

**MYTHOLOGICAL INTERTEXTUALITY IN “HARRY POTTER AND THE  
CURSED CHILD” SPECIAL REHEARSAL EDITION**



**A Thesis**

**Submitted in Partial Fulfillment of the Requirements for the Degree of Sarjana  
Humaniora in English and Literature Department of Adab and Humanities  
Faculty of Alauddin State Islamic University of Makassar**

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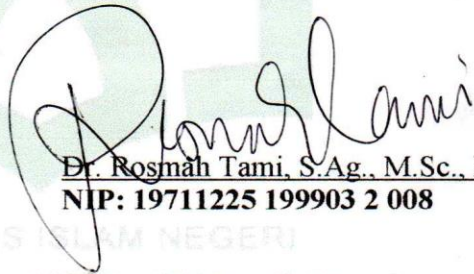
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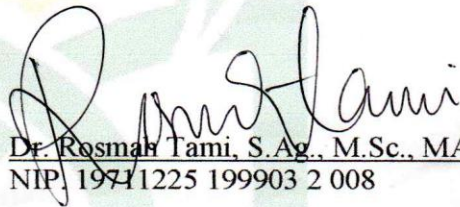
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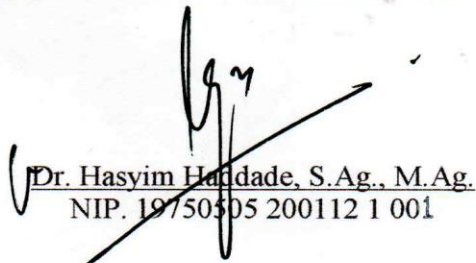
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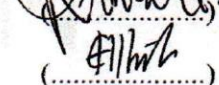
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## ABSTRACT

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This thesis focused on the mythological intertextuality in “Harry Potter and The Cursed Child” special rehearsal edition (2016). There are two objectives of the research in this thesis, they are (1) to find out the mythologies intertexted in the novel and (2) to see how those mythologies involved in the construction of the story to help building it up.

This research used descriptive qualitative method since the main data’s source is from the texts of the novel by J.K Rowling. In collecting the data, the researcher relied on himself as the main instrument that collected them and then analysed them using the basic concept of the theory of intertextuality by Julia Kristeva combined with the common general definition of mythology forming *mythological intertextuality*.

The result of the research revealed that there are 18 mythologies that inserted by the author into the novel which can be categorized: 4 objects, 5 characters, and 9 creatures.

Those mythologies involved in the construction of the story, which are theme, characters, plot and setting. Most of the mythologies inserted by the author involved in the character element since it covers up the mythological figures and creatures. It can be seen that the author brought the mythologies combined with her creativity or another external elements in arranging the story because the mythologies do not dominated the element yet they have their participation in constructing it.

***Keywords: Mythological, Intertextuality, Harry Potter and The Cursed Child.***

## CHAPTER I

### INTRODUCTION

#### A. Background

Texts build up literature that contain ideas and concepts of authors. Authors express their knowledge in their writings so the texts they put will only show what is in the range of their knowledge. We can see in the case of the story *Sherlock Holmes* (1887) how the author, Sir Arthur Conan Doyle, expresses his knowledge about medical terms and kinds of diseases because he was a doctor.

Text itself are often found intersected with other words (texts) from another sources or references, whether it is written or spoken. In other words, literature can be seen as a phenomenon which involved text(s) in a communicative interconnection to another texts and context (Raj, 2015). In the story of Detective Conan (1996), it brought up the Magic Kaito Kid (1987) character. They both come from different story but can be intersected since the both characters are perfect opposite, the one is a great detective and the other one is a great thief, therefore they are matching each other.

Since literature is formed by texts and so many different texts has been invented and used, certain form of texts become more popular than another and appeared in so many literary works, whether it is intentionally or accidentally. Kristeva called it as *intertextuality* that is when words or texts that have been used or uttered in many other literary works intersect forming a new kind of readable text (Kristeva in Alfaro, 1996).

The whole idea and concept brought by authors is not actually original since literary works emerge from a writing tradition and are produced within a social context. The process of the arrangement requires careful assembly and grafting together of pre-existing elements such as old myths, character types, and narrative conventions which later called *intertextuality*.

There are many objects and element that intertextuality able to bring into a literature; one of them is ancient mythology. Old mythology is one of the elements, that can be used in literary works, which come from social context. Mythology can be said as the way of ancient people to reveal the unexplainable phenomena around them since it reveals the structure of reality (Fic & Ďoubalová, 2014). Myths are descended from one generation to another through the oral tradition, but nowadays they have transformed into written and digital tradition, and the literary work is one of the media that brings them into those forms. Myths have been very useful in many aspects of human life especially in literary works. Many authors have brought myths into their writings and it successfully attracts the readers, then makes them become popular literature in in this era.

Many authors today seems to be building up stories by inserting the fragment of old mythology into the world of the stories. There are several examples of popular literatures that carry and combine the ancient mythology and modern fiction then create a complete story. Those literature such as: DC Comic: aquaman (2018), Marvel: Thor

(2011), The Hunger Games (2008), Maze Runner (2009), The Chronicles of Narnia (2005), Fantastic Beasts (2016) and Percy Jackson (2010).

In the case of the story of Percy Jackson we can find many well-known Greek Mythology such as the name Percy which actually come from the name 'Perseus' a hero in Greek mythology who cut off the head of Medusa. The God Poseidon and Zeus also can be found in Percy Jackson, Aquaman and Thor. Also many mythical creatures such as Centaur, popular one, shows up in Percy Jackson, Fantastic Beasts, and The Narnia. Those stories are not related one another since they come from different authors, but they are connected in some ways through the Greek Mythology character and they have their own stories inside those modern stories.

Then about concept of story, an old concept yet modern literature can bring and adapt. In the stories of The Hunger Game and Maze Runner, two different stories from different authors but seem to borrow a same concept. A group of people find themselves in a closed and remote place and the only way to get out from there is that they have to struggle and survive from the challenge or the thing inside the place which can cause them to meet their death. This kind of concept of story has been identified as a Theseus and the Minotaur mythology.

The mythology of Theseus and the Minotaur is about a hero whose name was Theseus who had to fight a half-human half-bull creature called Minotaur (Dostálová, 2015). It started when the king of Crete, Minos, asked his son to go to Athens for a visit. Then in Athens, that boy was ordered by the king of Athens to defeat a wild big

bull but the boy failed and died in the fight. The news was quickly heard by King Minos and it definitely made him furious. Being so angry, Minos declares that he would completely destroy Athens unless the King of Athens sent seven boys and seven girls to fight a Minotaur, half-bull and half-human creature, in a labyrinth. The only way to escape from there was to find the way out before the Minotaur find them.

There was this young man called Theseus who volunteered himself to join that deadly game. The guy was successfully found a way out but his purpose of joining the game was not only to find the way out but also to slay the Minotaur so that the other Athenians in the labyrinth could survive too, and he did it. He impressed Minos and later became the king of Athens. But he did not stop the game, it still periodically conducted every nine years.

The Theseus myth above become the concept of the story that *The Hunger Games* and *The Maze Runner* borrow. It shows that it is important for the readers and audience to understand the intertextuality in a story. It is what connect the stories to its original concept before the process of adaptation, and it might happen that some readers or audiences will end up claiming that one of them steal the other one's concept of story if they do not try to see the involvement of intertextuality.

Although the stories above reconstruct the mythology, yet they are still popular until now and successfully bring back the mythology. It shows a phenomenon of old mythology become part of popular modern literature. Surely, it cannot be denied the involvement of intertextuality bringing those parts.

Some researches, about the involvement of ancient mythology in modern stories, have actually been conducted. A thesis by Harsrida Ardin (2013) shows that many stories from ancient mythology can be invested in a novel, in this case in the novel *The Red Pyramid*, which come in the form of stuff or shaped material object. Then, a research by Nur Azizah (2015) who tried to identify some myths in a novel entitled *The Mark of Athena* then explained them narratively. Those two researches intent to analyze the myth, contained in modern literatures, by using the semiotic approach since they see texts of the novels as symbols that represent the objects of myths. The same thing with intertextuality which actually can also be included in semiotic study. It also sees symbols but as a fragment of bigger symbol, symbols create a bigger symbol. Stories that construct a complete one story.

Then some other researches about myth but this time the object is the same with this research; Harry Potter story. First by Veronika Kubátová (2010) in her journal she explain some object of mythology in Harry Potter story which shows that even some names of the character are related to ancient myths. Then, Andi Yeniswari conducted her research in 2009, she intent to identify the myths contain in several series of Harry Potter story, they are Harry Potter 1 (Harry Potter and The Sorcere's Stone), Harry Potter 2 (Harry Potter and The Chamber of Secret), and Harry Potter 3 (Harry Potter and The Prisoner of Azkaban).

Those four researches above try to identify and analyze the myths in modern literatures but they stop on defining the mythology only. They do not even try to see



how those mythologies being reconstruct; in that way, it gives contribution in constructing the story. The only research, the researcher found, which tries to do analysis on how the mythology can enrich the construction of the story is a research by Joran Lauwers in his thesis (2016). Even though Lauwers tried to see how mythology can be a framework of a narrative but it was not his focus because the main theme was about intertextuality and adaptation as narrative framework. Yet his research still tightly related to this research because it also talks about intertextuality.

So this research will investigate the *mythological intertextuality* in a novel entitle “*Harry Potter and The Cursed Child*”. The object is chosen since the story of Harry Potter, made by J.K Rowling, has been launched in series since 1997. The story is a legendary one since most of people must have known that this is the mother of wizarding world. The problem about it, most of the readers do not actually know that the story is not really authentic since its origin of concept is not actually come from Rowling’s mind. The ideas of the story do not fully come from the author’s head especially for the mythical events because it has already been there long before even Rowling create Harry Potter story, and books is a node within a network. (Foucault in Hutcheon 2003).

Ones who have read Harry Potter will highlight certain interesting things of the story which make it special such as the cone hat, the wand, the cloak, the flying broom, the half human-horse creature, dragons, etc. Those things are not actually ideas which come from Rowling’s head; in fact they come from no one’s head for they are

mythology that had been there since long time ago in given cultural society. Many people who already know such mythology but do not understand the concept of intertextuality will think of the limited imagination of the author or even plagiarism, but if they understand the concept of intertextuality they will get the full idea of the mythology and the story.

Besides, researcher also wants to see how the intertextuality works by bringing back ancient mythologies through reconstruction method and their contribution in building up or enriching the story, because Harry Potter story seems to consist many ancient mythology concept and creatures inside.

Regarding the theory used in this research, there are two related verses of al-Qur'an:

أَلَمْ تَرَ كَيْفَ ضَرَبَ اللَّهُ مَثَلًا كَلِمَةً طَيِّبَةً كَشَجَرَةٍ طَيِّبَةٍ أَصْلُهَا ثَابِتٌ وَفَرْعُهَا فِي السَّمَاءِ ﴿١٤﴾

(Q.S IBRAHIM 14:24)

*“Have you not seen how Allah set forth an example? a good word is like a good tree, whose essence (root) is firm and its branches are in the sky”*

This verse talks about the root or essence of sentence which intertextuality is also about. The interpretation is actually talks about the holy sentence, which is sentence of Tauhid. Yet let's not being so strict and rigid about the interpretation. If we try to see the relation of the verse with the concept of intertextuality, they both talks about the root of sentence. The verse 24<sup>th</sup> of Ibrahim tells about the sources or the root of words/sentence, if the source is good then the sentence is good as well.

لَقَدْ كَانَتْ فِي قَصَصِهِمْ عِبْرَةً لِأُولِي الْأَلْبَابِ

(Q.S YUSUF 12:111)

“*There is, in theirs stories, instruction for men endued with understanding*”

In this research, the researcher sees mythology as oral and written narrative or stories, therefore this verse is chosen. As the verse tells there is always instruction and lessons that can be taken from stories, the verse is then in line with the view of myths which always brings moral lessons and values within their stories.

## **B. Research Questions**

Since the novel contains many mythological *intertextuality* in the text, character, and plot yet still many people have not been awake of it and the concept of *intertextuality* it brings. So, in order to identify and describe it, two research questions are formulated:

1. What are the mythological *intertextualities* in the novel *Harry Potter and The Cursed Child*?
2. How does the mythology contribute in constructing the story?

## **C. Objective of the Research**

Based on the research question above, the researcher provides the objective of the research as follows:

1. To identify and describe the mythological *intertextuality* contain in the novel
2. To know how the mythology helps building up the story

#### **D. Significance of the Research**

Reading the questions and the objectives of the research above, the researcher expects this research will give any contribution as a significance both theoretically and practically. Theoretically, this research will give additional information to the reader.

Practically, the research will give some benefits:

1. To university, hopefully: this research can be used as a supplementary material for teaching activities especially in literature or art subject.
2. This research can be used as a reference for another upcoming related research or as a foundation for an extensive research.

#### **E. Scope of the Research**

There have been eight series of Harry Potter story and all of them are incredibly well known to all ages though it was first aimed to young reader but seems to be the adults also interested with the story. This reason bases many researchers to take the story as their object of their research, and in some particular reasons the researcher of this research is also going to conduct a research by analyzing and identifying the mythical intertextuality in “Harry Potter and the Cursed Child” special rehearsal edition written by J.K Rowling and Jack Thorne. The digital version was first launched and published in 2016.

## CHAPTER II

### LITERARY REVIEW

#### A. Previous Findings

Myths have been in this life long even before science reached a great position in humans' life as now. No one can tell when it first started but surely, it has its own place in humans' way of behaving and thinking, even creating certain culture and rituals of religion as Hasrida Ardin (2013) has explained it in her thesis entitled *Analysis of Mythology in Rick Riordan's Novel "The Red pyramid*. She identifies several very old mythological symbols in the novel. It shows that many of myths generally known to be centered in Rome-Greek since the novel talks about Gods and Goddess, in this case is Athena. In analyzing and identifying the data, Ardin categorized the mythical symbols into 4 categories, which are object, sense, character, action, and setting.

Object is the mythical things that showed up in the novel, like the statue of Athena, map, sleeping casket, etc. The sense itself is opposite of object, it is the non-physical thing, like the days of demon, colors of evils, etc. Then the Character is the living-figures that are in the novel. The action, the verbal things that are done or experienced by the characters in the novel. And the last is the Setting, it is the environment around the character or the whole story, such as an old kingdom. Ardin ended up finding 24 data, consist of 11 objects, 4 characters, 3 senses, 5 settings, and 1 action.

Ardin's research also investigates myth. But the approach used by her is semiological approach with the object of the research is a novel "Red Pyramid". Meanwhile, this research uses the intertextuality as its method approach to identify and analyze the data in the object of the research, which is a novel by J.K. Rowling "Harry Potter and The Cursed Child".

The other mythology investigation come from a research by Nur Azizah U (2015). In her thesis "*Myth in the Novel 'The Mark of Athena' by Rich Riordan*", she declares that myth can show up in many forms; it can be utterances, physical or body parts movements, nature and symbols. Though many forms of myths, they all play with meaning, as it is something that generally understood as the reality, which brings no any facts at all and is believed and even applied in daily life-system. Azizah identifies some mythical symbols by comparing their denotation and connotation-meaning theory. She categorized several types of ancient myth: (1) Rebirth Myths, it is when characters of the story died as a ordinary mortals but then resurrected from death as God or half-God. (2) Eschatological Myths, eschatology pointed at the end of either which simultaneously entered a new phase, individually or communally personal collective. That is about fate of the whole human person's life or universal or cosmic. (3) Social Myth, it occurs in the form of a real violation of rules and procedures that are considered good morals in society. (4) The Trickster's Myth, it is something that (a) being ambiguous, (b) like cheat or play tricks, (c) clever disguise or transformation, (d) capable of turning any situation drastically, often help, as well as against, figures

that are more powerful, (f) and very creative when passed (Azizah, 2015). Azizah found nine data consist of 4 rebirth myths, 1 eschatological myth, 4 trickster's myths, and zero social myth.

The categories of the myth in Aziza's research are quite different from Ardin's. Aziza seems to categorize the myth by the way and the place where the myth works, while Ardin categorized myth from the physical form of the myth. So Ardin's myth shows that myth can occur not only in physical form but also non-physical. While Aziza shows that myth is not only universe-part thing but also beyond the line of observable things in our life, it is also about after life and a place between.

Both researches, Ardin's and Aziza's, use the same approach, that is semiological approach to identify and analyze myths in novels. Meanwhile, this research intend to use mythological intertextuality as an approach in the novel "Harry Potter and The Cursed Child" (2016).

There are also some almost-similar research that had been conducted:

A thesis by Andi Yeniswari (2009) *The Analysis Mythology in the Novel Harry Potter by J.K. Rowling*. In her thesis she describes the meaning of the mythology contain in Rowling's Harry Potter novel using the myth in pre-modern theories of myth. She Analyzed the story of Harry Potter and limited the range of her research's object into three novels only, they are Harry Potter 1 (Harry Potter and The Sorcere's Stone), Harry Potter 2 (Harry Potter and The Chamber of Secret), and Harry Potter 3

(Harry Potter and The Prisoner of Azkaban). And in her findings, she found nine data from the whole three series of Harry Potter's story.

Yeniswary did not use any supporting theory, besides myth in pre-modern, of approach. Unlike Ardin and Aziza did, she only line up data with numbers and then brought it to her discussion. Even though she did not use semiological or connotation approach, she can still identify and analyzing the myth in the novel since she the only thing matter is the myth theory which is brought up by many scholars from several eras as she described in her literature review.

So it brings distinction between this research and the research by Yeniswari because this research uses intertextuality and myth theory then combine it becomes mythological intertextuality as an approach and the object takes the latest version of Harry Potter story, which is "Harry Potter and The Cursed Child".

The approach using mythological intertextuality had been used by a research Joran Lauwers (2016) in his work with title *Intertextuality and Adaptation as A Narrative Framework*. Lauwers did not specifically this mythological intertextuality in his research but he brought the concept in his work and the term as well.

Lauwers, in his research, defines intertextuality refers to many aspect of reality and pre-existent events and utterances. Texts typify the conflict in society over words' meaning. The text, on its own, has no unity or unified meaning but part of the on-going



socio-cultural process. So by this reason, Lauwers categorizes kinds of intertextuality, and among those is Mythological Intertextuality

Lauwers said that this kind of intertextuality involves in the mythological things and belief. The example of mythological intertextuality can be found in DC and Marvel comics which take so many traditional myth of Roman-Greek culture, like many other writings do, and turn it into new fictional stories that will not bring complete idea if the readers have no prior-knowledge regarding the myth. One way to do it is by understanding how the intertextuality works. The work of Lauwers is very useful to this research since the term of mythological intertextuality first found in his research.

Another research that is helpful to this research is the research by Veronika Kubátová, 2010, with title *Mythology In Harry Potter Books*. Her research provide the references of the myth from the earlier stories of Harry Potter. Just like Yeniswari did, she also used only the theory of myth as her approach, so it also differs this research to her research since intertextuality is involved in this research.

Kubátová explains mythology and myth in her research quiet detail, she brought up many definitions and aspect of myth and mythology, yet she just ended up using the general definition which is the myth that relate to gods and ancient belief.

## **B. Theoretical Framework**

### **1. Mythology and Myth**

Mythology is a study that investigates any kinds of myth, its sources of origin and its development including the spread to all over the world. It is also known as a traditional believe, behavior and rituals, which has occurred through the culture from one generation to another or among others (Binford, 2011).

Some experts sees both terms differently. The terms mythology refers to the ancient stories about god/goddess, half-animal creature, supernatural power, etc. While myth refers to the stories containing values that controls or directs humans' behavior and their ways of thinking (Kubátová, 2010).

In general, mythology is seen as untrue stories happened in past time with the setting in normal world and the world with supernatural things. The characters involved in the stories are often god or half human-god, half human-animal, supernatural power, and monsters (Segal, 2004).

Mythology comes from the term Myth. To describe the term *myth* is not an easy thing to do since there is no any theory of myth that defines myth as a myth, it always brings up another study within such as sociology, history, anthropology and many others. Yet some experts consider myth as an ancient literature since this view must be studied further as literature rather than as history, sociology, or something else that is nonliterary (Segal, 2004).

When the word 'myth' mentioned, many people will think of its well-known source which is in Greek and Roman that has spread out all over the world by speech, narration or tale. This is because most of popular myths, especially ones about gods/goddess and heroes, come from Greek and Roman (Segal, 2004). Though, let us not being strict and rigid to its origin because when it comes to its origin, then we talk about history, which will bring us to another study. Yet about the object of myth, here we strict it only into the literal meaning which the referent is straightforward, such as gods, heroes, mythical creatures, and other ancient popular myth which often show in general definitions of myth. However, there are actually lots of other theories reading myth symbolically, and the symbolized referent can be anything.

Myths are often shows as stories based on traditional ones. It explains the world order, its creation, natural powers and other phenomena and legends. Myths show the effect of different supernatural powers or Godhead. Many myths are simple stories, which were passed on among the generations. Mythological characters are often connected with some religion.

Mythology is filled with characters as heroes and gods, whose names live on in place-names, people's names and in history. Myths explain the genesis of worldly entities. There are also some widespread mythological motifs concerning human nature and behavior. Considering the diversity of mythology all over the world, it seems to be a fact that it is frequently being reapplied in literature. J.K. Rowling's work is one

that took up mythological motives and elements in many ways. Her novels present obvious basic structures of mythology.

As it has been explained above, the common definition of myth is a narrative or untrue stories that come from the past time and related to gods and supernatural things. The term *myth* itself comes from language or ancient Greek, which means *speech, narrative, plot, and fiction*; while *mythos*, in ancient Greek, means *to tell story*. Later in the beginning of nineteenth century, the term started to be used in English language by the scholars and the term referred to traditional stories containing supernatural power and beings used as a way to explain the history of society and universe, religious rituals, and natural events that could not be reached by science at that moment. According to L Guerin (1979) in Azizah (2015) myth in the traditional sense, an anonymous story reflecting primitive beliefs or explaining the mysteries of the natural universe.

Nowadays, the word *myth* has two major meanings: (a) a *story* (a primordial revelation) and/or (b) a *sacred tradition* (a unique exemplary model). Religion historians and ethnologists are acquainted with the second concept. The myths are passed down and translated by story and tradition or traditional story (Language and Scientific Center, 2008). However, it is rather a saga, and a saga itself according to Oxford Advanced Learner's Dictionary, is (1) a long traditional story about adventures and brave acts, (2) a long story about events over a period of many years, (3) and long

stories of events or adventures and/or a report about them (Oxford, 2005). The three definitions, by Oxford Dictionary, all refer to long stories of the past events.

According to Guerin (2005) in Ardin (2013) myth is not only stories about Gods and Goddess in ancient history. Myth also reflect of humans' hopes, values, fears, and desire. The socio-cultural aspect of the society has a great contribution to the establishment of myths.

The myth and science both work differently but with the same aim of explaining natural events. The mythical explanation will reach our belief through intuition and/or feeling, whereas scientific explanation reaches our belief through methods, which ends up in experimentation and demonstration (Language and Scientific Center, 2008).

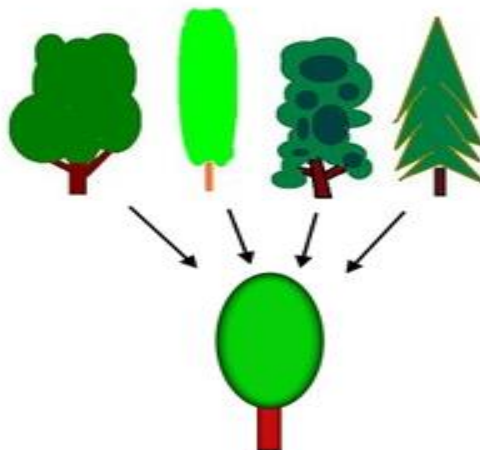
By using the perspective of the mythology definitions, several divisions of mythology that can occur in literary work formulated as follow:

**a) Object**

Objects are things, features and items that can be seen and touched, but is not alive (Oxford, 2005) Mythological objects are the things or stuff taken from or parts of the mythology. In mythology there are many things seen as objects, these encompass a variety of items such as armor, weapon, jewelry, vehicles, foods, body parts, buildings, clothing, etc. They usually come with the figures of mythology.

From the Norse mythology of the god named Thor, the highlighted object the mythology is the hammer called Mjöllnir. The hammer is the weapon used by Thor against his big enemy Jotuns and heard by human as the thunder sound. Mjollnir was typically depicted as a large, square-headed gray sledgehammer. It has a short, round handle wrapped in brown leather, culminating in a looped lanyard; it is also believed to be able to produce lightning.

The mythological objects often bring common notion or concept with them. Concept itself is an abstract/idea or general notions that occur in mind, in speech, or in thought. They are understood to be the fundamental building blocks of thoughts and beliefs. They have their own role in certain aspects of life. Let us take an example of the picture of trees, no matter how the form of the leaves, branches, and the stick of the tree, the concept of them is its general notion or basic structure which is green leaves and brown stick.



General Notion of Tree

Concepts is seen as the representation of the entities exist in mind (ideas) and it comes along with pattern, therefore it can only be passed down from generation to generation through the teaching, tradition or habits and the understanding of the value it brings (cognition). The representation of ideas is also called mental representation, which can be drawn as building blocks of *proportional attitudes*. The proportional attitudes itself is understood as the stances or perspectives we take towards ideas, such as *believing, doubting, wondering, accepting*, etc. and those are what fill our understanding of the things in everyday life.

In the case of mythological object, despite its origin and proposition, since mythology is seen as stories from the past, the stories must bring the concept of story or general notion that can be planted in things and/or actions and become the symbol of it. When people hear the word *hell*, for example, a place for sinner filled with fire and painful torturing is the concept of such word brings.

#### **b) Characters/Characterization**

Characters here are humans as individuals involved in a story. There are two kinds of character: major characters and minor characters. The major characters are those whose existence really matter to the story line/plot that without them will make a big change to the story.

The major characters consist of two, protagonist and antagonist. Protagonists are the characters or people who become the main figures or individuals in the

story and strongly support the kindness in the events. The antagonist itself is the character or people who actively oppose the protagonist.

Meanwhile, the minor characters are the characters whose existence do not bring big influence to the story line/plot. Unlike the major characters who show up many times and become the center of the story, the minor characters often make only few appearance in the story and usually do not bring clear identity.

The creation or construction of a fictional character is also known as characterization. The characterization creates the representation of fictitious characters, as in a literary work. By characterization means that writers make characters taken from already-exist figures, things and animals and transform them, in a book or a play to be seemed real, into individuals/living creature.

So basically, the character here is the figure that involved in the story of mythology, therefore it is sometimes called mythical figure. They are included God and Goddess, heroes, and archetypal people.

### **c) Creatures**

The term *creature* covers up every living thing or being that can move around, but in this case such term only focuses on animals being. Creatures that is from mythology stories and considered to be imaginary ones called mythical, mystical or mythological creatures. These creatures cannot be found in today's real world since they only exist in the story yet the story is believed to be true. The mythological creature are often related to god/goddess story.



Unlike the usual creatures that live today, most of the creatures are related to unusual world and magical power. Therefore they have unique shapes, which are the combination of half-animal half-human creatures like *Minotaur* and *Centaur*s, huge size of body like *trolls* and *giants*, small size posture like *goblins* and *elves*, or combination of animals' body parts like *griffins* and *hippogriffs*, etc.

According Raymond Huber in Yeniswari (2009) there are several special features of myth: (1) it explains how life started, (2) it explains natural events, (3) it involves some supernatural power, and (4) it does not tell the factual or real events. This is what differs the myth from the legend. Legend can be telling a true event with factual explanation, especially the sacred events and characters. While the myth do not bring any true explanation, though it tries to explain a real event in an unrealistic explanation.

From the explanation above, there are some characteristics of myth can be taken:

- a) It comes in a form of narrative/story that is considered as a true explanation of the natural phenomena yet cannot be proven by science.
- b) The characters are often non-human such as gods/goddess, or half-human such as centaur and minotaur, or human with supernatural power (most of them are half-god human).
- c) Always related to supernatural beings/power.
- d) The setting involves this original normal world and the world that is filled with supernatural things.

- e) The events always break natural laws.
- f) Full of mysteries and sacred things

## 2. Intertextuality

The term *intertextuality* was first officially used as a theory by Julia Kristeva. She brought the definition of intertextuality as relation between one text with another texts. A text itself, according to Kristeva, “*is a permutation of texts, an intertextuality in the space of a given text, in which several utterances, taken from other texts, intersect and neutralize one another*” (Allen, 2000, in Shakib, 2013). The influence given by a text can be in the form of ideas, oral utterances, style of language, and others. The texts referred here are not only written texts but also unwritten or oral texts such as customs, culture and religion. (Rokhmansyah, 2014)

Intertextuality works by bringing the earlier texts that have reached the knowledge of the author, because texts cannot be detached from the background and the reading experience of the author. The earlier texts are later inserted by author, forming a new united world of texts that the author create. The concept of intertextuality tries to reveal the dependence of texts to another texts and contexts outside.

Though such term was used first by Kristeva, most of concepts that she puts forward is a rework or revision of Bakhtinian concept of intertextuality (Raj, 2015). Even before Bakhtin used such concept of intertextuality, Plato and Aristotle had

already used it. As Plato and Aristotle both agree that poetry (text) is a representation of reality. It means that they see texts as a repetition and combination of existing reality, in other words it is imitation of reality (Alfaro, 1996). It brings the same concept as intertextuality since they put connection between texts and reality.

Developing to broader sense Kristeva explains intertextuality as communicative interconnection between one text and another text and context. Now the meaning of intertextuality has been wider than just a connection of one texts to another text since text today is more than just a written work of literature. Yet it is also concluded the oral tradition of myths, stock characters and codes of conduct. There are dynamic relations between physical reality and semiotic reality, and intertextuality itself presupposes references to pre-existent reality, which is as concrete as textual (Alfaro, 1996).

The reality that is physical can be explained as the material happening which easily recognize by humans' senses. The view of birds flying over the trees, a man showing an expression of depression across the street, the rain falling down to earth in the day, the glass had been broken in the last dinner, those all represent the physical happening. The things that had been going on in the past, histories, on-going present, everything that physically happen named as physical reality.

Another reality, according to Plato, is the system or the construction of the existence material. This is a problematic one since it only occurs in the non-material space; some might call it humans' mind. Before Wright brothers made their invention,

it had already been there somewhere in the other reality. It is what the term semiotic-reality try to explain. The sign-systems that we produce subjectively to get the knowledge and even create the solid objective reality.

Those two reality connect dynamically yet can harmonically be brought into texts since they cannot be detached from the social and culture which are the backdrop where the texts created. The bridge connecting them both is intertextuality. It works between the realities that writers put in their texts and what the readers try to reach relating them to their understanding.

Intertextuality always deals with the earlier texts, or in this case called textual past, which present through quotations or allusion, plagiarism and adaptation (Alfaro, 1996). Kristeva assumes that a text is compiled as an assortment of quotations and is assimilation and a makeover of another (Raj, 2015).

Some similar terms such as quotation, allusion, and plagiarism have now considered to be part of intertextuality. Quotation works when writers put citation of a certain sentence or words from another book, they usually mark it by the quotation mark or change the form into *italic* and then the name of the sources or author is placed in the end as a homage, or sometimes it is not if it is already well known. The Allusion itself is a casual reference, which is mentioning or showing something from another sources directly or by implication way. Yet it is usually used metaphorically in conversation, for example “he was a little boy, now he has grown up as big and strong as Hulk”. Then plagiarism, it is often seen as an inappropriate way of bringing in a

content of textual sources into another writing without mentioning the sources and even claiming it as a authentic one and it tends to be a content stealing. Those terms always deal with adaptation as a way to synchronize them with the other texts, social and culture around it.

In a journal entitled “Inevitability of Arts from Inter-Textuality” by Mohammad Khosravi Shakib (2013), Shakib that intertextuality has expanded its meaning as many as its users. In other words, the original meaning brought by Kristeva did not convey a coherent meaning. It means that Kristeva only delivered a basic concept of intertextuality, which is the intersection of a text with another, yet the limitation of the text was not asserted. Therefore, the basic concept, that relies on texts, has been improved wider by its users. However, Shakib sees texts as bits of code formulated from fragments of social: passed and redistributed within texts. In other words, texts conveys any elements that is not written, therefore texts cannot be seen only as a written or combination of letters.

When we talk about intertextuality, then we touch the ground of the originality of texts. Many texts have been made and it seems to be hard finding a 100% authentic work, so authors don not actually make their own texts from their own ideas or original minds 100% since some parts of the work come from pre-existent ones. In general field, intertextuality can scarcely be located with unconsciousness or rings automatic quotation because the texts involved in intertextuality are quotation without quotation

marks (Shakib, 2013). Therefore intertextuality also brings solution for that issue. Authors bring into intertextuality by many ways such as *eksphrasis* and *iconotext*.

James Hefferman, Tom Mitchel, and Grant Scott defined *eksphrasis* term as “the verbal representation of visual representation” (Hefferman in Shakib, 2013). This means bringing a visual artwork into a verbal media such as painting or drawing into a poem or a poetry and a novel and other form of writings. In simple way, this makes the silent images become voiced text .

By the term *iconotext*, it can be seen that it must be related to *icon* and *text*. Micheal Nerlich defines it as a work of art made up of visual and verbal signs. Also Alain Montandon sees it as a work of arts in which writing and the plastic element present themselves in an inseparable totality (Shakib, 2013). This kind of intertextuality can be found in many novels, for example in the translated versions of *Sherlock Holmes* by Conan Doyle, it can be found that many editors give visualizations in the novel. This way is to direct and limit the imagination of the readers and will be easier for them to imagine it. The other purpose is to bring any sense between the text and the image for they cannot be dissolved, in other words they completes each other.

In another studies, there are two main factors that can bring the author to intertextuality which are the intention of the writer and the significance of the references. By seeing these two factors, Fitzimmons (2013) in Van Zoonen (2017) brings intertextuality into variations:

### **a) Accidental Intertextuality**

This kind of intertextuality often occurs when the writer puts ideas that accidentally has been used by another writer yet they do not in the intention of copying ones' ideas or referring certain sources (Fitzsimmons, 2013). In this case, the reader is the one who recognizes the intertextuality phenomenon and the success or failure locating the intertext depends on the intertext reading experience (Alfaro, 1996). In other words, it can only happen when the reader recognize the texts which relies on the reader prior knowledge of the references and sources to create the connection between them (Fitzsimmons, 2013).

### **b) Intentional Intertextuality**

In Shrek movie we can find some other characters from other movies and famous fairy tales such as Snow White, Sleeping Beauty, Pinocchio, the wolf from The Red Veil Girl, The Three Pigs, and many others. Those characters are intentionally brought in by the author to give the audiences familiar things to watch and they make the story become more interesting since they play with the audiences' knowledge. This kind of intertextuality can affect much to the plot of the story, or sometimes it does not. Based on that reasons, intentional intertextuality divides itself into:

#### **1) Optional Intertextuality**

Optional intertextuality means it possible to find a connection to multiple texts or single phrase, or no connection at all yet it does not really matter (Ivanic, 1998 in Pagliawan, 2017). The

optional intertextuality does not really affect both the text and the source. When the reader realize the intertextual that the text brings, it will not really change the understanding and the way readers see the complete meaning of the text. So in other words, whether there is or there is no connection in the text it does not really change much, so the prior knowledge of the reader about the references or the sources of the intertextual text is not necessary. For example, in the movie *Maze Runner* and *The Hunger Games* we can find the same concept of the story where a group of people being locked up in a closed huge room and in order to get everyone free they have to take down the one ruling the game or ones behind the scenario they have to follow. The knowledge of the audience about the connection between those two movies is not necessary since it does not really bring any extra ideas to the understanding of the audiences.

## **2) Obligatory Intertextuality**

Obligatory intertextuality is when the writer deliberately invokes a comparison or association between two (or more) texts. Without this pre-understanding or success to 'grasp the link', the reader's understanding of the text is regarded as inadequate (Fitzsimmons, 2013). Obligatory intertextuality depends much on the knowledge of the readers or audiences regarding the references



or the sources of the intertextual text so the complete idea of the story or the comprehension of it can be reached. The example of this type of intertextuality can be found in the movie *The Man Who Invented Christmas*. The ones who watch this movie have to possess knowledge or have read the novel by Charles Dickens *The Christmas Carol* first, otherwise they will not get any understanding or complete comprehension of the movie. So the prior knowledge of the readers is a necessity.

The meaning and the interpretation of intertextual texts really depends on its references and the knowledge of the readers about it because some writings, as has been mentioned above, can only be understood the complete idea through its references. Many authors make it as a shortcut so that they do not have to explain or describe in details regarding to what they put in their writings.

So the main reason why the researcher chooses to use intertextuality as his approach in this research is because today's interpretation of intertextuality has become wider than what Kristeva first coined, it is now covers up many similar terms of it and makes it as part of it such as quotation, plagiarism, calque, translation allusion, and parody and reference. Since intertextuality reaches the whole definition of the other terms, it is easier for the researcher to collect more data without a very narrow limitation of approach since the data need more than just one approach.

### **3. Mythological Intertextuality**

There is no any specific study or research had ever been conducted about mythological intertextuality since such theory does not even exist. It is actually a combination of the theory of intertextuality and the general definition of myths, so basically it just tries to specify the intertextuality into the mythology aspect of any certain literature. As we can see in the definition of intertextuality above, it is a wide and complex theory that can cover up any aspect that relates one text with another. However, it is just the term of mythological intertextuality that is rarely used by researches yet the concept it brings is just the same as the another researches that combine between intertextuality and myths or mythology.

One research by (Lauwers, 2016) in his work entitled Intertextuality and Adaptation as A Narrative Framework, he defines and divide intertextuality into several types based on their functions and one of them is Mythological Intertextuality. Lauwers seems to combine the theory of intertextuality with the common definition of myth, which is ones related to gods and ancient believe.

### **4. About the Novel**

#### **Harry Potter and The Cursed Child**

Harry Potter and the Cursed Child is a 2016 British two-part play written by Jack Thorne based on an original story by J. K. Rowling, John Tiffany, and Thorne.

Previews of the play began at the Palace Theatre, London on 7 June 2016, and it premiered on 30 July 2016.

The play opened on Broadway on 22 April 2018 at the Lyric Theatre, with previews starting on 16 March 2018. The story begins nineteen years after the events of the 2007 novel *Harry Potter and the Deathly Hallows* and follows Harry Potter, now Head of the Department of Magical Law Enforcement at the Ministry of Magic, and his younger son Albus Severus Potter, who is about to attend Hogwarts School of Witchcraft and Wizardry. The play is considered to be the eighth official story in the Harry Potter series.

The play received enthusiastic critical reception. At the 2017 Laurence Olivier Awards, the London production received a record-breaking eleven nominations and won an again record-breaking nine awards, including Best New Play. At the 2018 Tony Awards, the Broadway production won six awards, including Best Play. The play also set the record for highest all-time weekly ticket sales of any play after grossing over \$2.5 million at the Lyric Theater for the week ending on 30 December 2018.

The performance script (not in the form of novelisation of the drama) was released on July 31, 2016 and became the eighth book of the Harry Potter magical world. This story takes place nineteen years later after the end of the Battle of Hogwarts in the Harry Potter epilogue and the *Deathly Hallows* in which it focuses on the relationship of Harry Potter who is now an employee of the Ministry of Magic with his second son, Albus Severus Potter (Wikipedia).

## CHAPTER III

### METHODOLOGY OF RESEARCH

#### A. Type of The Research

*Intertextuality* approach, used in this research, needs an intense interaction with texts so that descriptive qualitative type is the one that fits this research. A descriptive qualitative research is used first to observe condition and situation of words, sentences, discourse, picture/photograph, observation and interview are not needed in the data collection process. It also allows bigger improvisation and adaptation of the interaction between the researcher and the study participant (Mack 2005:4 in Nikmah, 2014).

#### B. Source of Data

Data is the facts that related to the research problem(s). The data of research came from the object of the research; in this case, there are two kinds of object of research, which are material object and formal object. The material object is the material or thing that become the field of the study. While the formal object, it is the point of view or the aspect of a study seeing the object of study. From there, it can be concluded that the material object of this research is the novel “Harry Potter and The Cursed Child” because it will be the field where the research conducted to find the primary data. Meanwhile, the formal object of this research are the mythology and intertextuality collaborated forming *mythological intertextuality*. It gives the view of the way mythology intersects and influences the story in the novel. Therefore, anything that supports the view can be included as secondary/supporting formal object.

The main data of the research is the results of the texts analysis process. Since the analysis only occurred in the novel “Harry Potter and The Cursed Child”, therefore it becomes the primary source of this research. Any other sources that supports the main data, such as journals, books, thesis, and other kinds of literature, are included into secondary sources.

### **C. Procedure of Collecting the Data**

Procedure of collecting data is the way of collecting the information and facts, which are relevant and related to the problem(s) of the research, from the field of the research. The first problem of this research is whether the mythology exists in the material object of this research. To answer that problem, the mythology definition plays its important role that is to help seeing if any of the content of the novel detected to be mythology. Therefore, all mythologies contained in the novel is counted as data and collected by noting.

Then the next problem is about the contribution of those mythologies in constructing the story. Intertextuality is very helpful in solving this issue since it gives an image of how a story can be built up by another part outside the internal element of story construction, in this case in form of which mythology inserted.

The data was gathered using documenting analysis technique. It is a process of collecting data from any documents or any written materials, the technique includes citing and note taking. In documenting analysis/texts analysis, which is qualitative, the researcher is the main instrument. Therefore, the researcher collects the data by reading the novel multiple times intensively, then numbering or marking any part of the novel

that shows relation to the topic of the research. The data only focuses on mythological intertextualities contain in the novel and then put them into discussion to see how it involved in the construction.

#### **D. Data Analysis Technique**

After the data had been collected to answer the research question and to prove whether the hypothesis is true, but before that, the data needs to be analyzed first. There are two research questions in this research answered.

- 1) First problem is about the mythology contain in the novel. Since intertextuality always comes with adjustment to the text, therefore after the mythologies have been identified, then they are tracked to their original narrations then categorized and compared them with the version in the novel. Besides to find the mythologies, this is also to see whether the author keeps the originality or changes the mythologies that are *intertexted* in the novel.
- 2) The next problem is to analyze the involvement of the mythologies in the story. Because texts are members in the environment of which they are present, therefore intertextuality is the meaning of texts as they are related to each other structurally and thematically (Taghizadeh, 2015). In this one, the relation brings its contribution which can only be seen by analyzing the story structure which includes the theme, characters, plot and setting.

## **CHAPTER IV**

### **FINDING AND DISCUSSION**

#### **A. Findings**

In this findings, the data is categorized into 3: Creatures, Characters, and Objects in order to make the reader easier to identify the data..

##### **1. Creatures**

Creatures that is from mythology stories and considered to be imaginary ones called mythical, mystical or mythological creatures. These creatures cannot be found in todays' real world since they only exist in the story yet the story is believed to be true. The mythological creature are often related to god/goddess story.

##### **a) Giants**

The mythology:

Giant is a creature with human look, but what makes it different is that it has large size of body. The term giant itself first used in 1297, its root is from the Greek Mythology creature: Gigantes, means a creature that is made of and comes from earth (earthborn). A giant appearance, in Greek Mythology, is half-human and half monster with tail of serpent, people usually categorize it as monster.

In many modern literatures, giants are often illustrated as creatures that had no or less intelligent than humans. They also drawn to be a cruel, mean, and wild creature, therefore many stories of heroes have to fight the giants in order show their heroic

power. In Greek mythology itself, the father of Olympian gods has to fight giants. Due to some reasons that Zeus made the mother of giants, Gaia, become angry with him and ends up engaging both sides in a war to death. This war between Olympian gods, led by Zeus, and the giants, led by Gaia, is also known as Gigantomachy war (Geller, 2016)

Since giants are illustrated as evil and strong creature yet lacks of intelligent, when they fight with human they usually defeated by the cleverness of human. It can be seen in the story of “Jacks the Giants Slayer” (2013) where the main character, Jack, has to face giants in order to take the treasure they guard. Jack is a weak and poor guy, but because of his bravery and cleverness he is able to defeat the giants and become a wealthy man.

In the novel:

In mythology, giants are half-human and half monster creatures and lack of intelligent yet powerful. In the novel Giants are drawn just like how the mythology tells; big and strong humanoid creatures. They become Voldemort’s followers, which shows that they are on the side of evil as in mythology it said that they are unfriendly and tend to be evil creatures. If we look back to the earlier series of Harry Potter story, there are parts where Giants are specifically mentioned as evil creatures. So basically the Giants in Harry Potter do not much different with the ones in mythology (Wikia.org, 2019)



The text:

**HERMIONE:** But still ignored. You know, there's some interesting stuff in here . . . There are mountain trolls riding Graphorns through Hungary, there are giants with winged tattoos on their backs walking through the Greek Seas, and the werewolves have gone entirely underground — (p.32)

**HARRY:** Voldemort's allies have been showing movement for a few months now. We've followed trolls making their way across Europe, giants starting to cross the seas, and the werewolves — well, I'm distressed to say we lost sight of them some weeks ago. We don't know where they're going or who's encouraged them to move — but we are aware they are moving — and we are concerned what it might mean. So we're asking — if anyone has seen anything? Felt anything? If you could raise a wand, we will hear everyone speak. Professor McGonagall — thank you. (p.56)

**HERMIONE:** We haven't given up. We've gone to the giants. The trolls. Everyone we can find. The Aurors are out flying, searching, talking to those who know secrets, following those who won't reveal secrets. (p.224)

The texts tell that Giants are in the move as the dark lord Voldemort has been back again. They are not described in details since they are only minor character mentioned only few times. Yet they create an event as their movement information becomes the first sign of the raised of Voldemort.

#### **b) Goblin**

In mythology:

Goblins come from the mythology of Germany, they also popular in Britain mythology. They are believed as evil creatures, mischievous, vengeful, greedy, and can be very unpleasant to humans. Goblins have little posture of body with grey, or in another source can red or green, color of skin with unruly hair. They are also believed to have some kinds of abilities, such as magical power, morphing into human shape look, yet they are actually bad looking and small. Some people see them as the opposite

version of fairy since they do not like being around human, in fact they love causing trouble and stealing humans' belonging. They live underground in the deep forest or mountains and they eat frogs, birds, worms, and any other small animals (New World Encyclopedia, 2017).

In the version of Greek mythology, Goblins also known as Kallikantzaroi. It lives under the ground and only come to surface during the winter season. In Greek, Kallikantzaroi are believed to be the cause of fallen tree since they eat its root from underground. The appearance of Kallikantzaroi is quite different from the Germany version. Their shape is just like combination of animals body parts: the leg of horse, hairy body, tusk of boar, eye of goat, donkey ears, long tongue, and smell very bad. They are nocturnal mythical creatures since they only come above the ground at night and on snow or winter season (Geller, 2016).

In the novel:

The Goblins in the novel are completely the opposite of the goblins in mythology. The mythology tells that goblins are unpleasant, evil, dangerous, greedy and love stealing humans' belongings. Meanwhile in the novel they are not evil and dangerous. In fact, they are on the good side and work as security agents and in several earlier series of Harry Potter they bankers who keep and secure people's precious belongings. Since they work and socialize with humans, it shows that they are not primitive creature who live isolated deep in the forest. Yet J.K Rowling seems to be keeping the small posture and the way they look from mythology.

The text:

**HERMIONE:** Ron, whatever this is, I've got ten minutes until the goblins show up to talk security at Gringotts —

The texts shows that Goblins included into minor character and seems to be subverted by distorting the original nature of Goblins from mythology. The character does not involve much in the plot nor setting.

### c) **Griffin**

In mythology:

The Griffin, also known as Griffon or Gryphon, is a mythical creature from Greek Mythology. Griffin has body shape of a lion with the front legs, neck, head, and wings of an eagle. Griffins are seen as sacred and powerful creatures since they have the combination of the shape of the king of beasts and the king of birds. Griffin are known for guarding the treasures and the priceless possessions in the ground and air since they got eagle eye view and the strength of lion. In Greek and Roman, they are associated with gold deposits because stories tell that in Griffins' nests they keep gold nuggets (Geller, 2017)

The word Griffin, also Griffon or Gryphon, itself come from the Greek word: γρυπός (grypos), whose meaning is *curved* or *beak* which refers to winged creatures like birds. The story of Mythical creature like

In Greek mythology version, Griffin is the ride of Apollo for guarding a place that is full of gold with eternal sunlight. They keep the place safe from Arimaspos, a

group of one-eyed human-like creature who ride horses to steal the gold from that place. Therefore, Griffin today is used to symbolize luck, safety, bravery, and strength. Griffin is quite popular that it can be found in Iranian, Roman and Egyptian ancient story as well. Both bring almost similar role of Griffin, but in Egyptian mythology Griffin is believed to be a beast of war and king of mythological creatures (Strauss, 2019)

In the novel:

The mythology draws Griffin as sacred creature whose body is half-lion and half-eagle which symbolizes luck, safety, bravery, and strength. In the story of Harry Potter, Griffin only shows up as a label of a class whose name is also adapted from the creature in mythology, Gryffindor. Although it only appear as commercial emblem, but obviously Rowling keeps what it symbolizes in mythology.

Gryffindor is a favorite class of a magical school called Hogwarts. Many great witches and wizards are from this class such as Prof. Dumbledore, Hermione, and Harry Potter himself. From the journey that has been through by Harry Potter and his friends, who are also from Gryffindor, they show the brave, safe, luck and strength of the students from Gryffindor.

Although in this last series of Harry Potter story, the son of Harry is put in Slytherin class that is symbolized with a snake, but all he wanted from the first time is being in the class where his father was, Gryffindor class. Yet he make his own journey in Slytherin anyway.

The text:

**HARRY:** I don't understand your head, Albus — actually, you know what, you're a teenager, I shouldn't be able to understand your head, but I do understand your heart. I didn't — for a long time — but thanks to this — “escapade” — I know what you got in there. Slytherin, Gryffindor, whatever label you've been given — I know — know — that heart is a good one — yeah, whether you like it or not, you're on your way to being some wizard. (p.276)

**ALBUS:** Slytherin is the House of the snake, of Dark Magic . . . It's not a House of brave wizards. (p.14)

It is implied in the texts above that Gryffindor is the most favorite class which most of witches and wizards are eager to be in. It also states that it is the house of brave wizards.

#### **d) Nagini**

In mythology:

In the Hinduism and Buddhism mythology there is a story about a snake with half-human upper body called *Naga*, and *Nagin* for female. The story of Nagin is popular in Indian culture since it is a country with majority of the citizens are Hinduism and Buddhism. This creature is believed to be able to transform itself into full human form or full serpent. They are poisonous and powerful mythology beings, therefore many of the stories tell that they take the form of king cobra with much bigger body than usual king cobra. The stories also tell that Nagins live underground guarding treasures and sometimes can be seen near by the water source such as lakes, rivers, and sea.

Nagin is a kind of half-human and half snake creature, and the most well-known Nagin in Indian culture is named Nagaraja, the king of snakes, and the highest one called Manasā, the Goddess of serpents (Wikipedia, 2019).

In the novel:

Nagini is the name of a creature, from Indian Hinduism and Buddhism mythology, with half-human and half-serpent appearance. J.K Rowling seems to be inspired to give this name to Voldemort's loyal pet since it is a snake. In mythology, it is said that Nagin has ability to change its form into full snake or whole human look. It is not shown in the novel that kind of ability, but in a prequel of Harry Potter story entitled "Fantastic Beast and Where to Find Them" by J.K Rowling, it is shown a part of Nagini before she met Voldemort she was able to change herself into a woman. Due to a cursed, she ended up trapped in the snake form permanently. Voldemort took Nagini as an object to keep a part of his soul so that if his body destroyed he could still come back to life because he still have his soul inside Nagini.. Rowling herself confirm, through her social media account, that the name Nagin is adapted from an Asian mythology which derived from Naga.

The text:

**SCORPIUS:** Oh, of course, that's it! Professor Longbottom was supposed to kill Nagini, Voldemort's snake. Nagini had to die before Voldemort could die. That's it! You've solved it! We destroyed Cedric, he killed Neville, Voldemort won the battle. Can you see? Can you see it?

The texts tell that Nagini is snake, the pet of Voldemort which is his *horcrux* to keep a part of his soul. Therefore it has to be died with Voldemort so that he can never be back again.

**e) Troll**

In mythology:

The creature called Troll comes from Norse mythology. Trolls show up in many Nordic old story, songs, and literature. The term *troll* come from old Norse vocabulary which means: evil, fiend, or demon. Therefore, trolls are not considered as friendly creatures to human. At first, the term *troll* did not bring any clear figure since it could refer to anything that was evil or associated to demon. It was later in Nordic literature trolls started to get their definition.

Trolls can be said as primitive creatures since they do not think like human and have no any high-technology. In Scandinavian mythology, they are said to be living in a cave or cliff on mountains away from humans' population and only come out at night since they cannot be exposed by the sunlight; it will change them into stone. Trolls live in a group or sometimes alone and they isolate themselves from human and even dangerous for human because it is said that they can make human as their food if they find one and feel being threaten.

Trolls' body structure may look like humans' but they are completely seem different. Their posture are just like giants: huge, strong, but move slowly. The face of trolls seem to be abstract, sometimes they are drawn having a big nose with small two eyes or Cyclops's eye and wide mouth and some of their kinds have face that only

covered by hair. Some sources tell that even their whole body are fuzzy. (Mickay, 2018).

There are two kinds of Trolls in Scandinavian version: the big trolls called Jotnar and the little ones called Huldrefolk. Jotnar 's skin is rugged and stony like hardened earth that even plants can grow roots on it which can help them to camouflage when they meet human or for hunt . They have one little eye and some of them possess multiple heads. While the other kind, which is Huldrefolk, are the trolls with human size body with cow or fox-like tail (Cousino, 2019).

In the novel

Just like Giants, the Trolls in the novel are not different from the ones in Norse mythology. It is told in the novel that the trolls along with the Giants and werewolves join the dark side forces. This is in line with the mythology has told as well that trolls are fiend. It is also state in mythology that they are powerful creatures but their movement are slow, therefore in the novel they ride a magical creature called Graphorns to help them move faster. The mythology tells that trolls live in caves or cliffs on mountains, the novel mentioned the same about the habitat of the trolls which is on mountain. Since there is no further information and detail explained in the novel; yet the similarities can be found between the novel and mythology. It can be concluded that the author tried to keep the authenticity of the mythology in the novel.

The text:

**HERMIONE:** But still ignored. You know, there's some interesting stuff in here .  
 . . There are mountain trolls riding Graphorns through Hungary, there are



giants with winged tattoos on their backs walking through the Greek Seas, and the werewolves have gone entirely underground — (p.32)

As it is mentioned in mythology that trolls are a slow-move mythical creature and evil lived deep in the forest/mountain. Therefore, the texts stated that they move from mountain riding a horse-like mythical creature called Graphons since they are slow.

#### **f) Dragon**

In mythology:

As one of the most popular mythological creatures in modern day, the dragon is no mystery. It does, however, have a lengthy history that many people are unaware of. When most people envision a dragon, they think of a large reptile-like creature with enormous wings that breathes fire and attacks castles. However, like all creatures of ancient lore, the dragon had more humble beginnings. Dragon mythology has existed almost as long as people have. In fact, many of the early Mesopotamian cultures and other ancients in the Near East have rich oral histories that tell of mighty storm gods saving the people from evil giant serpents. These serpents often had many terrifying features, ranging from fluorescent skin to the ability to breathe fire and fly. These myths were the foundation of the modern perspective on dragons.

It seems that a dragon is actually any form of serpent that has an especially fearsome nature. This is indicated by the word ‘drakon’ that the English word ‘dragon’ was derived from. ‘Drakon’ means ‘large serpent’ or ‘sea serpent.’ Additionally, most dragons are described as being evil in nature. This is not always the case, however, as

evidenced by Chinese mythology. There are times that dragons are also shown as benevolent and knowledgeable creatures.

Western cultures have their own perspective on dragons. They often saw dragons as evil beasts that reveled in killing and chaos. Many dragons are depicted as living in dark and dangerous places that were often perilous for men in ancient times. Additionally, they were often thought to guard hoards of treasure.

In Eastern cultures, dragons were largely thought to be wingless before the Medieval Ages. During this time, the Western cultures began to transform their dragon portrayals, while the Eastern cultures continued with their traditions(Ranford, 2019).

In the novel:

The dragon in the novel seems to be kept the criteria from mythology as dangerous winged serpent creatures. This wild beasts are used as a challenge in a competition of Hogwarts because they are the only beasts that can fly to catch the wizards and witches who are flying with broom stick.

The text:

**SCORPIUS**: Okay, two points, first point, we're certain the dragon won't kill him?

(p.93)

Here the dragon is included into minor character since it does not involved much in the events. The text only implied that it is a dangerous winged serpent.

**g) Werewolf**

In mythology:

In old English, the term werewolf derives from compound-noun word werwulf which means man-wolf, a man who has change himself into a wolf. A werewolf is a human who get cursed, or the cursed is passed down from a scratch or bite from another werewolf, which allows him to shape-shift himself into a wolf when he is being exposed under the light of full moon.

According to history record, the first story or the oldest werewolf come from Greek mythology. In a book entitled republic written by Plato, it is mentioned about a creature named Lycaean Zeus. This creature was a result from a ritual done by some cult members. The ritual was in purpose to make a scarification to the god Zeus by mixing human flesh with the blood of a wolf under a full moon light.

Another source tells that it was first from a man named Lycaon who was in doubt of the Zeus' divinity. Therefore he tried to give a serve to Zeus which was a plate of meat. Turned out Zeus knew that the meat was human flesh, and the worst thing was that it was the flesh of Lycaon own son. Zeus then gave him a cursed as a punishment for murdering his son and serving the flesh to him. For such crime, Zeus cursed Lycaon by changing him into the form of an animal, which was a wolf.

There are so many different stories about werewolf, each story will be different according to the culture of where it comes from. Yet the oldest story can be tracked is from Greek mythology with the name Lycanthropus which later invaded Britain with the name werwulf or alsdo known as werewolf today(History.com,2017) .

In the novel:

The werewolves in the novel are evil creatures since they follow the dark Lord of the story, Voldemort. When the dark lord arises, they move along with Giants and Trolls from forest. Their movement indicates that something is going to be happen and they are moving towards the source. The characteristics are not described much in the novel because the concept of werewolf is quite popular as humans who are able to transform into wolves, and most of them are evil.

The text:

**HERMIONE:** But still ignored. You know, there's some interesting stuff in here .

. . There are mountain trolls riding Graphorns through Hungary, there are giants with winged tattoos on their backs walking through the Greek Seas, and the werewolves have gone entirely underground — (p.32)

Just like Giant and Troll, werewolf also included into minor character in the story. The text tells that werewolves make their movement with the giants and trolls as the dark lord arises. Werewolves are bad creatures in mythology and in the novel.

#### **h) Augurey**

In mythology:

The term augury was first used by the ancient people of Rome to perform an observation on the flight of birds. Basically it is a bird watching activity performed in order to predict the future. Roman ancient people believed that birds is sent by God as an omen to help those people prepared themselves for the future. This tradition had become part of religion practice back on the day. In roman mythology, such practice

had an important role to the founder of Roman; Remus and Romulus. There was a time when those two founding fathers of Rome had a debate about where to build the city of Rome. Both then agreed to perform bird watching, later also known as augury, and which spot held bigger number of birds would be the spot where the city of Rome built. Remus found a spot where there were 6 vultures, while Romulus found a spot with the number of birds 2 times than Remus saw. So the spot that Romulus found was chosen to be the place where the city of Rome now stands.

There were two method used by the ancient people of Rome to predict the future using bird. First is by watching the pattern of the flight and the behavior of the birds. The birds that are watched their behavior including crows, ravens, and owls. Meanwhile the birds whose flight pattern are watched including vultures and eagles. Second is by feeding the birds and the way they eat the foods will be the omens. The one who knows how to read the pattern and the behavior of those birds called Augur, that was where the name augury came from.

Later on such tradition of watching birds is used to predict when the rain will come because some give birds will migrate or do certain habitual activity as indicator when the rain is about to come.

In the novel:

The Augurey in the nove isl described as a thin and mournful looking magical bird, somewhat like a small underfed vulture in appearance, with greenish black feathers and a sharp beak. It is long believed that the mournful cry of the Augurey

foretold death, and wizards would go to great lengths to avoid Augurey nests. However, research determined that the Augurey merely sings when it is about to rain.

Even though the Augurey is described as a mythical creature in the novel, but it is only shown as a name for a group of followers of Voldemort, the dark ruler, symbolized by a picture of a bird. The description in the novel tells that Augurey cry when rain is coming, it also will cry as a foretold that someone is going to be death.

The novel brings its own mythology description of Augurey as a magical bird. So it can be seen that the Augurey from mythology is being subverted in the novel by deconstructing it from a practical tradition into a magical creature.

The text:

**DELPHI:** I'll go further than that — I'll say Cedric would have understood. We'll destroy it together, and then we'll go to my uncle. Explain the situation.

**ALBUS:** Thank you.

*DELPHI smiles at them sadly, and then takes the Time-Turner. She looks at it and her expression changes slightly.*

Oh, nice mark.

**DELPHI:** What?

**DELPHI's** cloak has loosened. An Augurey tattoo is visible on the back of her neck.

**ALBUS:** On your back. I hadn't noticed it before. The wings. Is that what the Muggles call a tattoo?

**DELPHI:** Oh. Yes. Well, it's an Augurey.

**SCORPIUS:** An Augurey?

**DELPHI:** Haven't you met them in Care of Magical Creatures? They're sinister-looking black birds that cry when rain's coming. Wizards used to believe that the Augurey's cry foretold death. When I was growing up my guardian kept one in a cage. (p.199)

The conversation implies that Augurey is a symbol of Voldemort's followers with a picture of phoenix-like bird. The text also shows that Augurey in the novel is a living creature instead of practical tradition as in the mythology. It is also state that it

cries when rain is coming or death is about to call a soul. The Augurey here only shown as a symbol so its role only as minor character.

### **i) Centaur**

In mythology:

Centaurs are defined by a blend of human and horse characteristics, but this blend can take a number of different shapes. The most common chimeric variety is a man's head and torso, melding into a horse's body, where the neck would be, and terminating in four finely sculpted horse's legs. Others have a full human body, with the hindquarters of a horse sprouting from their hips to furnish two extra legs and a long, silky tail.

Early on, the Centaurs lived a savage, artless lifestyle. They made crude homes in caves, foraged for berries and nuts, and hunted wild animals with spears and stones as weapons. Their strength and careless bravery made them frightening enemies, but they had no real talent or sophistication beyond this. Only that, in Britain mythology, they were believed to possess the ability to see the future.

Perhaps the most famous centaur was Chiron (or Cheiron), known for his great wisdom and as the tutor of the god of medicine Asklepios and the heroes Hercules, Achilles and Jason (and his son Medeus). He is a shadowy figure in mythology and as only a minor character in many myths, details are scarce.

We know from Hesiod that he was the son of Philyra (daughter of the Titan Oceanus) and that he was married to the nymph Chariklo; a rare depiction of her in art

can be seen on a Corinthian plate (c. 600 BCE) where she is named. Chiron is also believed to have lived in the forests of Mt. Pelion. He is most commonly represented wearing a short tunic (chitoniskos) and a cloak and often carrying a branch over his shoulder from which hang hunted animals such as foxes and hares. Perhaps indicating his reputation as being the most civilized centaur, his front legs are often human and he is generally less hairy in both legs and torso in respect to the other centaurs. In mythology, Chiron was an advisor to Peleus and he is often associated with the king's wedding to Thetis (the Nereid), appearing on representations of the event in Greek art (Wikipedia, 2019).

In the novel:

Centaur appearance in the novel is just like in the mythology: a magical creature whose head, torso and arms appear to be human and are joined to a horse's body. However, they are their own species, and are not any kind of half-breed. Despite possessing 'human intelligence', centaurs are classified as Beasts by the Ministry of Magic since they are territorial creatures who are unhappy at having to share with another creatures including humans.

J.K Rowling seems to be keeping the appearance and the natural habits of centaur from its origin. One of the centaur character in the novel named Bane. He is known as good centaur who helped Harry Potter in the battle of Hogwarts, but as a centaur, he did it not for Harry Potter but for the sake of his group because he knew if Harry lost the war then centaur and the forest will be filled by dark power. Bane also



has ability of forecasting which help Harry Potter to get information about where his son is.

The text:

**BANE:** Harry Potter.

**HARRY:** Good. You still recognize me, Bane.

**BANE:** You've grown older.

**HARRY:** I have.

**BANE:** But not wiser. For you trespass on our land.

**HARRY:** I have always respected the centaurs. We are not enemies. You fought bravely at the Battle of Hogwarts. And I fought beside you.

**BANE:** I did my part. But for my herd, and our honor. Not for you. And after the battle, the forest was deemed centaur land. And if you're on our land — without permission — then you are our enemy. (p.95-96)

Here shows a centaur called Bane. The natural attitude of centaur and the territorial habit stick to him as he does not like Harry step on his land without permission. The texts also stated centaur being so kind by helping Harry fight Voldemort even though Bane did it for his own species. Even though centaur in the novel only shown as minor character, but the role is quite important since the information that Bane gives to Harry leads the next events. Without Bane telling Harry the information about his son, the story will be completely different.

**BANE:** I can't tell you where he is. I can't tell you how you'll find him.

**HARRY:** But you've seen something? You've divined something?

**BANE:** There is a black cloud around your son, a dangerous black cloud.

**HARRY:** Around Albus?

The conversation said that Bane has ability of divination.

## 2. Character

Characters here are humans as individuals involved in a story. So basically, the character here is the figure that involved in the story of mythology, therefore it is

sometimes called mythical figure. They are included God and Goddess, heroes, and archetypal people.

**a) Hermione**

In mythology:

The name Hermione is taken from Greek Mythology. Hermione is the only child of the king of Sparta called Menelaus and his wife named Helen. When she was nine, her grandfather Tyndareus betrothed her to Orestes, her cousin. Later after being betrothed, Hermione was abandoned by her mother to Troy with Paris, the son of king Priam from Trojan. Because of that, king Menelaus started a war with Trojan.

It was only Hermione and her father when the war of Trojan came. Just in case that Menelaus would fall in the war and to keep her only daughter safe, he promised Hermione to the son of Achilles named Neoptolemus. After the war ended, Menelaus sent Hermione to the city where Neoptolemus lives, the city of Phtia. Years later after the two has married, Neoptolemus went to city of Selphi to have a war with Apollo who had caused the death of his father. Unfortunately, Neoptolemus died by an arrow there. Hermione then left alone, so she decided to go back to Sparta and married the one who had been betrothed to her earlier, Orestes and had a child named Tisamenus. In some other literature, it is stated that Hermione also known as the patron of high magic (Prada, 2017).

In the novel:

Hermione is one of the major characters, specifically one of Harry's best friend which is also the wife of Ron Wesley. Hermione is shown as a lovely girl who is incredibly intelligent and good at many magical disciplines, such as potions formulation, spells, general knowledge and magical world knowledge. The name Hermione itself apparently taken from a Greek mythology. Hermione in Greek mythology is the name of the daughter of a woman who caused the Trojan war, Helen of Troy and her husband Menelaus the king of Sparta.

It is not co-incident that Rowling choose the name Hermione because we can find some similarities between the Hermione from mythology and the one in the novel. First from their parents, Hermione in mythology has complete parents and she is the only child of them. The one in the novel also has complete parents and she has no any sibling as well. Both of them, in mythology and novel, separated from their parents when they are grown up. The difference is that in mythology Hermione was abandoned by her mother to Troy just to be with another man named Paris and her father sent her away to marry a man he had chosen for her. While in the one in the novel, she is not the one abandoned by her parents but it was her who left their parents away. She did such thing because she was in war against dark magic and evil witches and wizard. In order to keep them safe from the danger she might bring to them, she used a magic spell to erase all of the memories and pictures of her from her home and her parents' heads. Second is about their love story, in the mythology Hermione's true love was Orestes but because of the Trojan war she had to marry another man. Later after her

first husband died, she went back to Sparta and married with Orestes. In the novel, before she have relation to Ron, Hermione was first close to a guy from another magic school. It was later after she realized that Ron was the one she really loved.

The text:

**HERMIONE:** What can I say? My parents were dentists, I was bound to rebel at some point. Forty is leaving it a little late, but . . . You've just done a brilliant thing. You're certainly not being told off — I just need you to look at your paperwork every now and again, that's all. Consider this a gentle — nudge — from the Minister for Magic. (p.33)

Here the text show Hermione's parents as dentists.

**SCORPIUS:** Hermione was supposed to go to that ball with Krum — do you know why she didn't? Because she had suspicions the two strange Durmstrang boys she met before the first task were somehow involved in the disappearance of Cedric's wand. She believed we — under Viktor's orders — cost Cedric the first task . . . (128)

In this text show the love story of Hermione.

Hermione is one of major protagonist character, her many of the events affected by her showing and acts, such as when she hides the time turner which causes the journey of Albus and Scorpio to find it in her office.

## **b) Minerva**

In mythology

In Roman mythology, Minerva is the Goddess of wisdom, war strategy, trading, medicine and arts. Minerva is seen to be equal to the Greek god Athena. It is believed that after the Roman conquer Greece they adopted Greece gods and change their names and the stories as well. Yet Minerva is honored and worshipped in Roman that there are so many temples with her name, painting and statue of her.

Minerva is the child of god Jupiter, she was born from Jupiter's head. It might sound weird that she came out from a head, but there is a story about it.

Minerva's mother was actually named Metis, who was in relation with Jupiter. Then there was a prophecy coming to Jupiter's ears, it said that his descendant would be more powerful than him. Being jealous with what the prophecy said, when Metis was pregnant, Jupiter decided to swallow her alive. Metis was in Jupiter's stomach and was still alive. For some times, the pregnant Metis was in the stomach of Jupiter until Minerva born. When Minerva born and due to the existence of Minerva in Jupiter's stomach, he felt not well and had to open his Head. When Jupiter opened his head, Minerva finally came out and so she become the child of Jupiter who came out from his head. Since come out from Jupiter, she brought the power of Jupiter, event more powerful than Jupiter. Therefore she became goddess with many skills, especially war strategy (Cartwright, 2014).

In the novel:

Minerva is the goddess of wisdom and war in Roman mythology, while in the novel she is a teacher and the head of Gryffindor class plus an advisor of Hogwarts school. It seems like J.K Rowling took the name Minerva into her novel because of the characters that Minerva brings. If in the mythology Minerva is the goddess of wisdom, in the novel Minerva shows connection by her wisdom as well. It can be seen from the way she advices Harry Potter to realizes him that he is making a mistake. Another wisdom she shows when she was about caught Albus and Scorpio red-handed

hiding under the cloak of invisibility but she knew that it would not be the right thing to do, so she left them alone and let them continue their business.

Minerva in the novel also possesses many skills just like in mythology, but one thing they both clearly good at, war strategy. There is part in previous series of Harry Potter story where Minerva leads the war of Hogwarts against the army of Voldemort. By building and leading her own army she proves her skill at war strategy.

In the novel, there is also part where Minerva show her perspective to a magical arts which she states that picture is part of an art, not living creature.

The text:

**HARRY:** Albus didn't like me before. He might not like me again. But he will be safe. With the greatest respect, Minerva — you don't have children — (p.113)

This the texts state that Minerva does not have any children, just like in mythology.

**HARRY:** Minerva, I come here in peace, not war. I should never have spoken to you that way.

In this one implied that Harry does not ask for a war because he knows Minerva is good at it.

**PROFESSOR McGONAGALL:** Harry, you've been put under enormous pressure, the loss of Albus, the search for him, the fears as to what your scar might mean. But trust me when I tell you, you are making a mistake.

**PROFESSOR McGONAGALL** (from off — trying to give them every chance): I am about to enter.

*PROFESSOR McGONAGALL comes into the room, the Marauder's Map in her hands. The boys disappear beneath the Cloak. She looks around, exasperated.*

Well, where have they — I never wanted this thing and now it's playing tricks on me.

*She thinks. She looks back at the map. She identifies where they should be. She looks around the room. Objects move as the boys invisibly move past them. She sees where they're heading, she makes to block them. But they skirt around her.*

Unless. Unless . . . Your father's Cloak.

*She looks back at the map, she looks at the boys. She smiles to herself.*

Well, if I didn't see you, I didn't see you.

*She exits. The two boys remove the Cloak. They sit in silence for a moment. (p.137)*

By her act of letting those boys go, it shows her wisdom in act and it also affect the next event that those boys can finally continue their journey together again.

**PROFESSOR McGONAGALL:** A head teacher's portrait is a memoir. It is supposed to be a support mechanism for the decisions I have to make. But I was advised as I took this job to not mistake the painting for the person. And you would be well-advised to do the same. (p.113)

In this texts shows the wisdom of Minerva by wisely telling Harry that he is making a mistake. Minerva also one of major character in the story as the head of Griffindor house.

### c) **Sirius**

In mythology:

The name Sirius comes from the Greek word *Seirios* which means *glowing* or *scorching*. Sirius is the brightest star had ever found until now. In the constellation of stars called Canis Major, Sirius is called as the *Big Dog*, therefore it is also known as the "Dog Star". Scientists say that the *Dog Star* is twenty times brighter and two times bigger compared to our sun. We can easily see Sirius at night since it will show itself as the brightest among another stars in the sky.

Due to its brightness, since long time ago Sirius had become something important for some aspects of human life such as astronomy and, especially, mythology. In Greek mythology, Sirius is known as the god that is related to the

daughter of Titan Atlas called Maria, the dog of hero Ikaros, the Orions's hound, and the golden hound of god Zeus.

Sirius is also seen as the child or the second sun who only comes at night and only shows up at day on midsummer time. Therefore it is believed as the god who brings heat and droughts when midsummer comes. As the child of the sun, it is believed that our sun keeps our physical world stay alive, while Sirius is the one who keeps the spiritual world alive.

Meanwhile in Egyptian mythology, Sirius is also carry an important role. The system of Egyptian ancient calendar was based on the appearance of Sirius. Back on the day, the appearance of Sirius on the midsummer time was the sign of the annual flood of Nile River that occurred after several days of the appearance of Sirius.it really helped people at that time because they would be well prepared for the annual flood. It got its name as "Dog Star" because in mythology it is believed to be related to god and goddess with connection to dog as have been mentioned above. In Egyptian itself, It is believed that Sirius is tightly associated with Anubis, the dog-headed god of Egypt and with the goddess Isis, the mother of god Horus who has connection to the Egyptian god of sun called Ra. Besides those reasons, the name Sirius symbolizes the midsummer and as the warm carrier because it shows its brightest shining when midsummer time comes. At that time, the dogs would go crazy due to the heat of midsummer, which most dogs do not really like, there where it got the call "Dog Star". The picture of Sirius can easily be found curved on the wall of ancient building or artifact of Egyptian explaining those (Staff, 2016)



In the novel:

In the novel, the name Sirius is only mentioned once as a man who had ever tried to run out of the same train that Albus and Scorpio try to escape too. However, Sirius has his own story in the earlier Harry Potter series entitled “Harry Potter and The Prisoner of Azkaban”. In that series, it is explained that Sirius was one of James Potter’s, Harry’s father, besfriend. After James died, Sirius became Harry’s godfather but for some reason, he was thrown into a jail for witches and wizards, Azkaban. years later he escaped from the jail to meet and protect Harry because he knew that Harry was in danger.

In mythology, Sirius is the name of a brightest star which is also called *dog star*. This is because it is believed that Sirius once was a god of dogs. In the novel, Sirius could make it escaped from Azkaban that tightly guarded because he was an animagus, which means that he is able to transform into an animal, in this case is a black dog. It can be concluded that the connection between his name to the Sirius star is that the other name of the star is *dog star* and Sirius in the novel can transform himself into a dog.

The text:

**TROLLEY WITCH:** These hands have made over six million Pumpkin Pasties. I’ve got quite good at them. But what people haven’t noticed about my Pumpkin Pasties is how easily they transform into something else . . .

*She picks up a Pumpkin Pasty. She throws it like a grenade. It explodes.*

And you won’t believe what I can do with my Chocolate Frogs. Never — never — have I let anyone off this train before they reached their destination. Some have tried — Sirius Black and his cronies, Fred and George Weasley. ALL HAVE FAILED. BECAUSE THIS TRAIN — IT DOESN’T LIKE PEOPLE GETTING OFF IT . . .

*The TROLLEY WITCH's hands transfigure into very sharp spikes. She smiles.*  
(p.54)

So please retake your seats for the remainder of the journey.

In this texts, the trolley witch on the train tells the boys that Sirius had been there when he escaped from jail to find Harry, but that events happened in the previous series of Harry Potter. In this one, the name Sirius is only mentioned so he is just a minor character.

#### **d) Witch and Wizard**

In mythology:

Images of witches have appeared in various forms throughout mythology and history—from evil, wart-nosed women huddling over a cauldron of boiling liquid to hag-faced, cackling beings riding through the sky on brooms wearing pointy hats. In pop culture, the witch has been portrayed as a benevolent, nose-twitching suburban housewife; an awkward teenager learning to control her powers and a trio of charmed sisters battling the forces of evil. The real myth of witches, however, is dark and, often for the witches, deadly.

In European mythology, it is said that witches are associated to Devils. The supernatural power the witches possess is believed come from the result of their worship to Devils in purpose of hurting other people around them. This belief was widespread to all over Europe and caused the witches accusation in Britain 1563. There were around 200.000 women accused to be witches were being tortured, hung, and even burnt alive to death. The history records that the fear of witches also reached North America, specifically in Salem, Massachusetts 1692 resulted around 19 women

who were accused to be involved in witchcraft activity executed to death. This become folktales until now especially in Western Europe and still believed that witches and wizards are exist among us.

Early witches were people who practiced witchcraft, using magic spells and calling upon spirits for help or to bring about change. Most witches were thought to be pagans doing the Devil's work. Many, however, were simply natural healers or so-called "wise women" whose choice of profession was misunderstood.

It's unclear exactly when witches came on the historical scene, but one of the earliest records of a witch is in the Bible in the book of 1 Samuel, thought be written between 931 B.C. and 721 B.C. It tells the story of when King Saul sought the Witch of Endor to summon the dead prophet Samuel's spirit to help him defeat the Philistine army.

The witch roused Samuel, who then prophesied the death of Saul and his sons. The next day, according to the Bible, Saul's sons died in battle, and Saul committed suicide.

Other Old Testament verses condemn witches, such as the oft-cited Exodus 22:18, which says, "thou shalt not suffer a witch to live." Additional Biblical passages caution against divination, chanting or using witches to contact the dead (Valdar, 2015).

In the novel:

The concept of witches and wizards in the novel is quite the same with the mythology, which is humans born with the ability to use magic. An individual male

human with magical ability, is known as a wizard, and an individual female human with magical ability is known as a witch.

Magical ability is an inherited trait usually passed from parent to child. While pure-bloods are born of two wizarding parents and half-bloods are often born of one wizard and one muggle or muggle-born parent. Muggles are ordinary/normal human who do not have any magical ability.

Muggle-born wizards and witches are born with their magical abilities because they are distantly descended from a witch/wizard who often marries into a Muggle family which from this point on, that branch of the wizarding family often loses all traces of its wizarding legacy.

In mythology, the witchcraft practice and the use of magical powers have long existed and were carried out by gods and goddess in Greek and Roman mythology. The stereotypes that state that witches in the form of evil, wart-nosed women huddling over a cauldron of boiling liquid to hag-faced, cackling beings riding through the sky on brooms wearing pointy hats have unclear sources and origin but first originated and spread in Europe between the years 1563-1692. The stereotype of the wizards and witches appearance and accessories seems to be preserved in the novel but the nature of them is distorted by reinforcing the impression that wizards/witches and witchcraft are good. This concept is what based the whole story of Harry Potter.

**e) Horus/Harry**

In mythology:

Horus is one of the most well-known Egyptian gods. During his time of worship, he was one of the most important gods to Egyptians and there are many variations of his origins and legends. There is still a preserved temple located in Upper Egypt dedicated to Horus.

Horus was known as the god of the sky. But there is one unique take on his purpose. It was said that the pharaoh of Egypt was the living image of the god. Whenever a new pharaoh would command the throne, he would become the physical representation of Horus. The pharaoh would be protected by Horus, as he was also a protector god. He fought evil and represented righteousness and justice.

Set was an evil god and the brother of Osiris, Horus' father. Before Horus was born, Set murdered Osiris and scattered the pieces of his body throughout Egypt. Isis, Horus' mother, was devastated at the loss of her husband and set out to gather the pieces of his flesh. She found every piece except for his penis. She constructed a new one out of pure gold and reassembled Osiris' body. Some interpretations of the text say that she laid down with Osiris and conceived Horus while others say that she conceived her son on her own.

She then approached Ra and intoxicated him with wine. Because of his drunkenness, Ra told Isis his secret name, Horus. She knew that if she named her son the same name, he would have the power of the visible sun and the blood of the hidden sun. This combination would make him victorious in everything.

Set found out about Isis' pregnancy and swore to kill any male newborns he came across. When the time came for Horus to be born, Isis hid him in a lotus flower. She told the baby to stay quiet and think only of her voice. She left him, telling him that she would return only when it was safe for him to emerge. Though Isis feared that Set would find the baby, Horus had no fear as he only focused on the voice of his mother, hoping to hear it again.

Horus grew and the time came for his father to be replaced. The other gods were searching for an heir when Isis told them of Horus and that he was the only rightful heir to the throne. This infuriated Set, who said that Horus was too young and that the honor should go to him instead. The gods debated amongst each other. Thoth believed that Horus was the rightful heir while Ra believed Set was the right choice. They consulted with Neith, who determined Horus was the rightful heir. To make up for his loss, she said she would double everything Set owned. But this wasn't enough for Set and he demanded that he and Horus battle for the throne.

To become the new king, Set asked a contest and invited Horus to battle. Horus eventually came to fight him. In the end of the fight, Horus dragged Set behind him in chains. He bound Set to a spike before the gods and sought revenge for his father's murder (Britanica, 2017).

In the novel:

Horus characters in the novel is inserted by personalizing the Horus' story and symbol itself into the Harry Potter character. We can find some similarities between

the two which shows the adaptation /adjustment of the concept from mythology into fiction character.

One thing that is popular about Horus is the eye. The Symbol Eye of Horus is believed to be symbolized protection because it is under the supervision of the god Horus himself. As in the novel, the eye is the weakness of character Harry Potter. Harry has poor eyesight so he has to wear glasses all the time. The round-shaped glasses itself eventually became the symbol of Harry Potter.

Furthermore, it is said that Horus is the god of sky and the symbol of the Horus figure itself is depicted as a human with a falcon's head. In the novel, Harry is the wizard who has the best flying skills which represent the god of sky. This symbolizes the relationship between Horus the god of sky and Harry the sky explorer.

The other relation between Horus and Harry is from their parents' story. They both lost their fathers since childhood, though Harry lost his mother too. Their great enemies killed both of their fathers and become their enemies until they were grown up. Horus's father was killed by Set, while Harry's father was killed by Voldemort.

Still about their parents, their mothers have something in common in protecting them, which is hiding them. When Horus was a child, Set tried to kill him but failed because his mother hid him. Meanwhile, Harry's mother, before he died, he hid Harry in the house of her sister Petunia because Voldemort failed to kill Harry at the first try. The failure was because his mother protected Harry, it made Voldemort even angrier and tried to kill Harry again but he had been hidden by his mother elsewhere.

Other similarities are from the power they get from their enemies. In mythology, it is told that Horus got more power from the name given by his mother. The name Horus is the real name of Ra, the god of sun, who is also an enemy of Horus. It is said in mythology that by giving the real name of the god Ra, Horus gained some of his power. Whereas in the Harry Potter story, he gets his power from the scars resulting from the assassination attempt on him by his great enemy, Voldemort. The scar is connected to Voldemort so that Harry gets a portion of Voldemort's power.

Last, about their final battle against their great enemies. In the story of Horus, Set tried to take over the throne but is blocked by Horus and ended up in a battle between the two. At the end of the fight, Horus managed to defeat Set as well as revenge for the killing of his parents. In the story of Harry Potter also has the same concept where Voldemort tried to take over Hogwarts but was prevented by Harry. The two eventually fight and end up with the defeat of Voldemort who is also in revenge for the killing of Harry's parents.

### **3. Object**

Mythological objects are the things or stuff taken from or parts of the mythology. In mythology there are many things seen as objects, these encompass a variety of items such as armor, weapon, jewelry, vehicles, foods, body parts, animals, buildings, clothing, etc. They usually come with the figures of mythology.



**a) Owl**

In mythology:

Owls are birds that only do their activity at night. They are nocturnal carnivore species of vertebrate animal. They own very sharp claws and short bended beak to help them hunting and eating the prey. Owls are the eagle of nights since they only hunt at night. They are solo hunter; they do not hunt in groups. Because of the activity that only occur at night, they have special feathers which do not make much noise when they fly. Their feathers are adapted for silent flight so that their prey will not hear their coming. Another hunter birds as if eagles have their eyes on the both side of their faces to help them look for their prey from wide watching angel, while the eyes of owls are located on the front side of their faces which make their faces look flat, like humans' do. Since their eyes can only look straightforward from their face, unlike other birds, owls possess a very unique ability: they can turn their head about  $270^\circ$  of rotation.

Because of their unique characteristics and abilities, owls have their own stories in mythology around the world. In ancient Greece story, an owl is seen as a symbol of wisdom and good fortune. This is because in Greek mythology, owl is the favorite animal of the goddess Athena. Many pictures of Athena shows up with a little owl and Athena is known as the goddess of wisdom, therefore owls are believed to be carrying the wisdom of her. From philosophy and metaphor perspective, the ability of owls can see in the dark and the neck rotation symbolize the wisdom that they can see what others cannot or ignore to see. The hunting skill of owls symbolizes the knowledge of war strategy of Athena.

Athena is a goddess who is good at war, knowledge, and medicine, therefore the appearance of owls is believed to be giving protection, health, and good fortune as well. Meanwhile in Rome mythology, owls symbolize the opposite of the Greek owls. Owls in Rome are believed to be the harbinger of bad fortune and even death. People in Rome believed that the hoot of an owl is the sign of death or another bad will happen soon. When an owl come to a house and hoots, the death will come to the house soon to pick the soul(s).

Although the origin of the Rome owls and Greek owls are quiet the same: they are the animals of the goddess of wisdom. In Rome, Minerva is goddess of wisdom which seems to be adapted from Greek mythology of the goddess Athena. Even though both goddess, Athena and Minerva, show up with a little owl; somehow the story of the owls are different.(Lewis, 2006).

In the novel:

The owl in the novel has two factions, besides as a pet, it is also a letter carrier. The idea using owls instead of another kind of birds might be inspired from mythology since they are associated with magic power and witchcraft in many cultures. In Greek mythology, owl is the favorite animal of the goddess Athena and it makes owls become the symbol of wisdom and fortune. The novel also show that owls are favorite animal of the witches and wizards, but in the also show that they are also birds that deliver letter or post birds.

Birds delivering letter does not show in any mythology, especially owls. They can become harbingers, but not as post birds. The only post birds that history recorded

are pigeons. So the most likely source that inspired Rowling to make owls as message deliverer is from the history of pigeon post.

*Pigeon post* is the term of pigeon that are trained to deliver letters. The reason why pigeon chosen is because they have natural ability to track their homes or the certain place where they were raised. This method of message delivering was first invented by Roman people over 2000 years ago. The Roman people first used the pigeon to deliver message in order to help their army forces communicate while in war. The way they did it was by raising pigeons in a certain places and then the army would take away several owls from each places. So whenever they wanted to send messages, they would stick the letter on pigeon's feet and choose which pigeon came from the place that become the destiny of the message. Then they released the pigeon and it would find its way to the destiny, which is its home.

So it seems like Rowling combine the mythology of owls and the history of pigeons post to create her own new concept, Owl post. She chooses owls as the bird posts instead of pigeons because owls are associated with witchcraft.

The text:

**GINNY:** I wrote to him — after he lost Astoria — to ask if there's anything we could do. I thought maybe — as he was such a good friend to Albus — maybe Scorpius might want to stay over part of the Christmas break or . . . My owl came back with a letter containing one simple sentence: "Tell your husband to refute these allegations about my son once and for all."

**RON:** You never really were one for popularity, were you?

*HERMIONE shoots RON a withering look as she aims to hit him but RON jumps out of the way.*

Missed.

*GINNY hits RON. RON winces.*

Hit. A very solid hit.

*Suddenly an owl is in the room. It swoops in low and drops a letter on HARRY's plate.*

**HERMIONE:** Bit late for an owl, isn't it?

**HARRY** opens the letter. Surprised.

**HARRY:** It's from Professor McGonagall. (p. 65)

**DELPHI:** You're best friends. Every owl he sends I can feel your absence. He's destroyed by it.

**HARRY:** I'll send an owl to Hermione. You send one to Draco. Tell them to meet us at Godric's with the Time-Turner. (p. 243)

The texts tell that owls are used in the novel as post bird which has the same function with pigeon back in the day on history.

#### **b) Wand**

In mythology:

Witches and wizards have been stereotyped with their magical power and spell casting abilities transferred through their wands. The wands of witches and wizards are traditionally drawn as wooden stick. The stick can be long or short used by the witches and wizards as their magical power booster or media to aim the target of spells and cast them to the object. Wand and magical power cannot be separated from people's perspective nowadays because the first time of the appearance of wands used by the gods from Greek mythology.

In literary work entitled *The Iliad* and *The Odyssey* wrote by a Greek author called Homer, in his writing he shows a thing called *rod* which is a wand of magic used by the God Hermes to get all people fall asleep and to get them back up as well. Homer also tell that Odysseus was changed into an old man and then back into young again by the goddess Athena, in Roman called goddess Minerva, using a wooden magic wand

that she waved and aimed to the object. Such wand also used by the goddess Circe to change the appearance of several men of Odysseus into hogs and another wild beasts. Those all show that the magic practice using a wand had been applied since long time ago by the god and goddess of Greek mythology.

In the Egyptian literature and artifacts from 28000 B.C, it can be found that magic wand had been used by sorcerers at the time. The ancient Egyptian wands have animal head curved at the end of the wand which believed to be the symbols of the magical power source. The picture of the Egyptian god Horus always shows up bringing a cylinder long stick which is believed to be his magic wand used to heal sick people and to keep the balance between physical world and spiritual world, or the world of the soul of the dead (Peterson, 2005).

In the novel:

Wand is the most important object in the novel's magical world. It is used by witches and wizards as the media or tool to transfer their magic power. Without the wand, they cannot do anything with their power since they can only get the magic works through the wand. Although wands are important for the witches and wizards in the novel, but in mythology the god and goddess can still use their power without the wand. The mythology does not even talk much about wands, they only mentioned. Rowling turns out choose to make the wands as the most important object that witch and witches have to possess otherwise they will be powerless. Yet Rowling does not mean that the source of the power is from the wands, it is from the witches and wizards

themselves but it will be useless without the wands. This successfully make the wands become one of the icons of Harry Potter story.

The text:

**HERMIONE:** No. You're not. Harry, how can you get any work done in this chaos?

*HARRY waves his wand and the papers and books transform into neat piles.*

*HARRY smiles.*

**HARRY:** No longer chaotic.(32)

**SCORPIUS/HARRY:** Stand back. Alohomora!

*He aims his wand at the door. The door swings open. He grins — delighted.*

Albus. Block her. It has to be you. (74)

**RON:** Snape, a royal visit, and — (he sees SCORPIUS and is immediately alarmed) what's he doing here?

*He fumbles out his wand.*

I'm armed and — entirely dangerous and seriously advise you —

He realizes his wand is the wrong way around and turns it right.

To be very careful — (165)

**ALBUS:** But why? But what? But who are you?

**DELPHI:** Albus. I am the new past.

*She pulls ALBUS's wand from him and snaps it.*

I am the new future.

*She pulls SCORPIUS's wand from him and snaps it.*

I am the answer this world has been looking for. (201)

**SCORPIUS:** Albus, we need to do something.

**ALBUS:** I know, but what? She has snapped our wands, we're bound, and she's threatening to kill you.

**SCORPIUS:** I'm ready to die if it'll stop Voldemort returning. (212)

Those text shows how the wand become an important object in the novel and the way it become the media of the magic power.

### c) **Invisible Cloak**

In mythology:

The invisibility ability is quite popular in stories of tales, folklore, and mythology. In mythology, the invisibility ability possess by the god Hades. When the war against titan, three gods were sent: Zeus, Poseidon, and Hades. To win the war, those three gods armored themselves with powers. Zeus was granted the lighting and thunderbolt, Poseidon was granted three-pronged wicked points fork called Trident, and Hades was granted a cap that can make the one wearing it become invisible.

Hades was the first god owned the helmet or cap of invisibility, later on it was passed down to Athena, Hermes and Perseus. During the war of Trojan, the goddess of war Athena used the cap to make herself hidden from the enemies' sight and to help her allies. Hermes used the cap to defeat his big enemy, a giant called Hippolytus, which really helped him to beat and kill it (Wikipedia, 2016).

The popular story of the use of the cap was from Perseus. He was determined to kill the monster called Medusa who had ability to change any living creature into stone with her sight. Lucky that Perseus got some helps from several gods who armored him, including the goddess Athena. Perseus was given, by Athena, the cap of invisibility, which really help him to hide himself from some monsters, and got close to Medusa without being detected.

The ability of invisibility may first come from Greek mythology which is the story of invisibility cap, but the story of invisible cloak has its own story in mythology. From Irish mythology there is a story about the god of sea called Manannán Mac Lir.

It is said that Manannán has connection to the small island in Irish sea, the island named Isle of Man. The island was a peaceful one where Manannán lived. In order to keep island unseen by human and another creature, Manannán used a cloak to cover up and hide the island. Manannán 's cloak of invisibility called Féth Fíada which sometimes he also used it to travel the immortal world, with his magical horse, so that he could be invisible and remain unseen from the creatures there (Wikifandom, 2016).

In the novel:

An invisibility cloak is a magical garment which renders whatever it covers is unseeable. The cloak is mentioned in the previous series of Harry Potter by being one of the entities in the Deathly Hallows. In the story of the third brother asked for a way to hide from Death so Death himself gave the brother the cloak of invisibility.

The concept of invisibility was raised in the novel by bringing a similar concept as shown in Greek mythology and combining it with Irish mythology. In both mythology, Greek and Irish, the concept of invisibility displayed has differences in the tools or media that activate the concept. In Greek mythology, the tool used is a war hat that makes the wearer invisible. While in Irish mythology, the concept of invisibility is activated by a cloak which is used to make a large area, in this case an island, becomes invisible

The novel combines the two concepts of invisibility from the two mythologies and produces a new concept, but retained the main characteristics of both. The concept created is a cloak that can make its wearers or people covered by it will be invisible.



The text:

**PROFESSOR McGONAGALL** (from off): Albus? Albus Potter. Scorpius

Malfoy. Are you in there — together? Because I advise you not to be.

*ALBUS looks at SCORPIUS, he pulls a Cloak from his bag.*

**ALBUS**: Quick. We need to hide.

**SCORPIUS**: What?

**ALBUS**: Scorpius, look at me.

**SCORPIUS**: That's the Invisibility Cloak? Isn't it James's?

**ALBUS**: If she finds us, we'll be forced apart forever. Please. I didn't understand. Please.

**PROFESSOR McGONAGALL** (from off — trying to give them every chance): I am about to enter.

*PROFESSOR McGONAGALL comes into the room, the Marauder's Map in her hands. The boys disappear beneath the Cloak. She looks around, exasperated.*

Well, where have they — I never wanted this thing and now it's playing tricks on me.

*She thinks. She looks back at the map. She identifies where they should be.*

*She looks around the room. Objects move as the boys invisibly move past them. She sees where they're heading, she makes to block them. But they skirt around her.*

Unless. Unless . . . Your father's Cloak. (p. 131)

Here shows the ability of the cloak to make what it covers become invisible. The cloak is just an object in the novel.

#### **d) Snake**

In mythology:

Serpent (from Latin: *serpens*, *serpentis*) is a word used in mythological or religious contexts to denote a being that looks like a snake but has a heightened sense of intelligence. Serpents are found in the mythology of many cultures and world religions, and are associated with both negative and positive connotations. The negative

one tells that snakes are creature that related to death and dark power. It even often seen as the representation of demon or demon's transformation.

On the one hand, serpents are commonly connected with regeneration, renewal, and health (which is still implied by the modern medical symbol). It is easy to find the picture of snake on the medicine package or at hospitals, it event become the symbol of the World Health Organization (WHO).

It is from Egypt mythology that snakes possess the ability of healing. It is said that the goddess of Egypt called Mertseger manifested herself into a snake and back on that time she often came to sick people and heal their illness. Yet, on the other hand, they are frequently seen in many cultures as symbols of evil and wickedness. Snakes are also associated with the immortal world since their form of body which can be circle and symbolizing the immortal world. Besides, they are also often see as the incarnation of demon because of their creepy form of body, scales, eyes, and face.

Such ambivalent viewpoints reflects the fascination that humanity has placed in these creatures over the ages. Overall, few cross-cultural symbols have played such a widespread role in evoking a range of attitudes from fear to loathing to admiration

In the novel:

Snakes in the novel seem to asserts the myth that snakes are evil creatures instead of positive view. It is described in the symbol of Slytherin house which is a snake. Slytherin is known as one of class in Hogwarts that is filled by the antagonist characters in the novel such as Draco Malfoy, Severus Snape, and the dark lord Voldemort.

The next one shown in one of the creature in the novel, Nagini. It is the pet of the dark lord Voldemort which also his horcrux, an object to keep a part of his soul so that he will be stay alive even if his body destroyed. There are seven horcrux that Voldemort created, and one of them is his snake called Nagini.

This shows that the author tries to assert the negative perspective of the myth of snake which is a creature that associated to dark power, in this case is Voldemort, and related to death since Voldemort can only be dead if the snake died as well.

The text:

**ALBUS:** Slytherin is the House of the snake, of Dark Magic . . . It's not a House of brave wizards. (p. 14)

The text implies that snakes are related to dark magic.

*And the Parseltongue whispers grow louder and louder. Grow monstrously loud. And giant banners with snake symbols upon them descend over the stage.*

**SCORPIUS:** Voldemort Day? (p. 147)

Snake become the symbol of the dark lord Voldemort.

**SCORPIUS:** Oh, of course, that's it! Professor Longbottom was supposed to kill Nagini, Voldemort's snake. Nagini had to die before Voldemort could die. That's it! You've solved it! We destroyed Cedric, he killed Neville, Voldemort won the battle. Can you see? Can you see it? (p. 161)

Here shows that Voldemort's pet in the form of snake become an object to keep a part of his soul.

The snake in the novel only become an object, in the case of Nagini it becomes a minor character.

## **B. Discussion**

It should be understood that in the work of J.K Rowling, in this case Harry Potter, takes or absorbs many elements from the external aspect, one of which is mythology. The absorption process according to Kristeva has general principles and objectives, namely to analyze and study it so that writing can be understood more perfectly.

The purpose was formed because in its essence, inside a text there are various other texts which form the parts that construct the work. The aspects that construct the work, namely structural elements such as themes, plots, settings, and character / characterizations, as well as external elements that support these structures such as historical, cultural, religious and mythical elements that are part of the composition of the text.

As in the Harry Potter and The Cursed Child novels, we can find many mythologies as supporting elements of the story structure. Based on the data explained in the Finding And Discussion, there are 18 mythologies absorbed by Rowling into her work. From those 18 mythologies, there are 5 characters, 9 creatures, and 4 objects.

Furthermore, all the categories of mythologies in the *Harry Potter and The Cursed Child* novel carry their concepts which strongly support the other internal elements of structures, and they are the theme, plot, characters and setting. Those are inseparable from the mythological elements inserted by the author through the intertextuality process.

The involvement of the mythology in the structure of story and helps constructing the story, discussed as follow:

First is the theme. Theme is the idea(s) that bases the story which implicitly understood from the whole story line. We can see clearly that from the first series of Harry Potter story until the latest one, the theme has always been the same. The main theme of the story is always about the conflict between Harry Potter with his friends and Voldemort with his men. It is all about the conflict between witches and wizards, whose root is from mythology as has been explained in findings.

Although most of the mythology from certain culture consider witches and wizards as wicked people with supernatural power, but in the story the author tries to separate them into two side, bad and good ones yet the good ones is asserted more strongly. The most possible reason is because every story is always about the fight between good and bad and the good ones always win eventually. Therefore, the theme here is about the conflict/fight between two sides of witches and wizards in magical world. This is what designs the story and this leads the other elements of structure to follow the concept brought by the theme, in this case is the world Rowling calls as *wizarding world* equals to supernatural/magical world and such world, according to the concept of *magic realism*, is related to the world of mythologies.

Second, as for those mythologies included in the characters and creatures, they are obviously supporting one of the structural elements, which is characters /

characterizations. Character / characterization is a structural element which is agents, in the form of a humans or animals figure, or another living creatures, who do the action so that events can occur. From the results of the analysis of mythologies in the novel, it can be seen that some characters in the story are the result of absorption of mythological figures that have existed since long time before the Harry Potter story was created. In other words, Rowling, the author of the story, absorbs external aspects and then adjusts or adapts these aspects to the structure of the story, in this case is character/characterization. It can be seen in the novel, there are some characters' names that are actually taken from the mythology figures' names, such as Hermione, Minerva, Sirius, and the other creatures from mythology such as Griffin, Centaur, Giants, Troll., etc.

One example is from Hermione, without her the story Harry Potter will be completely different. In the scene when she heal Harry's injury and her act hiding the time turner in her office really affect the story as it leads the chain effect of the next events. And by her love story, leads the two boys go further to the past to change it and get it back right again.

Intertextuality always come with adjustment to fit the texts, therefore some characters of mythology in the story are changed and personified so that they could fit the story and create events and form the story plot, such as Hermione and Minerva. Both are personified by bringing the name, concept and story of the character from

mythology into the character in the novel. Some of them are kept the same as their origin because it has already fit the story line framework.

Last is from the setting and plot. Setting is everything that becomes the background reference of the story including location, time, and social. The setting of location in the novel takes places in normal world and the world of wizards and witches combined with the concept of the normal world. The world in the novel shows the concept of normal world with school, normal houses architecture, vehicles, and offices. It might look normal but everything works by magic and about magic. The school is the place to learn magic stuffs and the offices deal with the magical administration. All who live in that world is the society of wizards and witches with mythical creatures and another extraordinary living creatures.

As can be seen from the whole story, it is a mixture of magical world and real world. The method of mixing between magical concepts and reality is also called *magic realism*. The term 'magical realism' (Magischer Realismus) itself had its first use in 1925 by a German art critic, Franz Roh. It can be said as a writing style or technique that combine the concept of magical or extraordinary world with the ordinary world or realistic one. It is simply said as supernatural events that are narrated realistically and basically loosens the idealization and breaks the real-life laws yet accepted normally by readers. It is one of the writing style that intertextuality could involved because it needs to absorb some text from of mythology and put them into the internal elements

of the story structure, in this case is the setting. The work of J.K Rowling obviously is one example of the work that apply this style of writing.

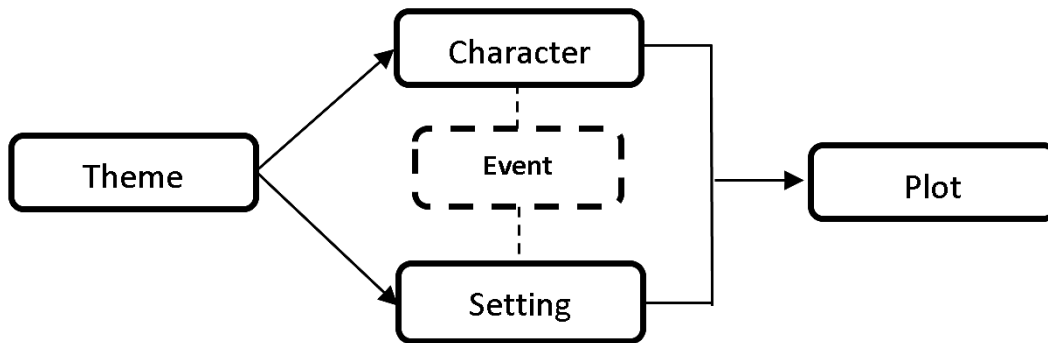
About the involvement in the plot, in the case of the Harry Potter story, the way the mythology support the plot of the novel is by involving themselves into another intrinsic elements of the story structure, especially in the characters and setting as have been mentioned above. This is because plot is formed by those other elements collaborate forming the events and the order of the events is the plot. In other words, the characters do actions in the setting following the basic idea/theme.

For example, when Bane tells Harry about his son being in danger, it leads the next event that Harry being over protective to his son which causes him to make forbid his son making friends to his bestfriend. The other example from the object category, which is wand. Most of the events involving witchcraft and spell casting which can only be occurred by using wand, so without wand the story will completely different.

Basically, it all related one another to create a story plot. The theme is about witches and wizards in magical world. This leads the other elements of structure to follow the concept brought by the theme, in this case is the world Rowling calls as *wizarding world* equals to supernatural/magical world and such world, according to the concept of *magic realism*, is related to the world of mythologies. So the character and setting follow the theme, which is character from mythology, and the setting takes

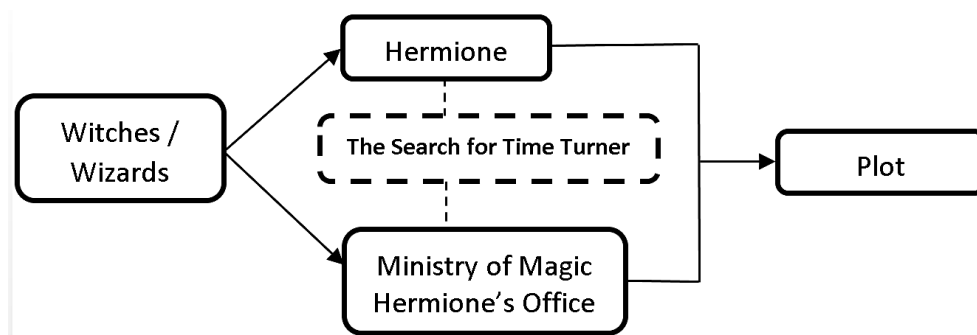


places in magical world. The action of the character in the setting create an event, and the order of events form a plot. It can be seen as below:



Story Structure Design

Now let us see how the mythology takes their part in the structure:



The mythology in the design of structure

From the design, we can see that the basic idea bases the it all is about witches and Wizards which takes character from mythology, Hermione. The character then do action in the setting, which is in a ministry of magic in a magical world, specifically in Hermione's office and creates an event which forms a plot in the story. The event order in novel is shown as below:

**HARRY:** It was true.

**HERMIONE:** Theodore Nott?

**HARRY:** In custody.

**HERMIONE:** And the Time-Turner itself?

*HARRY reveals the Time-Turner. It shines out alluringly.*

Is it genuine? Does it work? It's not just an hour-reversal turner — it goes back further?

**HARRY:** We don't know anything yet. I wanted to try it out there and then but wiser heads prevailed.

**HERMIONE:** Well, now we have it.

**HARRY:** And you're sure you want to keep it?

**HERMIONE:** I don't think we've a choice. Look at it. It's entirely different to the Time-Turner I had.

**HARRY** (dry): Apparently wizardry has moved on since we were kids. (p.31-32)

The conversation between Harry and Hermione tells that Harry found a *Time Turner* and show it to Hermione. Hermione then decides to keep it in her office in order to keep it safe.

**ROSE:** Have you heard the rumors? Big Ministry raid a few days ago. Your dad apparently was incredibly brave.

**ALBUS:** How do you always know about these things and I don't?

**ROSE:** Apparently he — the wizard they raided — Theodore Nott, I think — had all sorts of artifacts that broke all sorts of laws including — and this has got them all gooey — an illegal Time-Turner. And quite a superior one at that.

*ALBUS looks at ROSE, everything falling into place.*

**ALBUS:** A Time-Turner? Dad found a Time-Turner?

**ROSE:** Shh! Yes. I know. Great, right?

**ALBUS:** You're sure.

**ROSE:** Entirely.

**ALBUS:** Now I have to find Scorpius. (p.49-50)

The conversation above happens between the son of Harry named Albus, and Hermione's daughter, Rose. She has heard about the finding of Time Turner by Albus' father and she told Albus about it. Albus has long been wanting for it and he finally gets the information about it. After knowing it, he then tells his bestfriend named Scorpius and later he tell one more friend called Delphi in order to help them steal it from Hermione's office.

*SCORPIUS/HARRY and DELPHI/HERMIONE are waiting on the other side of HERMIONE's office door as ALBUS/RON enters — he slumps, exhausted.*

**DELPHI:** Boys . . . She will be back — we don't have long.

**ALBUS:** You heard that?

**DELPHI:** Where would Hermione hide a Time-Turner? (She looks around the room, she sees the bookcases.) Search the bookcases.

*They start to search. SCORPIUS looks at his friend, concerned. (p. 77)*

Here shows the boys has already been in Hermione's office to take the Time Turner without permission.

**ALBUS:** Is that? Scorpius? What's inside that book?

**DELPHI:** I think we should find out, don't you?

**SCORPIUS** opens the book. In the center of it — a spinning Time-Turner.

**SCORPIUS:** We've found the Time-Turner — I never thought we'd get this far.

**ALBUS:** Mate, now we've got this, the next stop is saving Cedric. Our journey has only just begun.

**SCORPIUS:** Only just begun and it's almost half killed us. Good. This is going to be good. (p.82)

Then they finally gets the Time Turner as the beginning of their journey ahead going to the past.

So that is one example of the involvement of the mythology in the story's structure which helps to build up the story line/plot. The mythology strongly support the plot by involving itself into the elements of structure which are theme and character.

## **CHAPTER V**

### **Conclusion and Suggestion**

#### **A. Conclusion**

By using the basic concept of intertextuality theory coined by Julia Kristeva, the researcher identified and analyzed from the discussion in previous chapters, it can be conclude that there are 18 in total of mythological intertextuality in the novel Harry Potter and The Cursed Child. The mythology consists of 3 categories: characters, creatures, objects. Those mythologies brought by the author, J.K Rowling, into the novel in order to enrich and take their part in constructing the story. Those mythologies involve themselves into the internal structure of the story, which are character, plot, setting, and theme. Most of those mythologies involved in the element of character.

#### **B. Suggestion**

In this part, the writer would like to contribute some suggestions for the reader and the other researchers based on the research findings and discussion:

1. It is suggested that reading a novel or another kind of texts should be accompanied by the knowledge of the outside elements of the story such as the social context, history, and mythology. This because texts should be read not as divided block of writing but in the light of its relations to other texts and context (Taghizadeh, 2015)

2. To the further researcher, particularly those who have the same problem and interested in conducting research, it is suggested that this study can be a reference. Hopefully, there will be any further research of how to complete this technique more detailed.

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## BIOGRAPHY



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He started his study in a kinder garden in Kolaka namely TK Idhata, registered in 2002 and graduated in 2003. He then continue his study in an elementary school in Kolaka called SDN 2 Laloeha and finished it in 2009. In the same year as he finished elementary school, he entered Islamic junior high school called MtSn Kolaka and graduated 3 years later. In 2012 he applied in a senior high school in the same town, the school name was MAN 1 Kolaka which he finished studying there in the beginning of the year 2015.

Later in the same year as he graduated from senior high school, he continued his study in a university in Makassar named UIN Alauddin Makassar. The focus of his study in university was in faculty of Adab and Humanities with major English and Literature Department. During his study there, he had joined two organizations, one internal organization which was The Association of Students English and Literature Department (HMJ) 2017-2018 period, and one external independent organization called ECUINSA period of 2016-2017.