

## CHAPTER I

### INTRODUCTION

#### **1.1 The Background of the Research**

The term of fantasy is often associated with imaginary or something that is not really exists in the real world and just stays in mind. This term used to describe a variety of different internal experiences. In literature, fantasy is a genre of literary work consists of many interesting features that allow the reader to float into an imaginary world where they can have an unthinkable adventure. Literary work with fantasy genre commonly uses elements of magic or supernatural powers and sometimes put the inspiration from mythology and folklore as a major element of plot, theme or setting. The characteristic of fantasy genre usually put the main character in a journey to find an object or something which could be a treasure or a personal gain. There is also a good and evil character that commonly uses in this genre as the main problem. The good character is always involved in a battle that lead the good character getting the victory that useful to the others. On the other side the evil character will be banished.

Fantasy genre also consists of strange world which have it own creature and language. The author has the ability to use any storytelling element to strengthen the narrative. It is distinguished from other forms of literature by its style and its freedom of expression. The writer can describe the story that could not happen in the real life. He or she can put the story in any place, hidden or may be united with the real world, have the same characteristic with the element of the

real world or maybe it is just occurring in a fantasy world where such element is part of the world. Make-believe is what this genre all about.

Fantasy genre in literature has been popular in recent years. This is seen by many novels emerged carries that genre. One of the popular fantasy novels is the *Harry Potter* series written by J.K. Rowling. These novels use magic as the topic in the story. It is a story about an eleventh year old boy who lived with his uncle because his parents were murdered by the Dark Lord Voldemort. He never knew that he was a wizard until he is eleven years old. One day he got a letter from Hogwarts, a witchcraft and wizardry school, which announce that he was invited to attend that school. Then he entered the school, taught the necessary skills to succeed in the wizardry world. In Hogwarts Harry becomes popular as “the boy who lived” because of his past. He is the one who survived from the Dark Lord when he tried to kill him. Since Harry knows about the Dark Lord, he decides to stop him from being immortal. In Hogwarts Harry has two best friends Ron and Hermione who always loyal and help him in every year at Hogwarts to defeat Voldemort who was always finding many ways to keep alive. At the end of the story Harry always become a hero by stopping Voldemort to get what he wants and in the end of the series Harry success to kill the Dark Lord and brings the happiness to the rest of the wizards.

The first *Harry Potter* book was published in 1997 and immediately became a best seller worldwide until the last book in 2007. These books have won many prizes in each of the book such as *Whitaker Platinum Books Award*, *Nestle Smarties Book Prize*, *Children’s Book of the Year Award*, and *Scottish Arts*

*Council Book Award* (Atmanegara). *Harry Potter* was adopted into a movie in 2001 and also gets the same success until the last movie in 2011. *Harry Potter* series issued become the literary canon because of the success of J.K. Rowling to deconstruct point of view of people about the magic world.

After reading all of *Harry Potter*, the writer assumes that every book have the similarities in the structure that build the story. Start from Harry as the main character who was born with an unusual condition. Then later he knows that he is not 'fully human', he is a wizard. He has to attend Hogwarts every year and got fight with the Dark Lord in the end of the story. Finally Harry becomes the heroes with some helps from other people. In relation to the explanation above the writer is interested to analyze the structure of this *Harry Potter* series because all the books are linked and have similar patterns. The writer also wants to find out the structure that constructed fantasy genre through the popular fantasy literary works *Harry Potter* series.

## **1.2 The Identification of Problem**

*Harry Potter* series are the famous fantasy novel that uses magic as the topic of the story. Every book is linked and has similar structure in each that build the story. The research will focus on the structure of the *Harry Potter* series especially the construction of the plot of the story by using Tzvetan Todorov's theory. From the research the writer will find out the structure of the fantasy genre because since it is become popular, *Harry Potter* is assumed to be able to represent literary work with the fantasy genre.

### **1.3 The Scope of the Research**

In this research, the writer focuses on the structure of *Harry Potter* series and tries to analyze with five sequences that proposed by Todorov (Equilibrium 1, Force 1, Disequilibrium, Force 2 and Equilibrium 2) in order to determine the structures of the *Harry Potter* series in particular and fantasy genre in general. It will be concentrating with the following question:

1. What is the structure of each story in the *Harry Potter* series?
2. How does each story in *Harry Potter* series share similar patterns?
3. How does this Harry Potter series contribute to the fantasy genre?

### **1.4 The Objective of the Research**

This research is aimed to find out the structure of the fantasy genre by analyzing the structure of the *Harry Potter* series that build the story in order to find the coherency of the structure that lead to get general structure of the fantasy genre.

### **1.5 The Review of Previous Studies**

Harry Potter is one of the most popular novels today. Consist of seven books that is written by British author, J.K. Rowling. As a popular novel, it has been adopted in other form like film. This novel also has been translated into several languages. Many critics have analyzed this novel.

First, Harumi Parawita Sari with her thesis *The Meaning of Archetypal Images as Represented by Characters of J.K. Rowling's Harry Potter and The Deathly Hallows* (2010). She focuses on the archetypal images which occur in the characterizations of the characters and also describes the meaning of each those archetypal images by relating them with the personality and attitudes of the characters. She uses Carl Jung's theory who states that archetype live in every people's collective unconsciousness. Then explain several archetypal images that appear in the novel such as: green as the symbol of hope, black as the symbol of mystery, red and serpent as the symbol of violent passion and evil. Furthermore, she also explains the woman archetype; they are Great Mother represented in Molly Weasley's personality, the Terrible Mother represented in Bellatrix Lestrange's personality, and Soul mate represented in Hermione Granger's personality. Since the novel tells about a story of a hero journey, Harumi latter explains about the role of a Wise Old Man that occurs in Albus Dumbledore's personality and the role of Trickster that occurs in Ron Weasley's personality. She proves that Rowling is influenced by the archetypal image that represents the personalities of several characters in Harry Potter and the Deathly Hallows.

Second, Rayes Mahendra with his thesis *The Representation of Anti Hero's Journey in J.K. Rowling's Harry Potter Series: An Archetypal Criticism on the Character of Severus Snape* (2012). He concludes several important points about the journey of Severus Snape as antihero in the series. Although Snape is antihero, another type of hero, he follows the similar pattern like traditional hero's pattern which are "departure", "initiation", and "return". The differences can be

seen from Snape's motivation and the result of his journey. He states that Snape's "call to adventure" began when he was bullied by James's Potter gang and his love, Lily also "stolen". Meanwhile Harry Potter's "call to adventure" comes when Hagrid reveals about his parents' identity and who he really is. Then he found that Harry's "initiation" is to full fill his destiny to face Voldemort to bring peace in the wizardry world. Besides, Snape's "initiation" is different because in this case he is a double agent for Dumbledore and Voldemort. But in the end Snape shows which sides he takes by helping and guide Harry from Voldemort's threats. Later after defeating Voldemort, Harry returns and succeeds to bring peace to wizardry and Muggle worlds. Meanwhile, after making a lot of sacrifices, Snape is finally "return" to his creator and gets love from Harry. He concludes that to be a hero a person not has to follow the conventional path, but he has to do something out of the box for greater good, shown by Severus Snape as the antihero of the *Harry Potter* series.

Third, Simone Huls with his work *Disrobing the White Wizard: A Postcolonial Examination of Race and Culture in Harry Potter* (2004). He analyzes Harry Potter from a postcolonial perspective, using a New Historical approach to compare the social norms and structure exhibited in the novels themselves with Rowling's statement on her multicultural intents. It traces the history of children's literature, including Britain's colonial history, to determine how Rowling's work fits into the genre. Rowling's text shows clear characteristics of both colonial texts and norm-driven children's tales. Remaining mindful of the definitions of Rowling herself experiences in social structure and race, this thesis

examines Rowling's narrative both the metaphorical levels and literal. Interpreting the Harry Potter books with a postcolonial approach makes Rowling's values visible and colonial norms, establishing Rowling as a covert producer and more moderate with classic colonial sentiments than her self-description would suggest and revealing clear xenophobic interpretations.

Fourth, Chris McGee which is discussing *The Mysterious Childhood: The Child Detective from the Hardy Boys to Harry Potter* (2004). His work explores the concept of "detection" that appears in several children's literature novels. Start with standard mystery novels for children, and work through texts that challenge common definitions of the genre, the project cuts down on a broad division between characterized by a puzzle-like narrative and a logical pursuit of external guilt, the Metaphysical and the Classic mode of detection. While these divisions have a long history in adult mystery fiction, this project attends thematic issues and primarily to the particular metaphors that are raised when the detective is a child and the villain is often an adult, and the ideological assumptions bound within adult power and these text's portrayals of childhood agency. The work argues that children's mystery novels can frequently interrogate adult power, and especially in the more Metaphysical form, investigate the personal and social sources of crime. The project is less a history of children's mystery fiction than an exploration and expansion on its themes, particularly in texts that are not often ascribed to the genre.

Fifth, Trista Marie Merrill with her work *Crossing Boundaries on a Bolt of Lightning: Mythic, Pedagogical and Techno-Cultural Approaches to Harry Potter*

(2003). This study explores the books and phenomenon from a variety of theoretical angles in order to understand their status. Open with a review of what is meant by the umbrella term 'myth', its purposes within a society, and the heroic myth as detailed by scholars such as Rank, Raglan, and Campbell. No longer applying to myth and dreams, the inherent appeal of the hero's initiation in relation to children's literature, pointed the importance of studying such work as a way of studying ourselves. Detailing the similarities in these works establishes Rowling's work in a historical context. Related to this is the concept of Jung's archetypes such as the Wise Old Man, Mother, Anima, Trickster, and Shadow which appear throughout the series in a number of ways. The complexity indicates a change in storytelling that doesn't lessen our familiarity with those characters or their importance. The recurring theme of the *Harry Potter* books and phenomenon is the crossing of traditional boundaries in order to shake up the status quo, develop educational practice, provide a critical lens to study ourselves and our world and bring us closer to our unconscious.

Sixth, Ruthann Elizabeth Mayes-Elma a doctor of philosophy from Miami University which is discussed *A feminist Literary Criticism Approach to Representation of Women's Agency in Harry Potter* (2003). The intention of this paper is to deconstruct the representation of women's agency in the text of *Harry Potter and the Sorcerer's Stone*. She uses feminist literary criticism and critical literacy as a theoretical foundation. She creates a matrix for analyzing agency as an analytical tool. She describes each scene where in a female character displayed agency by using this matrix. Traditional gender constructions of both men and



women were found throughout the text. The result, the adventure in the book is highlighted through active male characters, while passive or invisible female characters only exist as bodies in the background or enablers of male action. When the female characters do oppose, their contrast is “bounded” by traditional gender conventions. The ironically in this work seen by the female characters resist evil, they never resist gender stereotypes.

### **1.6 Theoretical Framework**

In book *Mirror and the Lamp*, M.H. Abrams divided four categories approach in literary criticism, they are: mimetic, pragmatic, expressive and objective approaches (3-29). The mimetic, pragmatic and expressive approaches are belonging to macro literature which discuss about the extrinsic element of a literary work. Meanwhile the objective approach is belonging to micro literature which is focus on the intrinsic element of a literary work. Many theories can be grouped into the objective approach, one of them is structuralism.

Structuralism relate to the way of thinking about the world which is predominantly concerned with the perceptions and description of structures. Structuralist belief that all human activity is constructed, unnatural but it is a system of organization that is important. Structuralism in a literary work is the scientific term that used to guess a meaning of the text. When a critic applies structuralism to examine a work, he will examine the underlying relation of elements or a structure in a story, rather than focusing on its content. A

structuralist would argue that the meaning of the story lies in uncovering this structure rather than discovering the intention of the author who wrote it.

In *A Handbook of Critical Approaches to Literature*, Guerin state that structuralism is the study of how recurrent patterns may be detected throughout literary work and perhaps revealing something about the way of human mind works (282). It is assumed as the phenomenon that has connection if it is linked to another structure. Tyson also state in *Critical Theory Today*, structuralist believe that the structuring mechanism of the human mind is the means by which we make sense out of chaos, and literature is a fundamental means by which human beings explain the world themselves, make sense out of chaos (219). It seems to be a powerful parallel between literature as a field and structuralism as a method of an analysis.

Structuralism deals with the structure that constructs the story. Barry has stated in *Begging Theory* that in the structuralist approach to literature there is a constant movement away from the interpretation of the individual literary work and a parallel drive towards understanding larger, abstract structure which contain them (40). The literary works relate to a larger structure which may be a particular genre, a range of intertextual connections, a model of a universal narrative structure, or a system of recurrent patterns or motifs (39-60).

Structuralism has occurred for the first time in France and has been influenced and complemented by many theorists such as Claude Levi-Strauss (Binary Opposition), A.J. Greimas (Actan Chart), Roland Barthes (Five Codes),

Tzvetan Todorov (Narratology). In doing this research, the writer more focus with Tzvetan Todorov's theory about narratology.

A literary work is basically built by various factors, which is divided into two general groups: *In Presentia* and *In Absentia*. According to *The Poetics of Prose*, Tzvetan Todorov explains that *In Presentia* is intratextual relations. It means the relation between the factors which come together in the narrative. Meanwhile *In Absentia* is intertextual relation (244). It means the relation between the existed factors and absent factors. In application, *In Presentia* coherencies are the figuration and construction coherences referring to the causality (related to syntactic aspect), whereas *In Absentia* coherencies are rather in the form of interpretation of the meaning (related to semantic aspect).

Furthermore, there are three aspects of literary work that Todorov state in *The Fantastic: A Structural Approach to Literary Genre*. To understand the meaning of a work, we have to analyze those three aspects, they are:

1. Syntactic Aspect, account for the relations which the parts of the work sustain among themselves. It observes the logical and chronological plot, to draw the coherent structure based on the causality relation.
2. Semantic Aspect, that has to posit at the outside because there is no general hypothesis. It observed the character, theme and setting as the basic elements of the novel that shape the story which eventually related to the structure of the novel.

3. Verbal Aspect, resides in the concrete sentences which constitute the text. It observes the medium of the language, point of view, and the medium of how the story is presented (20).

Todorov's theory about Naratology is more focus on syntactic aspect. Syntactic aspect will be discussed about the structure of the sentence whit the following basic unit: proposition and sequence and also parts of speech (characters as nouns; their attributes as adjectives, actions as verbs).

Tzevetan Todorov proposes the structural analysis of narrative theory. In *Literary Theory*, David Carter states that Todorov took the ideas of both Propp and Greimas to what one might term their logical conclusion (50). Raman Selden in *A Reader's Guide to Contemporary Literature Theory* said that Todorov describes the narrative structure using common syntactic concepts: agency, predication, adjectival and verbal functions, mood, aspect, etc. The basic unit of narrative is the proposition, which can either be an agent (such as a person) or a predicate (such as action) (62).

After determining the basic unit of narrative, Todorov explain two higher levels of organization: the sequence and the text. The basic sequence is made up of five propositions describing a state, which is subsequently disturbed and then re-established, though usually in a different form (63). In *The Poetics of Prose* Todorov stated that "an 'ideal' narrative begins with a stable situation which is disturbed by some power. There result a state of disequilibrium; by the action of force directed in the opposite direction, the equilibrium is re-established" (111). So it can be said that the five propositions in sequence of narrative are:

1. Equilibrium (1) : the beginning of the story when everything still balances
2. Force (1) : the first disturbance in the story
3. Disequilibrium : the imbalance in the story
4. Force (2) : the main character fights the disturbance
5. Equilibrium (2) : the peace come and the disturbance gone

In simple way, the narrative begins with stable situation when everything is fine. Then come some disturbances that change this stable situation. Mostly all of those disturbances interfere with the main character. This makes the main character trying to figure out the truth of all disturbances. The imbalance in narrative story appears when the main character discovers the truth. Then situation turn into a fight when the main character trying to beat all disturbances. It usually comes from the enemy. At the end of the story, the main characters win the fight and make all disturbances gone. The peaceful come and make the situation stable again. The succession of sequence of event forms a text. That sequence can be arranged in different ways, connecting them in different ways, embedding one within another, digressing and returning.

### **1.7 The Methods of the Research**

In doing this study, the authors will use three methods. The first method is collecting the data. In this study there are two types of data that used, the first data taken from literary work itself, *Harry Potter* series authored by J.K. Rowling. The second data are taken from some literary theory books and several articles which

relate to this study. These data are collected by using library research methods, the author read a book, article or journal and also browsing the internet.

The second method is analyzing the data. In doing this method, the referential method will be used to identify the structure of the literary works, which focus on the literary with fantasy genre through five sequences: Equilibrium (1), Force (1), Disequilibrium, Force (2), and Equilibrium (2). It will apply structuralism literary theory focusing on Naratology of the structure proposed by Tzevetan Todorov.

The final method is presenting the analysis result. In presenting the analysis result, the descriptive method will be applied because the data that writer gains is a qualitative. The qualitative data are in forms of words, statement, and paragraphs. This method is explained the data with elaborate words, though not in the forms of numbers or pictures.