CHAPTER I

INTRODUCTION

1.1 Background

There are many symbols scattered through the globe. However, symbols are not just marely described as "red means stop" in a traffic light or "uniform makes you a student". In fact, symbols can be anything around us as long as it represents something else. For example, basic shape can symbolize the characteristic of a person. Square usually symbolize an organized, logical, and hardworking person who like structure and rules. While circle symbolize person, who has lots of sympathy and consideration for others (Commagreens, 2009). Additionally, colors can also do the same. For instance, blue usually symbolizes person who is reliable, sensitive, and always make an effort to think of others. While purple usually symbolize artistic and unique person (Tirado, 2011).

Symbols also has strong relation with literature (Keller, 2017). Authors of literary works usually use specific symbols based on what they see, what they feel, and the information that they get in reality. Authors choose specific symbols based on authors knowledge about the representing of them and put them into their literary works. Thus, readers can guess and think about the representing of the symbols embedded in it. Similarly, there are many symbols reflected in Harry Potter by J. K.

Rowling. Hence, the researcher will analyze one of the Harry Potter novels, specifically Harry Potter and the Deathly Hallows.

Throughout the six previous novels, Harry Potter has struggled with the difficulties of adolescence along with being famous as the only person ever to survive the Killing Curse. The curse was cast by Tom Riddle, better known as Lord Voldemort, an evil wizard who murdered Harry's parents and attempted to kill Harry as a baby, due to a prophecy which claimed Harry would be able to stop him. As an orphan, Harry was placed in the care of his Muggle (non-magical) relatives Petunia Dursley and Vernon Dursley, with their son Dudley Dursley.

At present, fantasy-genre novels happen to be one of the most best-selling novels in the world Harry Potter series. Harry Potter is a story about the same name teenage boy who basically wants to defeat the killer of his parent, Voldemort. Like Harry, Voldemort also tries to take a revenge towards Harry since he almost lost of all his power during the attempt of killing the baby Harry. In order to accomplish their mission, they need to possess some requirements, especially magic wand. In this thesis, I use all seven books of Harry Potter series to relationship between the wand and the owner. My concern only are the portrait of good and evil. The hero and villain have different purposes in handling their magical power, although they utilize the similar wands. Harry utilizes his wand to create good deeds, yet Voldemort exploits his wand to harmfully dominate other wizards and tries to become the ultimate ruler. As a result, those wands also lead the wizards to different results; one side successfully achieves its goal and the other side fruitlessly fails to fulfill its goal. In this paper, I am interested in finding what the wand symbolizes for Harry Potter and Lord Voldemort and what kind of relationship that happens between the wands and the owners.

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The purpose of the study of this paper is basically to unfold based on the literal interpretation and the figurative interpretation of the wands. These interpretations, thus, indicate the relationship which happens between the wand and the owner. To be able to find the meaning of their wands, I use the symbol theory by Laurence Perrine and Northrop Frye as the primary theory. According to Perrine (1978), a symbol is an object, a person, a situation, an action, or some other item that has literal meaning in the story but suggests or represents other meanings as well (Perrine, 1978, p. 218). It means symbol has both literal and figurative meaning. The figurative meaning refers to an imaginative way of thinking in explaining a symbol beyond its usual usage. Whereas, according to Northrop Frye, the literal meaning of a understanding the whole of it, as a symbol, and as it stands. Besides using symbol theory as the primary concept, I also add a supplementary theory about power to help resolving the relationship between the owner and the wand. Michel Foucault defines power as something that cannot be owned as a possession but rather as a strategy. He opposes what the Marxist thinkers eventually said about 36 power that can be seen as something which is able to be acquired and used oppressively against individuals, groups, notions, or institution (Balan, n.d) is analyzed into literal interpretation through each element contained in his wand and figurative interpretation through the whole usage of his wand. Power is defined as an usual or unusual ability to achieve something or to make something happen or for doing something (Macmillan Dictionary). To understand more about the power, I elaborate it through each element in feather core, and constructed by holly wood. It is eleven inches long. The

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phoenix feather core symbols of the phoenix feather core are influenced by the mythology of phoenix. This bird becomes popular as it has abilities to regenerate when it is wounded and renew its life cycle by burning itself (Living Arts Original, 2010 beginning he fights against Lord Voldemort. Harry is difficult to be beaten by Lord Voldemort. Even Hallows, p. 570). It means that no matter how many times Lord Voldemort tries to kill him, Harry Potter cannot be killed because his wand gives him his power through the ability of rebirth and immortal. As a concrete being, the holly tree is considered as an evergreen tree which lasts for about five years and lives until five hundred that the evergreen holly tree protects and repels the evil (Sanders, 2015). The wand has become 7he wand becomes a shield to protect Harry. to harm one another since their wands share the same core, phoenix feather core. Besides, the wand people. He casts the Shield Charm as the Death Eaters, Neville. Using his holly-wood wand which happens to be a symbol of a guardian, Harry, indeed, makes himself to become one. Together with the phoenix feather core and the holly wood, the length of the wand can be a symbol of great intuition or awareness represent great intuition or awareness of the attached person (Decoz, 2015). Having great intuition or awareness means that the person is instinctively aware in all kind of situations. This meaning This quotation proves that his former teacher agrees that Harry is gifted with a good intuition or instinct emotion which has countless definitions. Love can be defined as a strong feeling of affection and concern toward another person, as that arising from kinship or close friendship (The American Heritage, 2013). poison, wake up, wake up ± is associated with love (Bourn, 2011). Red represents a strong and

intense feeling. This meaning is universally acknowledged as people always use this color in almost all of their affectionate times in Although, Harry does not explicitly state that he loves Dumbledore, but through his life saving action and his wand¶V performance, it is obviously shown that Harry delivers his strong affection of love toward Dumbledore using his wand. The love symboli motivating action. According to Michael Boylan, a modern philosopher, love is an action whose concept leads people to change and grow as human beings. Love motivates people to be good as better men (Chapman, 2011 yelled. She had abandoned her baby voice now Potter and the Order of Phoenix, p. 607). It is proved that Harry cannot cast the deathly Unforgiveable Charm toward his enemies because he still has love to be imparted to his enemies. He tries to embrace that affectionate feeling towards his enemies even when he attempts to defeat them. Besides, Harry, indeed, develops a profound affectionate feeling towards his wand. It is shown that in five years Harry tries to defeat his enemies, he does not even use his wand to cast any deathly charm, especially the Three Unforgivable Charms. Other figurative interpretation in Harr\ to sociologists, Collet and Morrisey, generosity is described as a unique habit of giving or the quality willingness to give and share, the selfishness, the nobility and many good qualities. It is shown when Harry and Cedric compete in one of the tasks of Triwizard Tournament. He helps Cedric even though he already knows that his action could give him nothing but loss motives using the Unforgiveable Charm, and his righteous will in using the Disarming Charm. Relationship between Harry and His Wand and the enemy, and sharing its power with the owner create an idea that the wand is not only depicted as merely an object

but also as a living creature. With its ability to think, recognize, choose, and decide, the wand is personified with some characteristics of human being. of his most cherished objects that he ever has. He treats his broken wand cautiously as it is his precious one. Harry feels terrified, afraid and overwhelmed with fear. Thus, these signs indicate that Harry and his wand essentially are experiencing interdependent relationship. Psychologist, Dr. Arriaga, also says that interdependent relationship between partners is built by having frequent interactions over an extended time (Arriaga, mentioned by the Minister of Magic, which shows that most people consider Harry as their hero because in early age he already faces Voldemort and remains survived. The society indirectly demands him to be that way, to be a strong hero who can defeat Voldemort in righteous way. His 38 wand helps Harry gain his confidence and power. The interdependent relationship does not come up and personality. His wand needs to learn from Harry whether the charm is good or bad so it can. The limitation and the prevention which are made by his wand become a great factor why Harry depends on it. Harry subconsciously needs his wand to act as a reminder for him about his goal. When talking about interdependent relationship other and being affected by other (Arriaga, 2013). becoming the only righteous hero who can defeat Voldemort, Harry needs to perform good deeds in order to help or protect other people. The wand acknowledges his will and gets accustomed to His wand somehow gives him limitation in casting harmful charm which indirectly shows that his wand knows his habit and settles down the situation in a right and peaceful way. Alongside with the interaction based on their need to be safe, secure and comfortable. Without his wand, Harry

feels incapable, vulnerable, and insecure as the wand is the only magical tool which always does what he commands and what he feels. Without the wand, Harry is fighting back all alone, with no support. The same need also other wizard. It is shown when the wand acts and works by its own accord in order to protect Harry. The most obvious feeling of Harry being connected with his wand and vice versa becomes a great factor in building an interdependent relationship. It is also supported by Arriaga who mentions that the need of being connected is a fundamental thing in building interdependent relationship. As his wand resealed, red sparks flew out of its end. Harry knew that he had succeeded.´ This line indicates that Harry chooses his phoenix wand over the strongest wand in the world, Elder Wand. Harry has won the Elder Wand ownership, which is known as the most powerful wand in the world, but he still insists on repairing his holly-and-phoenix wand. Harry throws away the most valuable wand in the world because he feels much better using his old wand. way Harry treats power shows that he is in line with Foucault. According to Foucault quoted by Balan, power is not something that can be owned, but rather something that acts and manifests in certain ways (Balan, n.d). Power is seen more as a strategy rather than a possession (ibid). Like Harry, he befriends his own wand and refuses to use the strongest wand in the world. Harry is not blinded by the thought of being powerful yet together with his wand, he indirectly sets up a strategy to become powerful by protecting other people using his original wand. Harry uses his power as a strategy and becomes an active subject rather than being a puppet by the idea of the power itself. Those characteristics of interdependent relationship has shown that Harry

Potter and his wand has this kind of relationship. They both experiences many ways of interactions. The first interaction is driven by their responses to social situations. The second interaction in interdependent relationship is based on personality and temperamental characteristics. The other important interaction between the two parties is also driven by the need of security and safety. While, the last interaction is the need to feel connected with others. All of them has been experienced by Harry and his wand. Therefore, I can state that Harry and his wand have an interdependent relationship toward each other of self-importance, an extreme preoccupation with themselves, and lack of empathy (Dvorsky, 2014). Narcissists tend to have high self-esteem as they believe that they are needed and important in this world. According to Dvorsky, a psychologist, there are some typical behaviors that narcissists usually do, such as demanding constant attention or admiration, taking advantage of other people to achieve their own goals, and reacting to criticism with rage, shame, or humiliation (ibid). indirectly shows that Voldemort is a narcissist and he unintentionally utilizes his wand with these bizarre behaviors. Some of his behaviors are shown as he adds the title μ/RUG¶ in front of his name, kills people to make himself invincible, and reacts to criticism in fury. really do portray those symbols. Relationship between Voldemort and His Wand The relationship between Voldemort and his wand is just simply relation between object and its owner, without any emotional attachment. Unlike Harry, Voldemort utilizes his wand purely as a tangible weapon to protect himself and attack other people. Voldemort perceives that every time he casts a curse or a charm, his wand only delivers his power without

contributing its own power. The same phoenix bird, so both wands cannot fully harm each other. Thus, Voldemort tries to use another wand because his wand cannot satisfy his urge. Logically, Voldemort has utilized his wand almost for his entire life, but he does not have any attachment with his wand and easily searches for another stronger wand. Even though, Voldemort and his wand share the similar personality traits, they do not have any intimate interactions that make them inseparable. Since Voldemort never put his affectionate feeling towards his wand, his wand also does not give any other actions besides delivering his magical power. There is no interaction between Voldemort and his wand. pain ...then eyes widened with shock ± a dense, smoky hand flew out of the tip of it and vanished ... the ghost of the hand he had made Wormtail ... more shouts of pain ... and then something much Zand tip, a great, grayish something, that looked bond which basically benefits Harry to escape the battle. From this action, the wand simply shows that there are no connection between Voldemort and his wand. Therefore, Harry can easily win the battle of the twin-core wands over Voldemort. His action of searching another stronger wand also reveals how he treats power. His wand is symbolized literally as power. He prefers to use Elder Wand rather than his own wand. He glorifies the immense power kept in the Elder Wand and forcibly chooses the Elder Wand which is owned by somebody else. He seeks for Elder Wand, a tool which has massive power, to make himself invincible. While his enemy, Harry Potter, acts coherently witK Voldemort highlights what the Marxist thinker proposed. The Marxists tend to see power as something that institutions possess and use oppressively against individuals and groups. It

means that the individual who possesses the power is just a puppet of the ideology of being powerful power is the actor of all his doing. He perceives his power as a possession, as something owned by those in power, thus he can act impulsively according to his whims and desires by using his wand. 41 The relationship between Voldemort and his wand can be concluded as no attachment relationship. It is because Voldemort himself does not want to develop his own feelings toward his wand. He just uses it as a tool in searching the ultimate power in wizardry world. His ambition blinds him in developing the bond between him and his wand. It causes him cannot embrace his own power through his wand, which is essential for every wizard.

In The Philosopher's Stone, Harry re-enters the wizarding world at age 11 and enrols in Hogwarts School of Witchcraft and Wizardry. He befriends fellow students Ron Weasley and Hermione Granger and is mentored by the school's headmaster, Albus Dumbledore. He also meets Professor Severus Snape, who dislikes and bullies him. Harry fights Voldemort several times while at school as the wizard tries to regain a physical form. In Goblet of Fire, Harry is mysteriously entered in the Triwizard Tournament and discovers it is a trap designed to allow the return of Voldemort to full strength. In Order of the Phoenix, Harry and several of his friends face off against Voldemort's followers, the Death Eaters. In Half-Blood Prince, Harry learns that Voldemort has divided his soul into parts, creating "Horcruxes" from various unknown objects to contain them. In this way, he has ensured his immortality as long as at least one Horcrux still

exists.[3] Two of these are destroyed: a diary destroyed by Harry in Chamber of Secrets and a ring destroyed by Dumbledore shortly before the events of Half-Blood Prince. Dumbledore takes Harry along in an attempt to destroy a third Horcrux, Slytherin's locket. However, the Horcrux was taken by an unknown wizard, and upon their return, Dumbledore is ambushed and disarmed by Draco Malfoy. Draco cannot bring himself to kill Dumbledore, so Snape does it instead.

Harry is about to turn seventeen and will lose his deceased mother's magical protection. Order of the Phoenix members relocate the Dursleys for their protection. Harry is being flown to The Burrow, with friends and allies acting as identical decoys. Death Eaters immediately attack, and, in the ensuing battle, "Mad-Eye" Moody and Hedwig are killed while George Weasley is wounded. Voldemort arrives to kill Harry, whose wand fends off the attack.

Harry, Ron, and Hermione prepare to hunt down Voldemort's four remaining Horcruxes. Each is bequeathed an object from Dumbledore: a Golden Snitch for Harry, a Deluminator for Ron, and The Tales of Beedle the Bard, for Hermione. Harry is also bequeathed the Sword of Godric Gryffindor, but the Ministry claims it never belonged to Dumbledore. Death Eaters attack during Bill Weasley and Fleur Delacour's wedding reception while the Ministry of Magic falls to Voldemort. The trio flee to 12 Grimmauld Place, Sirius Black's family home that was left to Harry.

They discover that Sirius's late brother, Regulus, was the mysterious R.A.B. who stole the Horcrux locket but died in the process. His house-elf Kreacher was unable to destroy the locket, which was later stolen by Mundungus Fletcher. Kreacher locates Fletcher, who says the locket was taken by Ministry official Dolores Umbridge. Infiltrating the Ministry, the trio steal the locket from Umbridge, but Grimmauld Place is compromised in their escape. They flee to the forest and are unable to destroy the locket and have no further leads. The locket's dark nature affects Ron, who abandons the group. Harry and Hermione learn about Dumbledore's past with dark wizard, Gellert Grindelwald. They travel to Godric's Hollow, Harry's birthplace. There they are attacked by Voldemort's snake, Nagini, who inhabited Bathilda Bagshot's corpse. They escape, but Harry's wand is badly damaged. One night, a doe Patronus guides Harry to a pond containing the Sword of Godric Gryffindor. When Harry tries to recover it, the locket tightens around his neck, nearly killing him. Ron, guided back by the Deluminator, saves him and destroys the locket Horcrux with the sword.

In Dumbledore's book, Hermione identifies a symbol also worn by Luna Lovegood's father Xenophilius Lovegood. He tells them of the mythical Deathly Hallows: the Elder Wand, an unbeatable wand; the Resurrection Stone, which can summon the dead; and an Invisibility Cloak. Xenophilius fails to say that Luna is being held captive. He summons Death Eaters to capture the trio in exchange for his daughter's freedom, but they escape. They speculate that Dumbledore won the Elder Wand by defeating Grindelwald. Harry's Invisibility Cloak is the third Hallow, and his Snitch

contains the Resurrection Stone.

The trio are captured and taken to Malfoy Manor. Bellatrix tortures Hermione, believing they stole Gryffindor's sword from her Gringotts vault. With help from Dobby the house-elf, they escape to Bill and Fleur's seaside cottage, along with fellow prisoners, including Luna, Mr Ollivander, and the goblin Griphook. During the escape, Bellatrix fatally wounds Dobby, and Harry hand-digs the house-elf's grave. Harry has a vision of Voldemort stealing the Elder Wand from Dumbledore's tomb. The trio break into Bellatrix's vault, believing another Horcrux is there. With Griphook's help, they break in, retrieve Hufflepuff's cup, and escape, though Griphook steals Gryffindor's sword in the process. Harry has another vision that Voldemort has been informed of the heist and decides to check his Horcruxes. Harry sees that Nagini is a Horcrux, and another is hidden at Hogwarts.

Dumbledore's brother, Aberforth, helps the trio enter Hogwarts. Voldemort, alerted to Harry's whereabouts, mounts an assault on Hogwarts. The teachers and students mobilize to defend the school. Ron and Hermione destroy Hufflepuff's cup with basilisk fangs from the Chamber of Secrets and share an impulsive kiss. Harry discovers Ravenclaw's diadem is the Horcrux hidden there. The trio find it in the Room of Requirement but Draco, Crabbe and Goyle ambush them. Crabbe attacks with fiendfyre, but is unable to control it; the cursed fire kills him and destroys the diadem. Meanwhile, many allies die during Voldemort's assault, including Remus Lupin, Nymphadora Tonks, and Fred Weasley.

The Elder Wand resists Voldemort's commands. Believing that Snape, having killed Dumbledore, is its true master, he has Nagini attack Snape just as Harry arrives. Mortally wounded, Snape passes his memories to Harry. Harry views them in the Pensieve. The memories reveal that Snape loved Harry's mother and acted as a double agent against Voldemort in an attempt to protect her. He watched over the trio, conjuring the doe Patronus, influenced by his love for Lily, who also had a doe Patronus. Dumbledore was dying after mishandling the ring Horcrux and had planned his "murder" at Snape's hands. Harry also learns that he is an unintentional Horcrux, unbeknownst to Voldemort, and must die to render Voldemort mortal. Before surrendering himself, Harry instructs Neville Longbottom to kill Nagini. On the way, he uses the Resurrection Stone to reunite with his parents and other deceased loved ones. He drops the stone as he meets Voldemort, who casts the Killing Curse on him.

Harry awakens in a dreamlike location resembling King's Cross, where he is greeted by Dumbledore. Dumbledore explains that Voldemort's original Killing Curse left a soul fragment in Harry, causing their connection. The latest Killing Curse destroyed that soul fragment, allowing Harry to return to life or to "go on". Harry returns to life and feigns death. Voldemort calls for a truce at Hogwarts and demands their surrender. Neville, however, pulls Gryffindor's sword from the Sorting Hat and kills Nagini.

The battle resumes, with Molly Weasley killing Bellatrix. Harry reveals himself to Voldemort and engages him in a final battle. He explains the

Elder Wand's loyalty transfers upon the defeat, not the killing of its former master. Draco, not Snape, had been the Elder Wand's master, having disarmed Dumbledore before Snape killed him. Having disarmed Draco at Malfoy Manor, Harry now commands the Elder Wand. Voldemort casts the Killing Curse at Harry, but the spell rebounds, killing Voldemort. Before returning the Elder Wand to Dumbledore's tomb, Harry uses it to repair his old wand. He keeps his Invisibility Cloak and leaves the Resurrection Stone lost in the forest.

Nineteen years later, the trio see their children off to Hogwarts. Harry and Ginny have three children: James Sirius, Albus Severus, and Lily Luna. Ron and Hermione have two children, Rose and Hugo. Harry's godson Teddy Lupin, son of Remus Lupin and Nymphadora Tonks, is found kissing Bill and Fleur's daughter Victoire; Draco and his wife are seeing off their son Scorpius. Albus is departing for his first year and worries he will be sorted into Slytherin. Harry reassures him, recounting Snape's bravery, and revealing the Sorting Hat could account for his wishes. As his scar has not hurt in nineteen years, the narrator concludes that "all was well".

1.1.1 Problem Identification

Identifying the problem involves recognizing the primary focus of the analysis, delving into the symbolic elements within the book. This suggests a deeper examination of the allegorical meanings, motifs, and representations present in the narrative, aiming to uncover layers of significance beyond the surface storyline. There are several stages of problem identification:

- Exploring, this keyword indicates that the analysis will involve deep exploration or investigation of a topic. It suggests that readers can expect a comprehensive review of the symbolism in the novel.

- Symbolism, this is the main focus of the analysis. Symbolism refers to the use of symbols or symbols to represent ideas, concepts, or deeper meanings. In this context, readers can anticipate explanations of how symbols are used in the novel to convey certain messages.

- J.K. Rowling's Novel Harry Potter and the Deathly Hallows, this indicates the reference material or object that will be analyzed. In this case, the focus is on J.K. Rowling's final Harry Potter novel, "Harry Potter and the Deathly Hallows." This provides a specific reference framework for the analysis of symbolism, indicating that readers will explore the symbolism found within the narrative context of the novel.

The formulation of the problem for this title is :

1. What are the colors that are used as symbols in Harry Potter and The Deathly Hallows?

2. How does J.K. Rowling utilize color symbolism throughout 'Harry Potter and the Deathly Hallows' to convey themes, character development, and narrative depth?

1.1.2 Objective

Related to the problems of the study, the objectives the writer wants to reach are:

1. To know about the color symbolism from the Harry Potter and the Deathly Hallows novels.

2. To interpret the deeper meanings from the novel.

1.1.3 Scope

The scope of the title encompasses a detailed examination of colors symbolic elements present in the novel. This includes analyzing symbols such as objects, characters, events, and settings, as well as their recurrent themes and motifs. The exploration extends to understanding how these symbols are employed by the author throughout the narrative to convey deeper meanings, themes, and massages. Additionally, the scope maybe involve exploring the cultural, historical, and literary context that influence the interpretation of these symbol. Overall, the scope involves a

comprehensive investigation into the symbolism within the novel to uncover its significance and enrich the readers understanding of the text.

1.1.4 Significance

The significance from the title lies in its potential to deepen the reader's understanding and appreciation of the text. By delving into the symbolism within the novel, readers can uncover hidden layers of meaning, thematic connections, and allegorical messages that may not be immediately apparent on the surface. Understanding the symbolic elements enriches the reading experience by providing insights into the author's intentions, the underlying themes of the story, and the broader cultural and literary contexts in which the narrative is situated. Exploring symbolism fosters critical thinking skills as readers analyze and interpret the significance of various symbols within the narrative framework. The significance of exploring symbolism in this novel extends beyond mere literary analysis to enhance reader's engagement with the text and stimulate deeper reflections on its themes and messages.

CHAPTER II

LITERATURE REVIEW

A literature review on the title "Exploring Color Symbolism in Harry Potter and the Deathly Hallows" would involve examining existing scholarly works, articles, and critical analyses that focus on the symbolism within the novel. This chapter includes: Archetypal Criticism, Symbolic Archetype, and Previous Studies.

2.1 Related Theory

The theoretical framework encompasses several key theoretical approaches that inform the analysis of symbolism within the text. Here's an explanation of the theoretical framework.

Symbolism Theory, at the core of the theoretical framework is symbolism theory, which provides the foundation for understanding the use of symbolism in literature. This theory explores how authors employit

symbols to convey deeper meanings, themes, and messages within their narratives. In the context of "Harry Potter and the Deathly Hallows," symbolism theory guides the analysis of various symbolic elements present in the novel, such as objects, characters, and events (Charles Baudelaire, 1857).

Archetypal Theory, complements symbolism theory by identifying universal symbols and patterns that recur across different cultures and literary works. Drawing from Carl Jung's concept of archetypes, this theory helps identify symbolic motifs in "Deathly Hallows" that resonate with readers on a subconscious level. By recognizing archetypal symbols such as the hero's journey or the battle between good and evil, scholars can explore the deeper layers of meaning embedded within the narrative (Carl Jung, 1960).

Reader-Response Theory, emphasizes the active role of the reader in interpreting and creating meaning from a text. This theory acknowledges that readers bring their own experiences, beliefs, and cultural backgrounds to the interpretation process, influencing how they perceive and understand symbols within the novel. In the context of "Harry Potter and the Deathly Hallows," reader-response theory encourages scholars to consider how different readers interpret the symbolic elements of the story and how these interpretations shape their understanding of the text (Stanley Fish, 1970).

Psychoanalytic Theory, particularly as developed by Sigmund Freud and later theorists like Jacques Lacan, offers insights into the unconscious

motivations and desires of characters in literature. This theory can be applied to analyze the symbolic elements in "Deathly Hallows" as reflections of characters inner conflicts, fears, and desires. By exploring the psychological dimensions of symbolism, scholars can uncover hidden layers of meaning within the narrative (Sigmund Freud, 1905).

Cultural Studies Theory, examines the social and cultural contexts that influence the production and reception of literature. This theory considers how cultural beliefs, historical events, and societal norms shape the interpretation of symbols within the narrative. In the context of "Harry Potter and the Deathly Hallows," cultural studies theory encourages scholars to analyze how the symbolic elements of the novel reflect broader cultural trends and themes (Stuart Hall, 1964).

By integrating these theoretical approaches, scholars can develop a comprehensive framework for exploring the symbolism in "Harry Potter and the Deathly Hallows" and uncovering its deeper meanings and significance within the context of the broader literary landscape.

The research will uses Archetypal Symbol theory by Carl Jung.

2.1.1 Archetypal Criticism

Archetypal literary criticism is a type of analytical theory that interprets a text by focusing on recurring myths and archetypes (from the Greek archē, "beginning", and typos, "imprint") in the narrative, symbols, images, and character types in literary works. As an acknowledged form of literary criticism, it dates back to 1934 when Classical scholar Maud Bodkin

published Archetypal Patterns in Poetry.

While Frazer's work deals with mythology and archetypes in material terms, the work of Carl Gustav Jung, the Swiss-born founder of analytical psychology, is, in contrast, immaterial in its focus. Jung's work theorizes about myths and archetypes in relation to the unconscious, an inaccessible part of the mind. From a Jungian perspective, myths are the "culturally elaborated representations of the contents of the deepest recess of the human psyche: the world of the archetypes" (Walker 4).

Jungian analytical psychology distinguishes between the personal and collective unconscious, the latter being particularly relevant to archetypal criticism. The collective unconscious, or the objective psyche as it is less frequently known, is a number of innate thoughts, feelings, instincts, and memories that reside in the unconsciousness of all people. Jung's definition of the term is inconsistent in his many writings. At one time he calls the collective unconscious the "a priori, inborn forms of intuition" (Lietch 998), while in another instance it is a series of "experience(s) that come upon us like fate" (998). Regardless of the many nuances between Jung's definitions, the collective unconsciousness is a shared part of the unconscious.

To Jung, an archetype in the collective unconscious, as quoted from Leitch et al., is "irrepresentable, but has effects which make visualizations of it possible, namely, the archetypal images and ideas" (988), due to the fact they are at an inaccessible part of the mind. The archetypes to which Jung refers are represented through primordial images, a term he coined.

Primordial images originate from the initial stages of humanity and have been part of the collective unconscious ever since. It is through primordial images that universal archetypes are experienced, and more importantly, that the unconscious is revealed.

With the same death-rebirth myth that Frazer sees as being representative of the growing seasons and agriculture as a point of comparison, a Jungian analysis envisions the death-rebirth archetype as a "symbolic expression of a process taking place not in the world but in the mind. That process is the return of the ego to the unconscious—a kind of temporary death of the ego—and its re-emergence, or rebirth, from the unconscious"

By itself, Jung's theory of the collective unconscious accounts for a considerable share of writings in archetypal literary criticism; it also pre-dates the height of archetypal literary criticism by over a decade. The Jungian archetypal approach treats literary texts as an avenue in which primordial images are represented. It would not be until the 1950s when the other branch of archetypal literary criticism developed.

Archetypal criticism argues that archetypes determine the form and function of literary works, that a text's meaning is shaped by cultural and psychological myths. Archetypes are the unknowable basic forms personified or concretized in recurring images, symbols, or patterns which may include motifs such as the quest or the heavenly ascent, recognizable character types such as the trickster or the hero, symbols such as the apple or snake, or images such as crucifixion (as in King Kong, or Bride of

Frankenstein)--all laden with meaning already when employed in a particular work.

Archetypal criticism gets its impetus from psychologist Carl Jung, who postulated that humankind has a "collective unconscious," a kind of universal psyche, which is manifested in dreams and myths and which harbors themes and images that we all inherit. Literature, therefore, imitates not the world but rather the "total dream of humankind." Jung called mythology "the textbook of the archetypes" (qtd. in Walker 17).

Archetypal critics find New Criticism too atomistic in ignoring intertextual elements and in approaching the text as if it existed in a vacuum. After all, we recognize story patterns and symbolic associations at least from other texts we have read, if not innately; we know how to form assumptions and expectations from encounters with black hats, springtime settings, evil stepmothers, and so forth. So surely meaning cannot exist solely on the page of a work, nor can that work be treated as an independent entit

Archetypal images and story patterns encourage readers (and viewers of films and advertisements) to participate ritualistically in basic beliefs, fears, and anxieties of their age. These archetypal features not only constitute the intelligibility of the text but also tap into a level of desires and anxieties of humankind.

In this section, the researcher will explain about archetypal criticism and its importance to research. First, this section includes the definitions of

archetypal criticism (mainly archetype) from several theorists. Starting from James Frazer with his Discipline of Anthropology, Carl Jung with his study of The Unconsciousness Part of the Psyche, to finally Northrop Frye with his Anatomy of Criticism (Chirila, 2011). Then finally, this section includes which criticism the researcher uses for the current study along with the reason. Archetypal criticism was originally employed in the discipline of anthropology by Sir James George Frazer (Chirila, 2011). It is proven by his book entitled The Golden Bough which was published in 1890 which is two decades earlier than Carl Jung study in psychology. In his book, Frazer did not mention explicitly about what is archetype. However, it is regarded as archetype because it is based on Chirila's statement based on Frazer's book, "The sheer ubiquity of certain archetypal patterns in mythic structures suggests psychic parallels between otherwise disparate languages and cultures." Thus, in certain mythic structures, there will be common archetypal pattern that link people through languages, cultures, races, and ages. Frazer shows an example of archetypal pattern by relating humankind with forces of nature, as stated by Chirila (2011), "The Golden Bough appropriately begins with a study of humankind's exploration and interpretation of its relationship to the forces of nature." He said that the archetypal pattern between humans and the forces of nature is the contradictory belief that humanity, although being threatened by a universe with powers beyond its understanding, is able to command it by its intellect and imagination (Chirila, 2011). For instance, the circus man who believed themselves able to master the wild animals using lashes and whip while, in contrast, also feared their power.Two decades later, Carl Gustav Jung

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developed archetypal study in the area of psychology, "based on the hypothesis that inherited psychical images influenced human consciousness on a personal and collective scale." (Chirila, 2011). He defines archetype as collective unconsciousness. The collective unconsciousness is inherited from our ancestors. Therefore, it does not develop individually. It exists exclusively at the root of our psyches in their original form. According to De Coster (2010) stated his book entitled Meditation Triangle Units, "They are the ancient, unconscious source of much that we think, do, and say as human beings. They are the "givens" in our psychological makeup, the patterns that shape our perceptions of the world, the furnishings that are present in our psychological home from the moment of birth."

Stennudd (2012) stated about Jung and his archetype in his book entitledTarot Unfolded, "He claimed that these archetypes are the same through history and in every culture, almost as if included in the human genome. By studying the archetypes and their representings, we can learn to understand ourselves." Thus, the term of his archetype is the same to all culture. It is common to all people around the world in different ages and races. Even though there will be slightly different in telling and retelling myth and fairy tale of the world, there will be a pattern which is all the same to all culture and races. Archetypes will present themselves always everywhere. Later, on 1957 Northrop Frye published Anatomy of Criticism. He focused more on the uses of archetypal criticism. This kind of criticism started in the early 1900s. Northrop Frye was responsible for providing a proper theoretical form to the concept of archetypal criticism. Although his most

important work in the field is his 'Anatomy of Criticism'. However, the initiation of his effective work in the field began with his essay 'The Archetypes of literature'. Archetypal Criticism by Frye replaced New Criticism as the most important mode of analysis of literary texts. This situation continued till Structuralism and Semiotics came into force as the major modes of criticism (Dahiya, 2016). In this study, the researcher will use archetype theory by Carl Jung. The researcher chooses this theory because the theory is relevant to the current study. Thus, rather than James Frazer whose archetype is focused on cultural mythologies or Northrop Frye who focuses on providing a proper theoretical form to the concept of archetypal criticism, Carl Jung archetype theory is more focused on psychological analysis (Chirila, 2011).

2.1.3 Archetypal Symbol

Jungian archetype consists of mythological themes, which projected outside, create myths and symbols. De Coster (2010) argued that archetypes are visual symbols or energetic imprints that exist in our psyches. Jung believe that symbols are combined together with the archetypes and the collective unconscious and they are recognized as the language of the soul (Adamski, 2011). According to Chirila (2011) the archetypes become symbols, capable of entering into dialogue with the psyche and providing insight into the deeper representing behind their presence. Jung defines the symbols as a 'living thing' expressing 'something that cannot be characterized in any other or better way', but may yet arouse historical, philosophical, 'intellectual or aesthetic interest' (Bradshaw and Storm, 2013). According to Jung, the concept of collective unconsciousness is all the same everywhere in all individual, no matter if the people have different culture. The content of collective unconsciousness in Jungian archetype are genetic predispositions to images and forms or templates that play severe role in shaping people worldview and the way people respond to the world (Brown & Hannigan, 2006). Archetype is universal that can affect individuals recognize and memorize the connection between symbols and words that portrays the concept. Thus, these archetypal symbols are existing in the collective unconsciousness, people can recall the correct representing archetypal symbols. Foster (2014) stated that if we want to understand archetypal symbols, the first we have to do is consider our past - our earliest ancestors. The theory of archetypes explains how the symbolsic representings in myth influence our unconscious mind from phycological point of view (Chang,

Boladeras, & Català, 2013). They stated that archetypal symbolsism is a kind of knowledge that supports the cognitive process for creating subjective world-view towards the physical world we live in. At first, symbols have no psychological representing. However, the representing will emerge when a person starts to live in this world. A person will live in a society with many people that share the same culture, same languages, same value system, and the same ways of thinking. According to Chang, Boladeras and Català (2013) the representation of symbols would vary depend on which layers of knowledge are adopted to help experiencing procedure. The knowledge of the representing of symbols is not always given through education, however the knowledge more often gained through living with it. The deepest level of knowledge is inborn with the collective unconsciousness, appearing even before any consciousness is built, the essential components of the collective unconsciousness, archetype, represent the universal tendency of how human think and act toward physical world (Chang, Boladeras, & Català, 2013). The level of knowledge will construct fundamental structure that can shape people worldview, which provide a valid interpretation for the phenomenon that many symbolic contents in ancient myths. In this sense, archetypal symbolism can be defined as a universal knowledge of symbols that describes how these universal symbolic representing of the physical world is revealed to humans and represented in myth, culture and religion across time (Chang, Boladeras, & Català, 2013).

2.1.4 Previous Studies

The researcher found four previous studies which are relevant with the current study. The first is a study by Johanna Sörensen (2013) under the title Archetypes and Stereotypes in J. K. Rowling's Harry Potter Series. The researcher's objects of study are all Harry Potter books from the first book until the seventh book, the researcher used Archetypal hero narrative and gender stereotypes theory by Jung and Frye. The researcher used hermeneutical approach as method. She focus on choosing shorter passage in the seven novels, the researcher ultimately chooses passages on a few criteria: first, passages that are centered on Harry's heroic features, and when he deviates from the archetypal hero narrative. Second, the passages have related to differences between gender, that is when the female characters and the male characters were treated differently or unfairly in similar situation. The results of the study are that Harry Potter can easily be described as the Archetypal Hero. However, Harry possesses the characteristics that ultimately separate him from the Archetype, he is a complex character, which cannot be reduced to a simple Archetypes. Furthermore, the female characters in the novels are not portrayed in a clear negative manner, they are sometimes made inferior to the male characters. The characters in the novel display both feminine and masculine traits throughout the series. The researcher stated that Rowling conforms to the

stereotypes, and in some instances she breaks them. The second is a study by Paula Soares Faria under the title The Journey of the Villain in the Harry Potter series: An Archetypal Study of Fantasy Villains. The objects of this study are that all Harry Potter novels, from the first novels until the last novels. The researcher used Archetypal theory by Carl Jung and on the pattern traced for the hero by Campbell. The researcher focuses on the journeys both villain and hero is compared for the proposition of a contemporary understanding of the villain Archetype. The result of the study is that as in comparison to the hero journey, the villain Archetype is usually considerably underdeveloped. Despite their variable representations, the villain is, ultimately, a representation of the unknown, of that which cannot be understood, but should be vanquished. Villain Archetype shows this character as a person or entity that suffered injustices and is misunderstood. The third is a study by Shobha Ramaswamy under the title Archetypes in Fantasy Fiction: A Study of J. R. R. Tolkien and J. K. Rowling. The researcher objects of study are J. R. R. Tolkin's three-part novels of epic dimensions, The Lord of the Rings, and J. K.Rowling's all Harry Potter novels. The researcher use Archetypal by Carl Jung. In this study, the researcher does several things to elaborate the study. First, she argues that the protagonist of fantasy fit into several common patterns. Second, she elaborated the Archetypal pattern of the quest or journey which is central to fantasy fiction. Third, she showed that fantasists are attracted to the universal conflict between 'good' and 'evil'. The results of her study are: first, she discovered that fantasy literature is highly hero-centric in nature. Second, the motif of the journey is central to fantasy literature and this

forms the basis of the hero journey. Third, the theme of conflict between 'good' and 'evil', which is central to both The Lord of the Rings and the Harry Potter series, gives a prominent place to the villain. The last is a study by Firda Amalia under tittle Archetypal Hero as Reflected in Harry Potter's Character in J. K. Rowling's Harry Potter Heptalogy. The researcher objects of study are all Harry Potter novels from the first novel until the last novel. The researcher use Archetype theory by Carl Jung. The researcher uses descriptive qualitative design. The researcher identified the characters Archetype and situational Archetypal hero in Harry's character, then the researcher compare between Harry Potter story and Jung's Archetype theory vanquished. Villain Archetype shows this character as a person or entity that suffered injustices and is misunderstood. The third is a study by Shobha Ramaswamy under the title Archetypes in Fantasy Fiction: A Study of J. R. R. Tolkien and J. K. Rowling. The researcher objects of study are J. R. R. Tolkin's three-part novels of epic dimensions, The Lord of the Rings, and J. K. Rowling's all Harry Potter novels. The researcher use Archetypal by Carl Jung. In this study, the researcher does several things to elaborate the study. First, she argues that the protagonist of fantasy fit into several common patterns. Second, she elaborated the Archetypal pattern of the quest or journey which is central to fantasy fiction. Third, she showed that fantasists are attracted to the universal conflict between 'good' and 'evil'. The results of her study are: first, she discovered that fantasy literature is highly hero-centric in

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2.2 Review of Related Research

Review of previous research some studies are reviewed here. one writer who analyzes the symbols are Mardiyanah Nasta et al (2020). Their research entitled Symbols of The Deathly Hallows in J.K. Rowling's. This research study about symbolism. This research aimed to describe what the Deathly Hallows symbolized in J.K. Rowling's novel. This result of this research were The Deathly Hallows symbolized the thirst of the greatest power which could make the owner immortal, but for Harry Potter they symbolized a test, which tested his mission to defeat Voldemort.