- Investigate the impact of spells on children's emotions and behavior.
- Analyze the impact of spells on children's cognitive development.
- Study the relationship between the use of spells and children's beliefs about magic and the supernatural.
- Analyze the impact of spells on children's sense of identity and self-esteem.
- Explore the ways in which spells in the Harry Potter movies are used to reinforce or challenge cultural norms and values.

- Investigate the impact of spells on children's language development and use.
- Another suggestion for further research could be to conduct a large-scale survey or study examining the effects of exposure to the spells and magic in the Harry Potter movies on children's beliefs and attitudes towards magic and the supernatural. This could involve collecting data on children's understanding of magic, the extent to which they believe in magic, and their perspectives on the ethical implications of using magic.
- By examining these and other related areas, researchers can gain a greater understanding of the impact of spells on children and contribute to our knowledge of how media and popular culture affect young people.

Finally, it could be interesting to explore the cultural and historical contexts that inform the representation of magic in the Harry Potter movies. This could involve examining the ways in which the films draw on and transform traditional folklore and mythology, as well as the broader cultural anxieties and desires that shape our fascination with magic and the supernatural.

LIST OF REFERENCES

1. Adams, D. (2010). *The Music of The Lord of The Rings Films: A Comprehensive Account of Howard Shore's Scores*. Carpentier and Alfred Music.
2. Agustin, D. W., Styati, E. W., & Vendityaningtyas, V. (2022). The effect of fantasy movie in writing for junior high school student. *English Teaching Journal : A Journal of English Literature, Language, and Education.*, 10(1), 73–73.
<https://doi.org/10.25273/etj.v10i1.13029>
3. Aldama, F. L. (2019). Latinx Ciné in the Twenty-First Century. *University of Arizona Press*. <https://doi.org/10.2307/j.ctvp2n39f>
4. Alok, N. (2020). Cinema and Literature and their Role in the Development of India. *Journal of Emerging Technologies and Innovative Research*, 7(8).
<https://www.jetir.org/papers/JETIR2008234.pdf>
5. Alva, M. (2022, April 25). *Alohomora. Book Analysis*. Bookanalysis.com.
<https://bookanalysis.com/harry-potter/alohomora/>
6. Anatol, G. L. (2003). *Reading Harry Potter : critical essays*. Greenwood Publishing Group.
7. Asa Berger, A. (2000). *Media And Communication Research Methods : An Introduction to Qualitative and Quantitative Research Approaches*. Sage.
8. Babae, R. (2012). Stanley Fish with respect to the reader. *International Journal of English and Literature*, 3(2), 18–24. <https://doi.org/10.5897/ijel11.114>
9. Bacchilega, C. (2007). *Postmodern Fairy Tales : Gender and Narrative Strategies*. University Of Pennsylvania Press.
10. Bakilapadavu, G. (n.d.). Film Language: Film Form and Meaning.
Www.academia.edu. Retrieved May 25, 2023, from
https://www.academia.edu/36498506/Film_Language_Film_Form_and_Meaning

11. Barnet, S., Cain, W. E., & Burto, W. E. (2008). *An Introduction to Literature: Fiction, Poetry, Drama* (15th ed.). Longman Canada.
12. Barsam, R., & Monahan, D. (2013). *Looking at Movies : An Introduction to Film*. W.W. Norton & Company.
13. Barthes, R. (1967). *Elements of Semiology*.
https://monoskop.org/images/2/2c/Barthes_Roland_Elements_of_Semiology_1977.pdf
14. Bashiruddin, M. N. (2018). *Style and Stylistics: An Overview*. Aayushi International Interdisciplinary Research Journal (AIIRJ).
https://www.aiirjournal.com/uploads/Articles/2018/03/2983_27.Mohammad%20Nasiruddin%20Bashiruddin.pdf
15. Bassham, G., & Bronson, E. (2003). *The Lord of The Rings and Philosophy : One Book to Rule Them All*. Open Court.
16. Bauer, L. (1983). *English Word-Formation*. Cambridge University Press.
17. Betti , M. J. (2021). *Stylistics*. University of Thi-Qar .
https://www.researchgate.net/publication/355586975_Stylistics
18. Blain , B. (2016). *Cinematography : Theory and Practice : imagemaking for cinematographers and directors*. Routledge.
19. Bogost, I. (2007). *Persuasive Games*. MIT Press.
20. Booker, M. (2017). [PDF] Chapter 2. *Semiotics of Films - Free Download PDF*. Silo.tips. <https://silo.tips/download/chapter-2-semiotics-of-films>
21. Borchers, T., & Hundley, H. (2018). *Rhetorical Theory* (2nd ed.). Waveland Press.
22. Bordwell, D., & Thompson, K. (2010). *Film Art: An Introduction*. Mcgraw-Hill.
23. Bordwell, D., & Thompson, K. (2012). *Film Art: An Introduction* (10th ed.). Mcgraw-Hill Education.

24. Borjian, M., & David, N. (2019). *Language and Culture: Global Flows and Local Complexity*. Bloomsbury Publishing.
25. Bradford, R. (2005a). *Stylistics*. Routledge.
26. Bradford, R. (2005b). *Stylistics (The New Critical Idiom)*. Routledge.
27. Braun, O. (2020). *How Films Communicate: An introduction*. https://pedagogie.acstrasbourg.fr/fileadmin/pedagogie/Lyce2019/ressourcesacad/anglais/How_Films_Communicate_-_Olivier_Braun.pdf
28. Britannica. (n.d.). Cinematography | photography | Britannica. In *Encyclopædia Britannica*. <https://www.britannica.com/topic/cinematography>
29. Burke, M. (2014). *The Routledge Handbook of Stylistics* (1st ed.). Routledge.
30. Cactus2000. (2023a). *Arduus: Latin Adjectives*. Latin.cactus2000.De. https://latin.cactus2000.de/adject/showadj_en.php?n=arduus&form=arduus
31. Cactus2000. (2023b). *Armātus: Latin Adjectives*. Latin.cactus2000.De. https://latin.cactus2000.de/adject/showadj_en.php?n=armatus&form=armatus
32. Cactus2000. (2023c). *Ascendere: Latin Conjugation Tables*. Latin.cactus2000.De. <https://latin.cactus2000.de/showverb.en.php?verb=ascendere&form=ascendo>
33. Cactus2000. (2023d). *Cruciāre: Latin Conjugation Tables*. Latin.cactus2000.De. <https://latin.cactus2000.de/showverb.en.php?verb=cruciare&form=crucio>
34. Cactus2000. (2023e). *Expellere: Latin Conjugation Tables*. Latin.cactus2000.De. <https://latin.cactus2000.de/showverb.en.php?verb=expellere&form=expello>
35. Cactus2000. (2023f). *Fīnīre: Latin Conjugation Tables*. Latin.cactus2000.De. <https://latin.cactus2000.de/showverb.en.php?verb=finire&form=finire>
36. Cactus2000. (2023g). *Incantāre: Latin Conjugation Tables*. Latin.cactus2000.De. <https://latin.cactus2000.de/showverb.en.php?verb=incantare&form=incantare>
37. Cactus2000. (2023h). *Mordēre: Latin Conjugation Tables*. Latin.cactus2000.De.

- <https://latin.cactus2000.de/showverb.en.php?verb=mordere&form=mordere>
38. Cactus2000. (2023i). *Mors: Latin Nouns*. Latin.cactus2000.De.
https://latin.cactus2000.de/noun/shownoun_en.php?n=mors&form=mors
39. Cactus2000. (2023j). *Nox: Latin Nouns*. Latin.cactus2000.De.
https://latin.cactus2000.de/noun/shownoun_en.php?n=nox&form=nox
40. Cactus2000. (2023k). *Oblivium: Latin Nouns*. Latin.cactus2000.De.
https://latin.cactus2000.de/noun/shownoun_en.php?n=oblivium&form=oblivio
41. Cactus2000. (2023l). *Patrōnus: Latin Nouns*. Latin.cactus2000.De.
https://latin.cactus2000.de/noun/shownoun_en.php?n=patronus&form=patronum
42. Cactus2000. (2023m). *Petra: Latin Nouns*. Latin.cactus2000.De.
https://latin.cactus2000.de/noun/shownoun_en.php?n=petra&form=petra
43. Cactus2000. (2023n). *Rīdiculus: Latin Adjectives*. Latin.cactus2000.De.
https://latin.cactus2000.de/adject/showadj_en.php?n=ridiculus
44. Cactus2000. (2023o). *Semper: Latin Words Without Flection*. Latin.cactus2000.De.
https://latin.cactus2000.de/praepos/showadv_en.php?n=semper
45. Cactus2000. (2023p). *Serpēns: Latin Nouns*. Latin.cactus2000.De.
https://latin.cactus2000.de/noun/shownoun_en.php?n=serpens
46. Cactus2000. (2023q). *Sonōrus: Latin Adjectives*. Latin.cactus2000.De.
https://latin.cactus2000.de/adject/showadj_en.php?n=sonorus&form=sonorus
47. Cenk, T. (2022). *Film Philology: The Value and Significance of Adaptation/Film Studies in Literature*. Journal of Cultural Studies.
https://www.researchgate.net/publication/361195480_Film_Philology_The_Value_and_Significance_of_AdaptationFilm_Studies_in_Literature
48. Chandler, D. (2007). *Semiotics: The Basics* (2nd ed.). Routledge.
49. Cherry, B. (2010). Refocusing the Gaze: Gender, Film Theory, and horror. *Edinburgh*

- University Press.*
50. Clark, U. (2007). Discourse Stylistics and Detective Fiction: A Case Study. *Literature and Stylistics for Language Learners*, 60–75.
https://doi.org/10.1057/9780230624856_6
 51. Dashu, M. (2011). *Witches, Wiccans, and Pagans: A Historical Survey of the Western Occult Tradition*. Independent Publishers Group.
 52. Delfia, E., Fadlillah, & Yunis, M. (2021). Development of Stylistics Course Based on YouTube Video. *Atlantis Press*, 506. <https://doi.org/10.2991/assehr.k.210202.070>
 53. Dempsey, K. (2017). *Magic and the Supernatural in Popular Culture*. Santa Barbara, CA: ABC-CLIO.
 54. Dickens, C. (1995). *Hard times*. Wordsworth Classics.
 55. Domingo, J. (n.d.). Chapter–I Stylistics: An Overview. *Www.academia.edu*.
https://www.academia.edu/37439695/CHAPTER_I_Stylistics_An_Overview
 56. Edgar-Hunt, R., Marland, J., & Rawle, S. (2010). *The Language of Film*. Ava Academia ; La Vergne, Tn.
 57. Finch, G. (2000). *Linguistic Terms and Concepts*. Basingstoke [U.A.] Palgrave.
 58. Foster, T. (2014). *How To Read Literature Like A Professor : A Lively And Entertaining Guide To Reading Between The Lines*. Harper.
 59. Gaiman, N. (2016). *The View From The Cheap Seats : Selected Non-Fiction*.
Headline.
 60. Galens, D. (2003). *Drama For Students. Volume 18*. Gale Group.
 61. Ghazala, H. S. (2018). The Cognitive Stylistic Translator. *Arab World English Journal for Translation and Literary Studies*, 2(1), 4–25.
<https://doi.org/10.24093/awejtls/vol2no1.1>
 62. Giannetti, L. D. (2013). *Understanding Movies*. Pearson.

63. Giovanelli, M., & Mason, J. (2018). *The Language of Literature : An Introduction To Stylistics*. Cambridge University Press.
64. Guiley, R. E. (2008). *The Encyclopedia of Witches, Witchcraft And Wicca*. New York Facts On File.
65. Haristiani, N., Yulianeta, N., Wirza, Y., Gunawan, W., Danuwijaya, A. A., Kurniawan, E., Darmawangsa, D., Suharno, N., Nafisah, N., & Imperiani, E. D. (2022). Peer-Review Statements. *Atlantis Press*, 1–2. https://doi.org/10.2991/978-2-494069-91-6_1
66. Haristiani, N., Yulianeta, Y., Wirza, Y., Gunawan, W., Danuwijaya, A. A., Kurniawan, E., Darmawangsa, D., Suharno, S., Nafisah, N., Ayu Imperiani, E. D., Lubis, A. H., Hermawan, B., & Fauzy, E. R. (Eds.). (2023). *Proceedings of the Sixth International Conference on Language, Literature, Culture, and Education (ICOLLITE 2022) - Publishing information / Atlantis Press*. www.atlantis-press.com. <https://www.atlantis-press.com/proceedings/icollite-22/publishing>
67. Haspelmath, M. (2002). *Understanding Morphology*. Oxford University Press.
68. Howitt, D. (2019). *Introduction to Qualitative Research Methods in Psychology* (4th ed.). Pearson UK.
69. Isidore, C. N. (2010). *A Linguistic Stylistic Analysis of Chukwuemeka Ike's Novels*. <https://irepos.unijos.edu.ng/jspui/bitstream/123456789/169/1/A%20linguistic%20sytlitic%20analysis.pdf>
70. Islamweb. (2023, March 15). *Meaning of Hadith “He Is Not One of Us Who Reads Omens or Has Them Read for Him....”* Islamweb.net. <https://islamweb.net/en/fatwa/472618/meaning-of-hadith-he-is-not-one-of-us-who-reads-omens-or-has-them-read-for-him%E2%80%A6>
71. Jaafar, E., & Hassoon, F. (2018). Pedagogical Stylistics as a Tool in the Classroom:

- An Investigation of EFL Undergraduate Students' Ability in Analyzing Poetic Language. *Arab World English Journal*, 9(1), 256–267.
<https://doi.org/10.24093/awej/vol9no1.18>
72. Jia, N. Y. (2019). *Intertextuality in the Socio-Cultural Elements of Howl's Moving Castle*.
http://studentsrepo.um.edu.my/10570/3/Ng_Yao_Jia_%E2%80%93_Dissertation.pdf
73. Kaveney, R. (2005). *From Alien to the Matrix : Reading Science Fiction Film*. London I.B. Tauris.
74. Kazmi, R. (n.d.). Chapter Five Stylistics and style Concepts and Theories.
[Www.academia.edu](http://www.academia.edu).
https://www.academia.edu/15072902/Chapter_Five_Stylistics_and_style_Concepts_and_Theories
75. Klarer, M. (2004). *An Introduction to Literary Studies* (2nd ed.). Routledge.
76. Kloves, S., & Rowling, J. K. (2011). *Harry Potter and the Deathly Hallows: Part 2*. IMDb. <https://www.imdb.com/title/tt1201607/>
77. knowing-jesus. (n.d.). *33 Bible verses about Sorcery and Magic*. Bible.knowing-jesus.com. <https://bible.knowing-jesus.com/topics/Sorcery-And-Magic>
78. Kress, G. R., & Leeuwen, T. V. (2001). *Multimodal Discourse : The Modes and Media of Contemporary Communication*. Oxford University Press.
79. Larsson, G. (2020). "It's all about magic" -a fatwa on Harry Potter. *University of Gothenburg*.
https://www.researchgate.net/publication/347773588_It%27s_all_about_magic_-_a_fatwa_on_Harry_Potter
80. Leech, G. N. (1969). *A Linguistic Guide to English Poetry*. Longman.
81. Leech, G. N., & Short, M. (2007). *Style in Fiction : A Linguistic Introduction to*

- English Fictional Prose* (2nd ed.). Routledge.
82. Lewis, C. S. (1950). *The Lion; the Witch and the Wardrobe*. Samizdat.
83. Literary Devices. (n.d.). *Drama - Examples and Definition of Drama*. Literary Devices. <https://literarydevices.net/drama/>
84. Martynuska, M. (2022). Intertextuality in Quentin Tarantino's Jackie Brown. *Polish Journal for American Studies*, 16(16 (2022)), 29–42.
<https://doi.org/10.7311/pjas.16/2022.03>
85. Metz, C. (1974). *Film language A Semiotics of The Cinema*. Chicago, Ill. Univ. Of Chicago Press.
86. Mills, S. (1995). *Feminist Stylistics* (1st ed.). Routledge.
87. Monaco, J. (2000). *How to Read A Film : The Art Technology Language, History of Theory of Film And Media*. Oxford University Press.
88. Montoro, R. (2014). Montoro, Rocío (2014) "Feminist Stylistics" in Burke, M. (ed.) *The Routledge Handbook of Stylistics*. Abingdon, Oxon: Routledge, pp. 346-361..
www.academia.edu.
https://www.academia.edu/14853977/Montoro_Roc%C3%ADo_2014_Feminist_Stylistics_in_Burke_M_ed_The_Routledge_Handbook_of_Stylistics_Abingdon_Oxon_Routledge_pp_346_361
89. Moulai Hacene, Y. (2021). *Cryptology as A Stylistic Tool: When Style Becomes An Enigma In Poetry*. <http://e-biblio.univ-mosta.dz/bitstream/handle/123456789/17942/Moulai%20Hacene%20Yacine%20PhD%20Thesis.pdf?sequence=1&isAllowed=y>
90. Muhahaa. (2019). *Avada Kedavra (Harry Potter)*. WordReference Forums.
<https://forum.wordreference.com/threads/avada-kedavra-harry-potter.3555988/>
91. Muhammad Ahmad, G. (n.d.). *Feminist Stylistics*.

92. Mukaromah, U. (2020). *An Analysis of Moral Value on "The Martian" Movie (By Ridley Scot)*.
93. Murfin , R. (2018). *Affective Stylistics*. Recap.study.
<https://recap.study/books/terms/12.html>
94. Nelmes, J. (2012). *Introduction to Film Studies*. (5th ed.). Routledge.
95. Niazi, G., & Niazi, N. (2010). *How To Study Literature : Stylistic And Pragmatic Approaches, 1/e*. PHI Learning Pvt. Ltd.
96. Nicholson, W. F. (2010). Cinematography and character depiction. *Global Media Journal African Edition*, 4(2). <https://doi.org/10.5789/4-2-6>
97. Nida, E. A. (1974). *Morphology - The Descriptive Analysis of Words*. University of Michigan Press.
98. Nurhalim, N. P. (2020). *The Fantasy Genre's Formula in Peter Jackson' The Lord of The Rings Film Trilogy*. Etheses.uinsgd.ac.id.
<https://etheses.uinsgd.ac.id/id/eprint/38465>
99. Ogunsiji, A., Dauda, M. E., Nwabueze, I. O., & Yakubu, A. M. (2020). *ENG 434 LITERARY STYLISTICS*. <https://nou.edu.ng/coursewarecontent/ENG434%20.pdf>
100. Omari, K. A., & Bani-khair, B. M. (2021). Critical and Ideological Analysis of 1960s American Films. *Utopía Y Praxis Latinoamericana*, 26.
<https://doi.org/10.5281/zenodo.4556220>
101. OxfordLearnersDictionaries. (2023). *engorge verb* .
Oxfordlearnersdictionaries.com.
<https://www.oxfordlearnersdictionaries.com/definition/english/engorge?q=engorge>
102. Padoli, M. F. M., Azahari, M. H., & Abu Seman, M. A. (2019). *Transforming of Literature Work to Television and Film Production*. International Journal of Innovative Technology and Exploring Engineering (IJITEE).

- <https://www.ijitee.org/wp-content/uploads/papers/v8i7s2/G10210587S219.pdf>
103. Pinker, S. (1994). *The Language Instinct : The New Science of Language and Mind*. Penguin Books, Impr.
 104. Rachmawati , M., Nugroho, F. J., Saksono, H., Cahyo, A. N., Natalia, F., Silviana, S., Windy, E., & Supriyanto, E. E. (Eds.). (2021). *ICLSSEE 2021 - EUDL*. Eudl.eu. https://eudl.eu/proceedings/ICLSSEE/2021?articles_page=5
 105. Ramrao, N. (2016). *Film and Literature: An Overview*. http://epitomejournals.com/VolumeArticles/FullTextPDF/175_Research_Paper.pdf
 106. Ramtirthe, P. (2017). *Style and Stylistics: An Overview* . <http://punereseearch.com/media/data/issues/5851747179068.pdf>
 107. Reverso Conjugator. (n.d.). *Conjugation sortir | Conjugate verb sortir Portuguese* / . Conjugator.reverso.net. <https://conjugator.reverso.net/conjugation-portuguese-verb-sortir.html>
 108. Risager, K. (2006). *Language and Culture : Global Flows and Local Complexity*. Multilingual Matters.
 109. Rowling, J. K., & Kloves, S. (2002). *Harry Potter and the Chamber of Secrets*. IMDb. <https://www.imdb.com/title/tt0295297/>
 110. Russell, G. (2002). *The Art of The Lord of the Rings*. Houghton Mifflin Co.
 111. Scovell, A. (2022). *Why Documentary Horror Häxan Still Terrifies, A Century On*. Wwww.bbc.com. <https://www.bbc.com/culture/article/20220906-why-documentary-horror-haxan-still-terrifies-a-century-on>
 112. Sebeok, T. (1960). *Style in Language Edited by*. https://monoskop.org/images/archive/8/84/20141028191454%21Jakobson_Roman_1960_Closing_statement_Linguistics_and_Poetics.pdf
 113. Serisamran, T. (2018). *Applying Intertextuality between Film and Painting for*

- Filmmaking*. https://www.worldresearchlibrary.org/up_proc/pdf/1677-153501708731-35.pdf
114. Simpson, P. (2014). *Stylistics : A Resource Book For Students*. Routledge.
115. Sonnenschein, D. (2015). *Sound Design : The Expressive Power of Music, Voice, and Sound Effects in Cinema*. Michael Wiese Productions .
116. Sperber, D., & Wilson, D. (1986). *Communication and Cognition* . Harvard University Press.
https://monoskop.org/images/e/e6/Sperber_Dan_Wilson_Deirdre_Relevance_Communication_and_Cognition_2nd_edition_1996.pdf
117. Stam, R. (2000). *Film Theory an Introduction*. Malden, Mass. Blackwell.
118. Tambiah, S. J. (1990). *Magic, Science, Religion, and the Scope of Rationality*. Cambridge University Press.
119. Tayeva, R., & Orazbekova, I. (2014). *Lectures on The English Stylistics Educational Manual*. <https://pps.kaznu.kz/2/Main/FileShow2/20738/86/1/2/0//>
120. The Daily Harry Potter . (2023, March 14). *5 Positive Impacts Harry Potter Had On Our Childhood* . Thedailyharrypotter.com.
<https://www.thedailyharrypotter.com/5-positive-impacts-harry-potter-had-on-our->
121. Todorov, T. (1973). *The Fantastic: A Structural Approach to a Literary Genre*. Cornell University Press.
122. Tolkien, J. R. R. (1954). *The Fellowship of The Ring*.
123. Toolan, M. (2016). *Language, Text and Context*. Routledge.
124. Tóth, E. (2011). *English Language and Literature Intertextuality in the Cinematic Production of Quentin Tarantino Bachelor's Diploma Thesis*.
https://is.muni.cz/th/m9mj2/Thesis_Final.pdf
125. Turner, M. (2006). *The Artful Mind: Cognitive Science and the Riddle of*

- Human Creativity*. Oxford University Press.
126. Ugondo, P., & Aluma, V. A. (2015). *Course Guide Mac 324 Film, Cinema and Literature Course Team Course Writer*.
<https://nou.edu.ng/coursewarecontent/MAC%20324%20FILM%2C%20CINEMA%20AND%20LITERATURE.pdf>
127. Unno, H. (2015). *The Art of Fantasy, Sci-Fi and Steampunk*. P-I-E Books.
128. Usan qizi, N. N. (2023). Development of Stylistics in Linguostylistics. Style and Stylistics. *EURASIAN JOURNAL of ACADEMIC RESEARCH*, 3(1), 70–75.
<https://doi.org/10.5281/zenodo.7509020>
129. Useful English. (2023). *A List of Verbs with Suffixes*. Usefulenglish.ru.
<https://usefulenglish.ru/writing/list-of-verbs-with-suffixes#:~:text=Verbs%20with%20the%20suffix%20ATE%20abbreviate%2C%20abdicate%2C%20accelerate%2C>
130. Venuti, L. (1998). *The Scandals of Translation : Towards An Ethics of Difference* (1st ed.). Routledge.
131. Walters, J. (2011). *Fantasy Film : A Critical Introduction*. Berg.
132. Whiteley, S., & Gibbons, A. (2018). Gibbons, A. and Whiteley, S. (2018) *Contemporary Stylistics: Language, Cognition, Interpretation*, Edinburgh: Edinburgh University Press. In www.academia.edu. Edinburgh University Press.
https://www.academia.edu/35892154/Gibbons_A_and_Whiteley_S_2018_Contemporary_Stylistics_Language_Cognition_Interpretation_Edinburgh_Edinburgh_University_Press
133. Widayanti, S. R. (2014). A Stylistic Study of Language Deviation in Thomas Hardy Poem. [Www.academia.edu](http://www.academia.edu).
https://www.academia.edu/12046923/A_Stylistic_Study_of_Language_Deviation_in_

Thomas_Hardy_Poem

134. Wiktionary. (2022, July 19). *-Ficus*. Wiktionary.
<https://en.wiktionary.org/wiki/-ficus#:~:text=Suffix%5B%20edit%5D%20-ficus%20m%20%28feminine%20-fica%2C%20neuter>
135. Wiktionary. (2023a, March 18). *Levis*. Wiktionary.
<https://en.wiktionary.org/wiki/levis#Latin>
136. Wiktionary. (2023b, May 5). *Impero*. Wiktionary.
<https://en.wiktionary.org/wiki/impero#Latin>
137. Wiktionary. (2023c, June 4). *Rictus*. Wiktionary.
<https://en.wiktionary.org/wiki/rictus#Latin>
138. Wiktionary. (2023d, June 11). *Exspecto*. Wiktionary.
<https://en.wiktionary.org/wiki/exspecto>
139. Wiktionary. (2023e, June 13). *Totalis*. Wiktionary.
<https://en.wiktionary.org/wiki/totalis>
140. Wiktionary. (2023f, June 16). *Accio*. Wiktionary.
<https://en.wiktionary.org/wiki/accio#Latin>
141. Wilkinson, A. (2018, August 31). “*I didn’t read Harry Potter when I was growing up. And I wasn’t alone.*” Vox.
<https://www.vox.com/culture/2018/8/31/17607988/harry-potter-boycott-evangelical->
142. Williams, J. M. (1990). *Style: Toward Clarity and Grace*, Joseph M. Williams, 1990. University of Chicago Press, Chicago, IL. 240 pages. ISBN: 0-226-89914-4. \$17.95. *Bulletin of Science, Technology & Society*, 13(2).
<https://doi.org/10.1177/027046769301300256>
143. Wohlberg, S. (n.d.). *Harry Potter: Innocent Fun or Destructive Tool?*
<https://children.adventist.org/assets/public/images/issues/HarryPotter.pdf>

144. Wolosky , S. (2001). *The Art of Poetry : How To Read A Poem*. Oxford University Press.
145. Woolley, J. D., & E. Ghossainy, M. (2013). Revisiting the Fantasy-Reality Distinction: Children as Naïve Skeptics. *Child Development*, 84(5), 1496–1510.
<https://doi.org/10.1111/cdev.12081>
146. Yan, Y. (2018). Admiring American Fantasy Movies by Beauty and Beast. *Atlantis Press*. <https://doi.org/10.2991/sser-18.2018.151>
147. Yule, G. (2017). *The Study of Language* (4th ed.). Cambridge University Press.
148. Zamir, M. (2019, June 13). *How did Avada Kedavra get its name?* Science Fiction & Fantasy Stack Exchange.
<https://scifi.stackexchange.com/questions/214409/how-did-avada-kedavra-get-its-name>
149. Zhukovska , V. V. (2010). Zhukovska V. V. (2010) English stylistics: fundamentals of theory and practice - Zhytomyr, Zhytomyr Ivan Franko State University - 240 p. *Www.academia.edu*.
https://www.academia.edu/13449791/Zhukovska_V_V_2010_English_stylistics_fundamentals_of_theory_and_practice_Zhytomyr_Zhytomyr_Ivan_Franko_State_University_240_%D1%80

APPENDICIES

Harry Potter and The Philosopher's Stone (2001)



Directed by: Chris Columbus

Screenplay by: Steve Kloves

Based on: *Harry Potter and the Philosopher's Stone* by J. K. Rowling

Produced by: David Heyman

Distributed by : Warner Bros. Pictures

Harry Potter and the Chamber of Secrets (2002)



Directed by: Chris Columbus

Screenplay by: Steve Kloves

Based on: Harry Potter and the Chamber of Secrets by J. K. Rowling

Produced by: David Heyman

Distributed by: Warner Bros. Pictures

Harry Potter and The Prisoner of Azkaban (2004)



Directed by: Alfonso Cuarón

Screenplay by: Steve Kloves

Based on: Harry Potter and the Prisoner of Azkaban by J. K. Rowling

Produced by: David Heyman, Chris Columbus, Mark Radcliffe

Distributed by: Warner Bros. Pictures

Harry Potter and The Goblet of Fire (2005)



Directed by: Mike Newell

Screenplay by: Steve Kloves

Based on: Harry Potter and the Goblet of Fire by J. K. Rowling

Produced by: David Heyman

Distributed by: Warner Bros. Pictures

Summary

This study aims to determine the extent to which the magical spells depicted in the Harry Potter movies (2001, 2002, 2004 and 2005) influence the psyche of Algerian kids. By employing a stylistic textual research methodology, this study examines the language employed in 19 spells cast within the movies from a linguistic perspective. The Findings shed light on the potential origins and meanings of the spells, considering linguistic and historical contexts. Furthermore, the study explores how exposure to these spells within the movie context may impact Algerian children, particularly influencing their beliefs and attitudes towards magic and the supernatural.

Résumé

Cette étude vise à déterminer dans quelle mesure les sorts magiques des films Harry Potter (2001, 2002, 2004 et 2005) influencent la psyché des enfants Algériens. En utilisant une méthodologie de recherche textuelle stylistique, cette étude examine la langue utilisée dans 19 sorts dans les films d'un point de vue linguistique. Les résultats mettent en lumière les origines et les significations potentielles des sorts, en tenant compte des contextes linguistiques et historiques. En outre, l'étude explore comment l'exposition à ces sorts dans le contexte du cinéma peut affecter les enfants Algériens, en particulier en influençant leurs croyances et attitudes envers la magie et le surnaturel.

المخلص

تهدف هذه الدراسة إلى تحديد مدى تأثير التعاويذ السحرية التي تم تصويرها في أفلام هاري بوتر (2001، 2002، 2004 و2005) على نفسية الأطفال الجزائريين. من خلال استخدام منهجية البحث النصي الأسلوبي، تدرس هذه الدراسة اللغة المستخدمة في 19 تعاويذ أقيمت داخل الأفلام من منظور لغوي. تسلط النتائج الضوء على الأصول والمعاني المحتملة للتعاويذات، مع الأخذ بعين الاعتبار السياقات اللغوية والتاريخية. علاوة على ذلك، تستكشف الدراسة كيف يمكن أن يؤثر التعرض لهذه التعاويذ في سياق الفيلم على الأطفال الجزائريين، ولا سيما التأثير على معتقداتهم ومواقفهم تجاه السحر وما هو خارق للطبيعة.