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19 February 2015

Feminist View of Ginny Weasley

In *Harry Potter and the Sorcerer's Stone* and *Harry Potter and the Chamber of Secrets*, J. K. Rowling constructs Ginny Weasley as a feminine character displaying "typical" female behavior, placing her firmly in the gender role of "female." Her character has no developed personality, existing only as a love interest for Harry, and her importance in the second novel builds her as a weakling and a damsel in distress. This serves to enforce her gender and her romantic relation to Harry instead of furthering her character development.

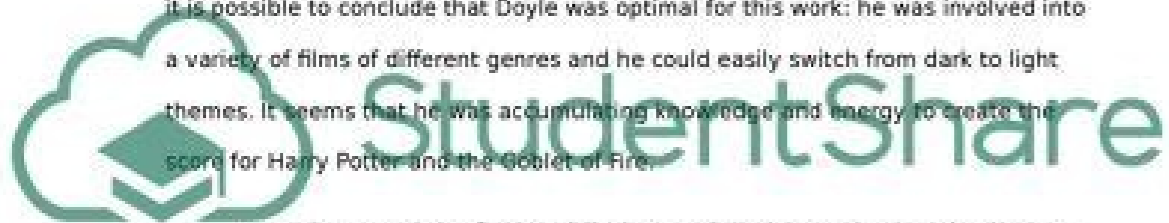
Ginny Weasley is extremely feminine in the *Harry Potter* novels, which readers see most strongly in Ginny's persistent crying. In the reader's first encounter with Ginny, she starts to cry as the train leaves with her older brothers (*The Sorcerer's Stone* 97), already starting her characterization as a girlish child. Crying is typically associated with females, which makes her femininity much stronger because it is one of her first actions in the series. Ginny continues to cry throughout the second book; Percy, one of her brothers, tells sibling Ron that Ginny has been "crying her eyes out" and that he has "never seen her so upset" (*The Chamber of Secrets* 157). Tom Riddle, the novel's villain, tells Harry that Ginny, upon entering the Chamber of Secrets, "struggled and cried and became very boring" (*The Chamber of*

sense of magic, and his sense of humor" (Webster 208). Doyle was prominent with his ability to create tension in a contrast with the help of orchestra. His previous collaborations with Newman, *Donnie Brasko* and *Into the West* were marked by strong and persuasive scores.

Doyle looked like an ambivalent figure as he managed to create impressive scores for two films which eventually turned out to be failures from the cinematographic perspective, *Great Expectations* and *Quest for Camelot*. In the same time he showed himself in romantic comedy genre writing entertaining and joyful scores for *Bridget Jones's Diary* and *Blow Dry*. These skills became useful for composing children wizardry tale with humorous tunes. The scores created for *Manny McPhee* and *Nouvelle France* are regarded as Doyle's top level works as well. Thus, it is possible to conclude that Doyle was optimal for this work: he was involved into a variety of films of different genres and he could easily switch from dark to light themes. It seems that he was accumulating knowledge and energy to create the score for *Harry Potter and the Goblet of Fire*.

*Harry Potter and the Goblet of Fire* is one of the longest books adaptations on the screen that lasts two and a half hours. The part is characterized by quick plot moves which are saturated with significant events in the whole story development. There is also special accent made on personal relationships in this part with the main heroes falling in love and losing friends. The new director of the film, Michael Newman, even pointed that this film is extremely difficult because of adolescence sexual energy which is felt under the surface. Harry has to face serious challenges competing with much older and much more experienced wizards in Tri-Wizard Tournament.

From this perspective fourth part can be regarded as Potter's installment into adulthood through difficult period of teenage riots. In this part Harry's friendship with Ron, his self-appraisal, and his dignity are tested. Newell also viewed Harry's



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