

**The Dursley's Belief in the Existence of Magic as Revealed in
J. K. Rowling's *Harry Potter and the Prisoner of Azkaban***

A Thesis

Presented as Partial Fulfillment of the Requirements
to Obtain the *Sarjana Pendidikan* Degree
in English Education Study Program



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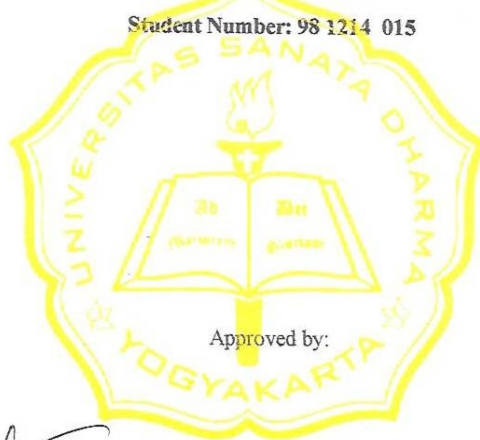
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AS REVEALED IN J. K. ROWLING'S *HARRY POTTER*
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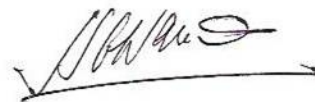
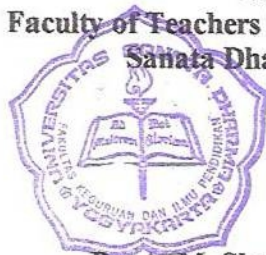
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STATEMENT OF WORK'S ORIGINALITY

I honestly declare that this thesis I wrote does not contain the works or part of the works of other people, except those which are cited in the quotations and the bibliography as a scientific paper should do.

Yogyakarta, July , 2004

The writer,

Linawati Suwandoyo

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ABSTRACT

Suwandoyo, Linawati (2004). The Dursley's Beliefs in the Existence of Magic as Revealed in J. K. Rowling's *Harry Potter and the Prisoner of Azkaban*. Yogyakarta: English Education Program, Department of Language and Arts Education, Faculty of Teachers Training and Education, Sanata Dharma University.

This thesis discusses one of J. K. Rowling's novels entitled *Harry Potter and the Prisoner of Azkaban*. J. K. Rowling presents us a character named The Dursley's. This character represents human characters in general. This family, like any other families, is a normal family that does not believe in magic. However, their relatives are witches, they are forced to believe in magic. This belief influences Harry Potter's life because Harry Potter is also a witch. This thesis shows us how the Dursley's belief in the existence of magic influences Harry Potter's life when he lives among the Dursley's family.

For most people, magic refers to something mysterious and miraculous. They always think that magic is something that has a relation with black magic, such as voodoo, spells, charms, and even death. The Dursley's believe that Harry Potter and his parents also have that magic. Magic, according to them, is something that can only kill people. The Dursley's always want to make Harry's life miserable by teasing and torturing him. On the other hand, they are afraid if someday, Harry will use his magic to kill them and it makes them, sometimes, treat Harry in a good way.

In conducting this study, there are some theories used to explore and study about magic such as theory of magic and the definition of magic. Furthermore, I also employ socio-cultural historical approach in order to analyze the Dursley's culture and background that is used to reveal the Dursley's motivation behind all of their attitudes to Harry.

J. K. Rowling presents the Dursley's for us to learn that there are some reasons for someone to act either positively or negatively. What we have to do is to see through and understand those reasons. For the Dursley's, there is only one reason why they act that way to Harry, it is because they do not like him. They want to make Harry to be a normal person.

ABSTRAK

Suwandoyo, Linawati (2004). *The Dursley's Belief in the Existence of Magic as Revealed in J. K. Rowling's Harry Potter and the Prisoner of Azkaban*. Yogyakarta: Program Study Pendidikan Bahasa Inggris, Jurusan Pendidikan Bahasa dan Seni, Fakultas Keguruan dan Ilmu Pendidikan, Universitas Sanata Dharma.

Studi ini membahas salah satu novel karya J. K. Rowling yang berjudul *Harry Potter and the Prisoner of Azkaban*. J. K. Rowling menghadirkan kepada kita sebuah karakter yang bernama Dursley. Karakter ini mewakili karakter manusia secara umum. Keluarga ini seperti keluarga kebanyakan, adalah keluarga normal yang tidak percaya pada sihir. Namun karena mereka memiliki saudara yang merupakan seorang penyihir, mau tidak mau mereka harus percaya akan adanya dunia sihir. Keyakinan mereka akan sihir amat sangat mempengaruhi kehidupan Harry Potter karena Harry adalah seorang penyihir. Studi ini akan menunjukkan kepada kita bagaimana keyakinan keluarga Dursley akan sihir sangat mempengaruhi kehidupan Harry Potter ketika dia harus hidup diantara keluarga Dursley.

Bagi orang kebanyakan, sihir merupakan sesuatu yang misterius dan janggal. Mereka selalu berpikiran bahwa sihir adalah sesuatu yang berhubungan dengan sihir hitam, seperti voodoo, mantra-mantra, dan bahkan juga kematian. Keluarga Dursley percaya bahwa Harry Potter dan orang tuanya juga memiliki kekuatan sihir. Sihir, menurut mereka, adalah sesuatu yang bisa untuk membunuh. Keluarga Dursley selalu ingin membuat kehidupan Harry menderita setiap harinya dengan cara menyiksa dan mengancamnya. Namun dilain sisi mereka merasa takut bila suatu hari Harry akan menggunakan kekuatan sihirnya dan membunuh mereka, hal ini membuat mereka, kadang, memperlakukan Harry dengan baik.

Dalam penyusunan studi ini, ada beberapa teori yang digunakan, seperti teori tentang sihir dan definisi dari sihir itu sendiri. Selain itu saya juga, menggunakan pendekatan social cultural historical guna menganalisa tentang alasan mengapa keluarga Dursley sangat membenci Harry Potter.

J. K. Rowling memaparkan tentang keluarga Dursley kepada kita agar kita bisa mengerti mengapa seseorang bisa melakukan sesuatu yang tidak wajar kepada orang lain baik secara positif atau negatif. Yang harus kita lakukan adalah melihat apakah alasan seseorang berbuat demikian. Bagi keluarga Dursley, hanya ada satu alasan mengapa mereka berbuat demikian kepada Harry Potter yaitu karena mereka tidak menyukai sihir. Maka mereka selalu menyiksa Harry. Mereka ingin menjadikan Harry manusia normal seperti mereka

CHAPTER I

INTRODUCTION

This chapter consists of five parts, they are: background of the study, problem formulation, objectives of the study, benefits of the study, and definition of terms. The background of study focuses on the topic of this study, the necessity of analyzing the topic and the reason for choosing the topic. The objectives of the study are about the purposes of writing this thesis. In the problem formulation, I give the general illustration of the problems that will be my guidance to the analysis. Then I write the advantages of conducting this study in the benefits of the study. Finally, I define some terms related to my study in order to avoid misconception.

1.1 Background of Study

Magic seems to reveal a world of mysterious and unexpected possibilities. Magic seems to stir up in everyone some hidden mental forces, some lingering hopes in the miraculous, and some dormant beliefs in man's mysterious possibilities (Malinowski, 1948: 69-70). When sorcerer points out a magical wand in the direction of a man, then this man can be simply turned into a frog. When a witch shakes a man's hand in purpose, then it is likely that this man will get an unusual disease, or worse, get killed soon. When in love magic the performer has really or symbolically to grasp, stroke, fondle the beloved person or some object representing her, he

common sense and is overwhelmed by passion, or else in an act toward off the evil powers of darkness, a man has ritually to tremble, to utter a spell slowly as if paralyzed by fear.

According to Malinowski, magic is a body of purely practical acts, performed as a means to an end (1948: 88). Thus, magic is a practical art consisting of acts which only means to a definite and expected end to follow later on, is the specific art for the specific ends.

Afterwards, magic is mostly and generally known as either "black magic", which was designed to harm people, or "white magic", intended to help them.

Witches are thought to use black magic, whilst Saints use white magic. Some magic use models of real things, upon which spells are placed. This is based on the belief that having some part of a body or thing gives you control of it. Taboos and voodoo involve this type of magic (David and Charles, 1979: 78).

Up to the present time, magic has gone through many, many drastic changes. However, it has no significant change in its mysteriousness valued by curious common people who have been more or less influenced by it. As a matter of fact, magic is a part of human history. It has evolved from religious beliefs and rituals in the past to the form of performance art and entertainment as how it may be seen today.

It is believed that Egyptians were the earliest recorded magicians. Then during the Middle Ages nearly all Europeans, especially English and some Western Europeans believed in magic, though the Church regarded it as evil, and severely punished those caught practicing it (David and Charles, 1979: 136). For instance, any woman suspected of being a witch was usually put to death. Then,

during the middle age in England, many palaces and royal courts hired clever Egyptian magicians permanently. Since then, magic stayed essentially a road show that could be found in the fairs of London during the 18th century (David and Charles, 1979: 233). In fact, the fall of the British Empire age did not make magic crumbled to the ground.

Today, people are still influenced, or at least fascinated, by the existence of magic. There are still many who place their faint in astrology and horoscopes, and who feel uncomfortable walking under a ladder, and will cross the street to keep out of the path of a black cat. Hence, Robert Solomon writes that magic has been around forever. People used to base whole religions around magic. Fire and lighting were very magical (<http://www.magic-interactive.com>), 1 September 3003. Since the beginning of time magic has evolved and flourished. It was withstood endless prosecution in the dark ages, only to become much stronger and entertaining.

The notion of magic draws its never-ending existence from the need of humans to imagine a world removed from the mundane and explicable; of forces outside our understanding or control. Albert Einstein writes in *The World as I See it*:

“The most beautiful experience we can have is the mysterious. It is the fundamental emotion which stands at the cradle of true art and true science. Whoever does not know it and can no longer wonder, no longer marvel, is as good as dead, and his eyes are dimmed” (1934: 109).

we can easily relate it to ourselves that ever since our childhood we have been enjoying, fascinated and, much more, influenced by tales about the titanic

struggles of good over weevil, in which bizarre spells and potions are used to influence the outcomes of human actions or natural events. Who has never lifted a hand at least once and ominously pointed a finger at something or someone and uttered that famous magical incantation *abracadabra*? Even though nothing ever happens it does not diminish our secret wish to wield magical powers beyond the bounds of religion and science.

Therefore literature, as the depiction of reality all along human's history, also closely abounds with stories about magic

Authors coming from a wide range of time, as far as the history of literary writing dates back, have written down innumerable tales of wizards, warlocks, sorcerers, witches, elves, fairies, trolls, dragons, unicorns, and other mystical creatures living in strange and exotic places (Summers, 1973: 7).

When we mention Shakespeare's classical and compelling literary works of tragedies, such as *Romeo and Juliet* and *Hamlet*, and comedies, such as *A Midsummer Night's Dream*, we can conclude that these works of literature are always bound to the mystical power of magic.

Yet the history of literary writing lifting the magical world up to the surface has not come to its end. *Harry Potter and the Prisoner of Azkaban*, a renowned internationally, magical and imaginative modern novel written by J. K. Rowling, have strikingly continued the never-ending history of literary writing inspired by magic.

Wizards and Hogwarts, muggles and mud bloods, quidditch and broomsticks-none of those things mean anything to Harry Potter, a small, skinny, bespectacled boy with an unusual lightning-bolt shaped scar on his forehead until

his eleventh birthday. and Wizardry. Harry learns tha. his parents did not die in a car crash but were killed by Voldermont, the Lord of Darkness, and that he is famous in the world of wizardry. So Harry leaves the home of his Aunt Petunia, Uncle Vernon, and their hateful son Dudley, who are mere muggles (human without one drop of magic blood in them) and embarks on a new life. Then, the changes continue as Harry spends year after year at Hogwarts, a place where he not only learns about being a wizard, but also about friendship and loyalty, fear and courage, his own past and future, his family and his destiny.

In this study I will mainly analyze the Dursleys' beliefs in the existence of magic as revealed in *Harry Potter and the Prisoner of Azkaban* and how this belief influences the novel.

1.2 Objectives of the Study

The objectives of this study is to see how one's life is influenced by what he believes as seem in Harry Potter, the major character oh J. K. Rowling's *Harry Potter and the Prisoner of Azkaban*.

1.3 Problem Formulation

The problems of this study may be formulated as follows:

1. What is the Dursley's belief in the existence of magic revealed in the novel?
2. What is the influence of this belief on Harry's life?

1. 4 Benefits of the Study

There are some benefits of this study. Firstly, the result of this study will be useful for the writer and the readers to understand better the Dursleys' belief in the existence of magic since I will mainly focus my analysis on this matter and will give a broad as well as detailed explanation from the beginning up to the end of the analysis.

Secondly, by analyzing the Dursleys' beliefs on the existence of magic and its influences revealed in J. K. Rowling's *Harry Potter and the Prisoner of Azkaban*, this study will also help the reader to know much about the Dursleys.

Thirdly, for the coming researchers, this study will be useful for them to analyze the works of J.K Rowling. This study will give a piece of information about her typical writing as well as the background of her writing.

Fourthly, for human beings as a whole, this study may confirm that as human beings we have got very limited knowledge. There are many things outside ourselves in which they stay beyond our reach, imagination and ability, such as magic or any other kinds of supernatural power, supernatural beings and so forth. In addition, as human beings we cannot expect that we know and are able to do everything as we wish. "There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy." (Shakespeare, *Hamlet*, 1601: I, v, 166-167)

Last but not least, for the world of literature, this study will prove that literature is worth studying and it roles in human life by both its artistic and aesthetic value.

1.5 Definition of Terms

There are some key terms used in this study which need to be clarified.

Thus they are defined as follows:

1. Belief

According to *Meriam Webster's Collegiate Dictionary*, belief is “a state or habit of mind in which trust or confidence is placed in some person or thing. It is also described as conviction of the truth of some statement or the reality of some being or phenomenon especially when based on examination of evidence.” (1995: 104)

2. Existence

As stated in *Oxford Advanced Learners Dictionary*, existence is “a state or fact of existing, real, actual, and being” (1989: 420).

3. Magic

Magic is the use of means (as charms or spell) believed to have supernatural power over natural forces, and is also an extraordinary power or influence seemingly from a supernatural source or something that seems to cast a spell (*Meriam Webster's Collegiate Dictionary*, 1995: 699). This is also used specifically in his study.

As addition, according to Frazer in the third addition of *The Golden Bough: a Study in Magical and Religion* (1911 – 1915), magic involves mistaken applications of one or other of two great fundamental laws of thought, namely, the association of ideas by similarity and by contiguity in space or time.

According to Malinowski in his book *Magic, Science and Religion, and Other Essays* magic is a body of purely practical acts, performed as means to an end (1948: 88).

4. Magician

A magician is “somebody who is skilled in magic” (*Meriam Webster’s Collegiate Dictionary*, 1995: 699).

5. Society

Society is defined as “a community, nation, or broad grouping of people having common tradition, institutions, and collective activities and interests” (*Meriam Webster’s Collegiate Dictionary*, 1995: 1115).

6. Sorcerer

A sorcerer is simply defined in Meriam Webster’s *Collegiate Dictionary*, as “a person who practices sorcery” (1995: 1122).

7. Witch

A witch is “a person credited with malignant supernatural powers, especially a woman practicing black witchcraft often with the aid of a devil or familiar” (*Meriam Webster’s Collegiate Dictionary*, 1995: 1358).

8. Witchcraft

Witchcraft is broadly defined in Meriam Webster’s *Collegiate Dictionary* as “the use of sorcery or magic as well as communication with the devil or with a familiar” (1995: 1358).

Witchcraft can also be defined as a belief in a mystical power that develops in some people and enables them to work evil directly, without

magic or spiritual assistance, but some use the term for instances of evil magic (*Encyclopedia of Cultural Anthropology*, 1996: 1225).

9. Wizard

A wizard is “a person, usually a male, who is also skilled in magic” (*Oxford Advanced Learner Dictionary*, 1995: 1360).

10. Wizardry

It is the art of practices of a wizard and is a seemingly magical transforming power or influence (*Meriam Webster's Collegiate Dictionary*, 1995: 1360).

In this study, I will only analyze the Dursley's beliefs in the existence of magic, without considering any classifications of magic practiced, and how this belief revealed by J.K. Rowling in her novel *Harry Potter and the Prisoner of Azkaban*.

CHAPTER II

REVIEW OF RELATED LITERATURE

In order to conduct this study, I used some theories to support the analysis in chapter four. The related theories are explained briefly in this chapter in order to help the readers to have clear description about the foundation of the study.

This chapter discusses three main subdivisions. The first one is theory of critical approaches. The second one is theory of related studies, which consists of theory of literature, and theory of magic. The third one is criticisms that will cover the critics on J.K. Rowling's Harry Potter and the Prisoner of Azkaban and also other Harry Potter series as well as the author herself.

2. 1 Theory of Critical Approaches

Literature is one of works of art which is said to have aesthetic value. The aesthetic value will give result in aesthetic response that is, in away, an evaluative judgment which is given to the work of literature by the readers. The evaluative judgment will be the less worthwhile if it is only based on some subjective statements.

According to Rohrberger and Woods, Jr. about literature, to have a reasonable judgment, we need to employ a means which is called a critical approach (1971: 3). In short, we can say that it brings us to a better understanding of its nature, function, and positive values.

There are four kinds of critical approaches suggested by Rohrberger and Woods (1971: 1-15). They are the formalist approach, the biographical approach, the mythopoeic approach, and the psychological approach.

2. 2 Theory of Related Studies

2. 2. 1 Setting

Setting is a part of the complex perspective on people and action that is offered to a reader, it helps to set tone and mood and it helps to realize both character and plot (Beatty and Hunter, 1989: 11). Setting is always important to the way a piece of literature affects us and thus, it is an important element to consider in reading.

Setting is used to enrich the meaning of a story. In a limited sense, setting refers to the "general locale and historical time"; it is when and where the action occurs. In a large sense, setting refers to the "social circumstances in which its action occurs." It takes the social condition or total environment in which the characters live (Abrams, 1981: 175).

2. 2. 2 The Relation between Literature and Society

Literature and society are in their nature two interesting aspects that intertwine each other. Rene Wellek and Austen Warren in their book Theory of Literature state:

Literature is a social institution. Traditional literary devices such as symbolism and matter are social in their very nature. They are convention and norms, which could have arisen only in society. Further, literature represents life and the life itself is

a social reality, though the natural world and the inner or subjective world of the individual have also been object of literary imitation. Thus, a large majority of the questions raised by literary study are social question (Wellek and Warren, 1956: 94).

Understanding the quotation above, it can be conclude that literature has close relation with social reality because a large majority of the question raised by literary study in social question. Then, it raises a question of how the relation between literature and society can be seen clearly. To answer his question, the argumentative opinion of Wellek and Warren about the relationship between literature and society can be adopted as follows:

The relation between literature and society is that literature is an expression of society. But, if it is assumed that literature at any given time, mirrors that the current social situation correctly, it is false; it is vague if it means only that literature depicts some aspects of social reality. To say that literature mirrors or expresses life is even more ambiguous. An author is inevitably expresses his experience and total conception of life, but it would be manifested untrue to say that he expresses the whole life or even the whole life of a given time completely and exhaustedly (1956: 95)

Wellek and Warren have actualized the relation between literature and society into three descriptive relations. Those relations can be found in the author's sociology, the social content of the work itself, the literature's influence on society. Then, in this thesis, the relation between literature and society is viewed from an analysis on the social content of the literary work itself, as assumed picture of social reality can be adopted.

Referring to the option of Wellek and Warren about the relation of the literature and society found in the social content of the literary works, it is believed that an author gains this idea from her/his era and society. The author is

aware of the specific social, economic, political, and religious condition in her/his era, s/he should be representative of her/his age and society; it is the author's duty to convey historical as well as social truths as a symbol of artistic values in literature (1956: 95). Thus, those ideas are expressed through fictitious events and characters in a literary work. On the other words, the author has limited the social reality into a fiction characters and events as the representatives of reality.

Literature is viewed as the essence, the abridgement, and summary of all history. Therefore the relation between literature and society is very close in which the reader can catch literature as the mirror reflects the society as well as in the author's era (Wellek and Warren, 1956: 95).

As an addition, Rohrberger and Woods state that there is relation between literature and social environment when the literature is written. According to them, the only way to locate the real work is the reference to the civilization that produces it. They define and point out that literature takes the attitudes and actions of a specific group of people as its subject matter. They explain more about the necessity of the author to investigate the social milieu where a work was created and which literature reflects because the author cannot criticize a piece of literature by leaving its social background (1971: 9).

2. 2. 3 Society in the Novel

Society is one of the elements that may be found in the novel. In creating a work, an author includes a certain condition of time and place to be the background of the story. Implicitly this certain condition of time and place

referees to a certain society life. "Society is a construct of life, similar to society in the novel which is a concept and construct in art and also in life (Langland, 1984: 5)."

Some people assume that society in the novel is an imitation of outside world or reality. However, one must distinguish that the invented worlds in the novel; and the actual world are different. The world of the novel and the world in which the author lives are two different things. Although they are similar, they are not the same. The society in the novel is a world that is created by an author. It is a concept and construction in fiction.

"Society in the novel does not depend on points of absolute fidelity or accuracy to an outside world in details of costume, setting, and locality because society in the novel does not aim at a faithful mirror of any concrete. When we talk about society in the novel, the aesthetic and mimetic dimensions are intertwined (Langland, 1984: 5)."

An author's observation on the society has opened her/his mind in defining a society, whether it is her/his idealism or criticism on her/his society.

Society is understood not merely people and their classes, but also their medium, that is, their customs, conventions, beliefs and values, their institution-legal, religious and their physical environment. Anyone or several of these may constitute fictional society in the novel. Society in the novel may also be revealed through human relationship, characters' patterned interactions, and their common expectations of one another (Langland, 1984: 6).

2.3 Theory of Magic

The house vanishes from the boy's sight as the car turns the corner onto a busy street. There is only one thing running through his mind at this moment. He is very excited about what he will experience in about an hour. His father is taking him to see his very first magic show in London where a present famous magician is appearing. Magic, however, has not always been as casual as it is now. It has gone through many, many drastic changes. It has evolved from religious beliefs and rituals in the past to the form of performance art and entertainment it is today. There are no people however primitive or modern untied by the mysterious aspects of magic (Malinowski, 1948: 17). Magic is a phenomenon which is everywhere known and generally understood but appears to defy all attempts to define exactly. As an addition, Robert Solomon says, "Magic has been around forever. People used to base whole religions around magic. Fire and lightning were very magical. "In connection to it, Malinowski states as follows:

Magic is based strictly on mythological tradition, and it also exists in the atmosphere of miraculous, in a constant revelation of their wonder-working power. It is surrounded by taboos and observances which mark off its acts from those of the profane world. In the case of almost all types of magic we find some story accounting for its existence. Such a story tells when and where that particular magical formula entered the possession of a man, how it passed from one to another. But such a story is not the story of magical origins. Magic never 'originated', it never was created or invented. All magic was simply from the beginning, as an essential adjunct to all those things and processes which vitally interest man and yet elude his normal rational efforts. The spell, the rite and the object they govern are coeval. (Malinowski, 1948: 87-88)

As addition, it is stated in the *Encyclopedia of Cultural Anthropology* (1996: 721) that since classical times sophisticated forms of mysticism have been called hermetic magic, after Hermes Trismegistus, Greek variant of the Egyptian Thoth, regarded as the god or principle of wisdom and the originator of writing. Historians of late medieval Europe have referred to astrology, alchemy, cabala, and the complex calculations employed by various mystical groups as hermetic or high magic, to distinguish these occult sciences from the traditional low magic, or in Jeffery Burton Russell's (1980) term, "simply sorcery" of the peasantry. This form of magic was revived and pursued by some occult groups in late nineteenth-century Europe and England, notably the *ordo Templi Orientalis* and Aleister Crowley's Hermetic Order of the Golden Dawn. Since the 1970's the term "magic" can refer to anything deemed psychic, paranormal, occult, or related to New Age beliefs and practices. It can also refer to the beliefs and practices of some neopagan religions such as Wicca, modern witchcraft. Regarding the use of terms of magic, it is written in the *Encyclopedia of Cultural Anthropology* as quoted below:

The term of "magic" is often used pejoratively — equated with sorcery, witchcraft, or demon invocation; sometimes, especially in literature, positive or negative intent may be indicated by the qualifications white or black magic. It may be used as a general reference to supernatural power or to anything that seems mysterious or miraculous. In anthropology, magic generally means beliefs in the use of symbols to control forces in nature, which could be called the ethnological meaning of, magic (1996: 721).

Taylor (1871), calls magic as one of the most pernicious delusions that ever vexed mankind which was based on an erroneous association of ideas—

mistaking an ideal for a real connexion- which was characteristic of the lowest known stages of civilization.

Frazer elaborated on Tylor's notions of association of ideas and in his elucidation of "sympathetic magic" (1911-1915), made his most lasting contributions. Magic, he states, involves mistaken applications of one or other of two great fundamental laws of thought, namely, the association of ideas by similarity and by contiguity in space or time.

Malinowski adds that, magic is a body of purely practical acts, performed as a means to an end (1948: 70). Thus, magic is a practical art consisting of acts which are only means to definite and expected end to follow later on, is the specific art for the specific ends. He also adds:

Magic arises and functions in situations of emotional stress: crises of life, lacunae in important pursuits, death and initiation to tribal mysteries, unhappy love and unsatisfied hate. Magic opens up escapes from such situations and such impasses as offer no empirical way out except by ritual and belief into the domain of the supernatural. This domain embraces the primeval force and virtue of magic (Malinowski, 1948: 87).

Hence, it can be inferred that we find magic whenever the elements of chance and accident, and the emotional play between hope and fear have a wide and extensive range. We do not find magic wherever the pursuit is certain, reliable, and well under the control of rational methods.

Magic (sorcery), art of attaining objectives, acquiring knowledge, or performing works of wonder through supernatural or non-rational means. Techniques used in magic typically include chants and spells, gestures or actions that often have a symbolic relation to the desired result (for example, acting out a successful hunt of the past to make a future hunt successful), and the use of substances believed to have a special relationship with the powers

needed to accomplish the intended purpose (*Microsoft Encarta Reference Library 2003*, 1993-2002).

Furthermore, Malinowski (1948: 141) recognizes that magic, like any other cultural complex, must be understood within its total context, being functionally interdependent with other institutions. The magical are involves three components: the formula, the rite, and the condition of the performer. The rite consists of three essential features: the dramatic expression of emotion through gesture and physical attitudes, the use of objects and substances that are imbued with power by spoken words, and, most important, the words themselves.

2. 3. 1 Types of Magic

Concerning the division of magic, it is written in *Types of Magic* (Microsoft Encarta Reference Library 2003, 1993-2002) that anthropologists distinguish three types of magical practice: homeopathic magic, or the use of small portions of a thing to represent and affect the whole; sympathetic magic, in which a symbolic action (for examples, sticking pins into a doll) affects an object with which the symbol is in "sympathy" or harmony; and contagious magic, the influencing of one thing through contact with another that is believed to be magical charged. Furthermore, magic also often merges with religion, and indeed the line between the two is frequently blurred. Religion, however, is usually regarded as the public acknowledgement of spirituality, while magic tends to be private and oriented toward power and gained by supernatural means rather than toward worship.

A distinction can also be drawn between white and black magic. White magic is employed for benign ends, and black magic is used to harm others. Black magic is sometimes referred to as witchcraft or sorcery, even though many [people who practice witchcraft do not seek to cause harm. A distinction is also made between magic and divination, which is the art of foretelling the future course of events: Magic attempts to affects the future, not merely to predict it. By this definition, occult practices such as astrology, card-reading, and palmistry not magical, whereas concocting love potions and casting spells are magical practices, as is the art of invoking spirits by means of chants and gestures (*Microsoft Encarta Reference Library 2003, 1993-2002*).

As a comparison, Dhavamony (1973: 31) states that primitive magic is of two kinds: imitative and contagious. Imitative magic is based on principle of similarity in form or process: like begets like. For examples, if you stick pins into a doll, then one whom the doll represent will be affected, or the magician makes rain to come by stimulating the sound of thunder. Contagious magic is based on the law of physical contact or contagion and the magical influence are found on physical contiguity. The magician can injure another person if he can obtain a bit of his hair, a nail clipping, a shred of his clothes or any object that has come into contact with the person. Hence, a thing similar to another seems to become the other in some sense (imitative magic). A part stands for the whole person and what is done to the part affects the whole (contagious magic).

On the other hand, both imitative and contagious magic in Frazerian terminology is generally called sympathetic magic and this would give the

impression that all magic is sympathetic. But as sociologists H. Hubert and M. Mauss pointed out against Frazer, it is not irrevocably true that all magic is based on the principle of synthetic ideas and actions, for there are incontestable magic words and actions which are not sympathetic (Dhavamony, 1973: 32).

However, Raymond Firth, in Dhavamony's book, classifies magic into productive magic, protective magic, and destructive magic.

The productive magic is performed either for themselves by private individuals or by specialists magicians for others or the community as a whole. It is socially approved and is a stimulus to effort and a factor in organization of economic activity. The protective magic is performed as productive magic. It is a stimulus to effort and a force of social control. Last but not least, the destructive magic is sometimes attempted, often doubtful if actually performed; and sometimes of imaginary occurrence. It is classed as morally bad; it provides a native theory of failure, misfortune, and death (Dhavamony, 1973: 42).

As a matter of fact, ethnological literature commonly differentiates between white and black magic, depending on its aim; i.e. whether it is carried out to help or harm man (Dhavamony, 1973: 31). This division has been always the most widely well-known and general among the others. Waldman and Layden also states as follows:

The magic of the shamans could be split up into two basic types of magic. These were black magic and white magic. Black magic involved sorcery and offensive magic used to cause harm and death. This was mostly useful to give enemies a disadvantage by weakening them. White magic was just the opposite of black. It was used to mostly cure and heal. There is more to white magic. Divination is coming across hidden knowledge and telling the future. Incantations are spoken words or spells. These were the "magic words". Finally, dance and pantomime involved special movements or gestures to accomplish the magic. These were all forms of white magic. (Waldman and Layden, 1997: 25)

2.3.2 Origins and History of Magic

Euro-American traditions of magic have deep and complex roots. Some spells and practices can be traced back to ancient Egypt, Mesopotamia, Greece, and Rome, particularly those spells and practices related to spiritual evocation, gemstones, and numbers (*Microsoft Encarta Reference Library 2003, 1993-2002*).

During the Middle Ages (5th century to 15th century), science, religion, and magic often were not clearly distinguished in either Judaism or Christianity.

In medieval Europe, ancient magical traditions became deeply intertwined with the Jewish mystical system called Cabala and also with surviving pre-Christian folk magic, which involved a wide assortment of spells, charms, custom, and beliefs (*Microsoft Encarta Reference Library 2003, 1993-2002*).

From 15th century to the 18th century, during the period of the Renaissance, the Reformation, and the Age of Enlightenment, the relationship between science and magic underwent a fundamental readjustment as Western society entered the scientific era. The Renaissance at first seemed to promise a rebirth of magic. Intellectuals such as Italian philosopher Pico della Mirandola rediscovered classical philosophy, including its occultist and magical practices, and protoscientists such as German physician Paracelsus affirmed these practices, partly in defiance of medieval religiosity. Both the Roman Catholic Church and the new Protestantism, however, turned more sharply than ever against magic and the occult arts. One result of this turn was the torture and burning of women accused of witchcraft—that is, the practice of magic. At the same time, science was gradually constructing a model for understanding the world that appeared to undercut the main premises of magic, particularly the theory of correspondences.

By the end of the 18th century, magic had few serious adherents among the educated classes (*Microsoft Encarta Reference Library 2003, 1993-2002*)

Folk magic and “underground” magic, however, have continued. In the Americas, for example, traditional forms of religion that resemble magic have mingled with West African practices to produce living institutions.

Vodou (also spelled Vodun or voodoo) and Santeria are both of which combine a robust religious world view with magical practices. From the sociological and psychological points of view, magic often provides a means of self-affirmation and empowerment for those who feel excluded by the dominant classes of a society and its educational and scientific institutions (*Microsoft Encarta Reference Library 2003, 1993-2002*).

Thus, despite its apparent incompatibility with current scientific thought, magic reflects deeply rooted tendencies of the human mind. The manipulation of symbol is evident not only in religion, but also in art, poetry, politics, rhetoric, and commerce.

At last it can be concluded that magical thinking seems to be a fundamental feature of being human; it is universal, found at all levers of society, and timeless. It addresses human questions that no other skills in any primitive or modern science and technology can answer; it will accommodate, but will never be replaced.

2. 4 Criticisms

This part discusses criticisms in the novel, *Harry Potter and the Prisoner of Azkaban*, and a little bit on the author, J. K. Rowling, as well as the other few series of Harry Potter.

First of all, to the world of education, Harry Potter, unlike other children's fads, can be used to help educate young people. According to historian Elizabeth D. Schafer, an expert on children's literature, in her article "Harry Potter Can Help Parents and Teachers educate Kids" (*PRNewswire*, August 17, 2000) says that parents and teachers can use Harry Potter to teach kids about history, science, geography and many other subjects suggested by the Potter books.

Moreover, Authoritative Catholic journal *First Things*, whose editor is well-known conservative author Fr Richard John Neuhaus, strongly endorses Harry Potter and his role in teaching moral values. As reported by Lyndsay Griffiths (Reuters, July 6, 2000). Neuhaus admits the clarity with which Rowling sees the need to choose between good and evil is admirable, but still more admirable, to his mind, is her refusal to allow a simple division of parties into the Good and the Evil. He adds that Christians are perhaps right to be wary of an overly positive portrayal of magic, but according to Neuhaus, the Harry Potter books do not do that. In them magic is often fun, often surprising and exciting, but also always potentially dangerous.

Furthermore, Alan Jacobs, a professor of English at Wheaton College, made his point based on an original view of the relationship between Harry Potter, science, and technology. Quoted by Linton Weeks, he states that by now most readers in the United States are aware of what has come to be called the Harry Potter phenomenon. It's hard to be unaware. Any bookstore you might care to enter is strewn with giant stacks of the *Harry Potter and the Prisoner of Azkaban*. This blessed event comes after some months during which the on-line bookstore

Amazon.co.uk—Britain's branch of the ever-expanding Amazon.com empire—devoted much of its energy to shipping copies across the Atlantic, creating in the process a miniature trade war, as lawyers on both sides of the pond tries to figure out which country a book is purchased in when it is ordered from British company, but on a computer in America. Whatever the legal status of cyberspatial commerce, anyone visiting either Amazon.com or Amazon.co.uk last summer could not but note that the best-selling book on both sites was the *Harry Potter and the prisoner of Azkaban*, which ranked a consistent one, two, and three. (*Washington Post*, July 12, 2000)

As addition, he states that in the twenty-some-odd years that he has been pretty closely following trends in American publishing, no development in the industry has been nearly so inexplicable to him, nor has any development made him so happy for he adores the Harry Potter books. He read the first series of Harry Potter's books, *Harry Potter and the Sorcerer's Stone*, thinking that it might be something he could read to his son. Though he decided that his son was not old enough, at six, to follow the rather complicated plot, he himself was hooked, and in his impatience ordered each of the next two novels in the series from Amazon.co.uk, thus making his own personal contribution to the perplexity of international trade law.

He also states that one of the great pleasure for the reader of her books is the wealth of details, from large to small, that mark the Magic world as different from ours (which in the books is called the Muggle world): the tall pointed hats the students wear in their classes, in which they study such topics as Potions,

Transfiguration, Defense Against the Dark Arts, and even Care and Feeding of Magical Creatures; the spells that are always in Latin (Expelliarmus); or the universal addiction to Quidditch, a game that shares some characteristics with basketball, crickets, and soccer but is played in the air, on broomsticks and with four balls.

Rowling's attention to such matters is remarkable and charming, especially when the details are small: once, when he is visiting the home of a friend from a Magical family, Harry steps over a pack of Self-Shuffling Playing Cards. It's an item that could have been left out without any loss to the narrative, but it offers an elegant little surprise-and another piece of furniture for this thoroughly imagined universe (*Washington Post*, July 12, 2000).

To the literary world, Evelyn M. Perry, in *Microsoft Encarta Reference Library 2003*, contributes as follows:

That Rowling's Harry Potter and the Prisoner of Azkaban do, indeed, reflect and address social diversity, and that Harry Potter and the Prisoner of Azkaban inspires both young and old readers to see their worlds in new and different ways (ways that may result in social activism and change), offers a strong argument for our acknowledgement of Harry Potter and the Prisoner of Azkaban as fantastic literature worthy of a place in the canon (*Microsoft Encarta Reference Library 2003*, 1993-2002).

Dorren Carjaval in "Booksellers Grab a Young Wizard's Cloaktails" (*The New York Times*, February 28, 2002), reports that Wendi Gratz, a children's buyer for the Joseph-Beth chain, who counted 20 children ages 9 to 13 at the inaugural meeting of the club, one of literally hundreds that have been organized by bookstores around the country, said that she has been doing kids' books for 10 years, and she's never seen anything like this; kids coming and saying, "Give me

something like this book." Carjaval also reports further that it is the literary halo effect of J. K. Rowling's best-selling fantasy series. It has turned knobby-kneed Harry Potter into the Medici patron of children's literature. All of the best-selling children's novels, three of them the Harry Potter titles, are 230 to 400 pages and emphasize a linear plot, vivid writing, and a high degree of sophistication and minimum of illustrations, if any.

Richard Bernstein writes in his article "The Reality of the Fantasy in the Harry Potter Series" published in *The New York Times* on November 30, 1999 that it was a quarter of a century ago that Bruno Bettelheim, the child psychologist, accounted for what may be the most impressive and otherwise mysterious publishing phenomenon of the season: the fact that the Harry Potter mysteries by the previously unknown J. K. Rowling are turning out to be among the best-selling books in history. Something that no other author in living memory has achieved before.

"Morality is not the issue in these Harry potter tales," Bettelheim said," but rather, assurance that one can succeed." Such assurance comes in ways that adults often do not understand, but Ms. Rowling's Harry Potter seems to provide it (*The New York Times*, November 30, 1999).

Furthermore, Bernstein c claims that Rowling's books are not fairy tales in the conventional sense. The Harry Potter stories are light, modern tales, Indiana Jones-like fantasies for children. He confirms that Rowling's world of sorcerers, gravity-defying broomsticks, spells, potions, unicorns and centaurs, goblins, trolls, three-headed dogs and other monstrous and magical creations seemed so divorced from any reality as to kill off the narrative excitement. But whereas

adults see in Harry Potter a fairly conventional supernatural adventure story—one not nearly as brilliant or literary as, say, *The Hobbit* or *The Alice in Wonderland* books—something more fundamental evidently reverberates in the minds of children, something as powerful as the witch of Hansel and Gretel (*The New York Times*, November 30, 1999).

Last but not least, it is confirmed in Harry Potter's Official Website, <http://www.scholastic.com/harrypotter>, accessed on 1 September 2003 that this novel offers fun and laughter, pranks and pitfalls, mystery and suspense during the main characters, Harry's, struggles against the evil Lord Voldemort. The novel has become enormously popular for its captivating mixture of magical pranks and misadventures, eccentric characters (such as Peeves who always makes other children angry and also Nearly Headless Nick who was not quite completely beheaded), courageous heroes and sneering, scheming villains, brilliantly original ideas, and breathtaking excitement—indeed, a good reading that appeals to readers of all ages.

2.5 Context

As like many things in our civilization, magic as a profession began with the Egyptians. It is believed that Egyptians were the earliest recorded magicians. There is a piece of Westcar papyrus found in Egypt in 1823, now resting in the Berlin State Museum, that is dated way back to around 2600 BC that shows a picture of a 110-year-old magician, Dedi, playing tricks on King Cheops, builder of the Great Pyramid of Giza, into believing that he could decapitate a living

creature and restore its head intact without it dying. He also made the trick well-known as “Cups and Balls” in which a ball is posted under one of three cups, and then it will appear under one and another. Since then, clever magicians were hired by the temple constructors to make the doors open, apparently by themselves, on the arrival of a person, and to make the statues of gods and goddesses talk or throw fire by their mouth (<http://www.murchadslegacy.com>), accessed on September 1, 2003.

Magic was actually in existence before that. Shamans performed ritual magic that tied into religious beliefs. According to Waldman and Layden, in the earliest tribal societies, things that happened naturally were taken supernatural.

Some human attempted to harness these supernatural occurrences to demonstrate the power of the gods. These humans were the Shamans. The shamans would use these powers to influence the weather, cure the sick, and aid warriors in battle. Because of these actions, they were also known as medicine men, witch doctors, and priests (Waldman and Layden, 1997: 21).

The next is to carry on the tradition of magic was the Temple Priest. They claimed to be intermediaries of the gods using much of the same practices as the shamans did. About this time, a divination called astrology came into play. It was created around horoscopes and symbolic maps that plotted the position of the sun, moon, planets, and the stars in the twelve zodiac signs (Waldman and Layden, 1997: 31). The Priests used magic as deception and build magical devices into their temples. These devices created many interesting effects. For example, when a fire was lit on the altar it would cause doors behind it to open as if by the gods. Other examples included wine flowing out of the mouths of statues and

sometimes the acoustics of the temple allowed the priest to use ventriloquism to make it seem like the statues were talking and even moving.

Magic continued on in this fashion until Christianity came along. This was the beginning of the Dark Ages. People began to think magic was a form of witchcraft and they associated witchcraft with the devil (<http://www.magic-interactive.com>), accessed on September 1, 2003. They came to these conclusions because many people began to form occults around magic and witchcraft. This is when magicians began to break away from ritual magic because of the consequences the church would deal out.

Anyone practicing magic was accused as being a witch and burned at the stake. Alchemists and astrologists also had to go underground in order to avoid church officials even though their practices had absolutely nothing to do with witchcraft or sorcery (Waldman and Layden, 1997: 39), for example, Galileo Galilei. Many magicians found ways around accusations of being a witch. Many of them changed their status from magicians to jugglers and tricksters. In this way they showed their incredible feats of skill and dexterity. Other just avoided church officials altogether whenever possible (Waldman and Layden, 1997: 43). After breaking away from ritual magic in the Dark Ages, new forms of magic began to appear.

Today there are many different forms of magic performance. When someone mentions magic they immediately think of David Copperfield and his spectacular stage illusions

Although many people believe in magic, there are some people that not believe in the existence of magic too. The Dursleys family is the example of the people that not believe in the existence of magic. Although they are live in the modern era, they are not believed in magic. They think that magic is something that very – very strange.

CHAPTER III

METHODOLOGY

This chapter presents the methodology of the study undertaken. I will divide this chapter into four parts. They are subject matter, approaches, procedures, and sources. The subject matter gives a piece of information on the subject that I analyze. In the approaches, I discuss the approaches that I apply in conducting my study. Procedures focus on the steps in gathering and arranging the data of the project. The last is sources which inform the main and secondary that I use during my analysis.

3.1 Subject Matter

I chose literature for this study because the work of literature has close relationship with human beings' lives. It often reflects the life that is faced by human beings. Therefore, literatures will always exist as long as life goes on. There are many kinds of novel but I chose a modern novel, *Harry Potter and the Prisoner of Azkaban*, which is the third series of the other six Harry Potter series written by J. K. Rowling. *Harry Potter and the Prisoner of Azkaban* is the third novel by J. K. Rowling. It consists of twenty-two chapters and four hundred and sixty eight pages. It tells mainly about Harry Potter, who becomes a pupil of Hogwarts School of Witchcraft and Wizardry. Harry, in spite of years of being

downtrodden by his Aunt Petunia and Uncle Vernon in Privet Drive, proceeds to embark on a spectacular career concerning magic.

Harry Potter and the Prisoner of Azkaban was published at London agent, Bloomsbury Children Book's, in 1999. Shortly afterwards, it became the best-selling book. It won the Smartest Book Prize Gold Medal for ages 9-11 and was named the British Book Awards Children's Book of the Year. *Harry Potter and the Prisoner of Azkaban* not like the previous books of Rowling's. Especially her first book, *Harry Potter and the Sorcerer's Stone*, that was rejected repeatedly before Bloomsbury received it. Since that, Rowling's books become new phenomenon in children literature. Her first books become the top bestseller list both in United Kingdom and in United States (<http://www.AWorldConnected.com/J.KRowling.html>).

Rowling's books had been sold an estimated 150 million copies worldwide in the end of 2001 and an estimated two-thirds of the children in America have read this novel. In over 200 countries, young and old readers have discovered the appeal of Harry Potter, and parents are reading the books to their children in more than 50 languages. So far, the book rights have been sold to England, America, Brazil, Holland, France, Germany, Italy, Spain, Portugal, Greece, Czechoslovakia, Sweden, Norway, Denmark, Finland and Japan (http://www.kidsread.com/rowling_potter.html).

Perhaps there is a certain 'magic' in this globalization, but it is certainly no 'trick'. Rowling's gifts of storytelling have captivated a world in which ideas can spread across nations, languages and cultures, at the speed of the awakening of a child's imagination.

3. 2 Approaches

In this study I applied one out of five approaches conducted by Rohberger and Woods; it is the socio cultural historical approach. I apply this approach because I need to analyze the social, cultural background of The Dursleys' beliefs in the existence of magic. The social cultural approach is very significant in conducting my study as how it is stated by Rohberger and Woods that socio cultural approach insist that the way to locate the real work is in reference to the civilization that produced it (1971: 9). It means that literary works is created in a society. There is a possibility that different societies and different cultures can produce different types of literary work.

As an addition, Rohberger and Woods also state that this necessity is based on two facts. Firstly, they believe that literature is not created in "a vacuum" and, secondly, literature forms significant ideas to the culture that produced it. It insists that the only way to locate the real work is referenced to the civilization of which the attitudes and actions of specific group of people become the subject matter (1971: 10).

3. 3 Procedures

In this study, I gathered the data by discussion, taking notes and conduct the research by choosing books and visiting the libraries, I also using internet to gain the information that I need. It also means that primary and the secondary data were gained by reading some books dealing with the novel I have chosen and taking notes

to find the information needed. Therefore, there are some steps I take in order to answer the questions stated in the problem formulation.

First of all, having decided to take one out of five-published-Harry-Potter-series, that is *Harry Potter and the Prisoner of Azkaban*, I figured out what theme I would like to analyze. Since the novel is closely related with magic, I made up my mind picking it up as the theme of my study. Because the theme is still too broad, I signify it into the relation with "The Dursleys" considering that Harry Potter and the Prisoner of Azkaban, firstly, take place in The Dursleys's home.

Secondly, I read and reread the novel whilst using several related books to compile information about literature and its element. I also browsed some information from the Internet and some international newspapers concerning some theories on magic and, most importantly, the novel itself, including articles on the authors as well as some criticisms on both the author and her novel. After gathering as much information as possible, I underline and took some notes, and made quotations not only from the books but also from the other sources and references.

Thirdly, I formulated two problems, as previously stated in the problem formulation, and started the analysis.

Fourthly, I analyzed the novel *Harry Potter and the Prisoner of Azkaban* in order to find out the Dursleys' beliefs in the existence of magic as revealed in the novel and how this belief influences the Dursleys' in the novel.

Fifthly, I made final conclusions on this study research and gave answers toward the problem formulations. I also gave suggestions for the future researches,

for using literary work in teaching language especially teaching reading and speaking by using *Harry Potter and the Prisoner of Azkaban*.

3. 4 Sources

J. K. Rowling's *Harry Potter and the Prisoner of Azkaban* is used as the primary reference for the data in writing this thesis. The Dursleys's belief in magic is the focus of my analysis. Since Harry Potter series, including *Harry Potter and the Prisoner of Azkaban*, are world-widely known as novels abound with magic, I use this novel as the main source to find the evidences to support my analysis in finding out the answers to the problem formulated.

The secondary sources are all of the sources related to the literary work I am analyzing on. The secondary sources help me so much. There is, for example, a computer program launched by Microsoft, that is *Microsoft Encarta Reference Library 2003*, in which I can find almost all information I need starting from the smallest scale up to the largest scale concerning literature, *Harry Potter and the Prisoner of Azkaban*, magic and its all aspects, etc. There are also some books which provide me with complete information regarding to my study. In relation with literature, books such as *Reading and Writing about Literature* by Mary Rohrberger and Samuel H. Woods Jr., then Rene Wellek's and Austin Warren's *Theory of literature* help me much. In relation with theories on magic, I am assisted greatly by Malinowsky's *Magic, Science and Religion, and other Essays*, Dhavamony's *Phenomenon of Religion*, and Waldman's and Layden's *The Art of Magic*.

Other supporting sources, which are also critically useful in helping me to gather evidences in order to answers the problems in this study, are Harry Potter and the Prisoner of Azkaban, encyclopedias, dictionaries, and the Internet.

3. 5 Organization of Study

This thesis consists of five chapters. Chapter 1 introduces The Background of the Study, Objectives of the Study, Problem Formulation, Benefits of the Study and Definition of term. Chapter II consists of Theory of Critical Approaches, Theory of Related Study, Criticism and the Socio-historical Background of the Dursleys. Chapter III consists of Subject Matter, Approach, Sources and Organization of Study. Chapter IV consists of the Dursleys Beliefs in the Existence of Magic and the Influence of the Dursleys Belief in the Existence of Magic toward Harry Potter's Life. Chapter V consists of the Analysis.

CHAPTER IV

ANALYSIS

This chapter presents an analysis on one of J. K. Rowling's Harry Potter Series that is *Harry Potter and the Prisoner of Azkaban*. After reading J. K. Rowling's work, which is overwhelmed by magic essence nearly on its every page, and understanding it well, I am going to figure out the Dursley's beliefs in the existence of magic as revealed in the novel. Afterwards, I am going to analyze deeper on how this beliefs eventually influences the society in the novel.

Therefore, this chapter is divided into two sections. The first section discusses the Dursley's beliefs in the existence of magic and the second section discusses further how this belief influences the society in the novel.

4. 1 The Dursley's Beliefs in the Existence of Magic

Harry Potter and the Prisoner of Azkaban is set in England, especially in Privet Drive, place where Harry lives for about 13 years. This story was set in present time and written by an English author, J. K. Rowling. Thus, the society or the people created in the novel also represent the actual and modern English society. Since the novel offers magic issue, it confirms that even people in the modern society still believe in the existence of magic as how it revealed in the novel.

Reading the novel from its first pages can already tell us much how this novel really presents magical happenings which automatically show the magical belief carried along within them. We know that is impossible to see, experience and

admit something to happen when we do not even believe it. In other words, anything can possibly happen as long as we put a deep belief in it to happen. Rowling has gathered her own very interesting, detailed, and unique ways in showing how magic can be such events of absolute fun, excitement, surprise but also danger.

The magic belief revealed in Harry Potter and the Prisoner of Azkaban begun shortly at the beginning of the novel as the trigger and warming-up to the next magical events. This first happening when Harry want to escape from the Dursley's house. He feels angry because the Dursley always forbid him to do some magic in their house. He tries to go to London, place where he can take his money in Gringotts Wizarding Bank. His parents--that have already dead--save some money for him there. He want to live in a place that there are no Muggles--ordinary people that do not know about magic. But Harry didn't know what he should used to go to London. When suddenly, a wizard bus come in front of him and takes him to the place he wants to go.

A second later, a gigantic pair of wheels and headlights had screeched to a halt exactly where Harry had just lying. They belonged, as Harry saw when he raised his head, to a triple-decker, violently purple bus, which had appeared out of thin air. Gold lettering over the windscreen spelled *The Knight Bus* (p. 41).

This bus, according to the novel, is an emergency transport for the stranded witch or wizard. And all you have to do to have this bus is just stick out your wand hand. This bus is not ordinary bus like in the Muggle's world. This is bus can not hit everything that passed it.

The Knight Bus kept mounting the pavement, but it didn't hit anything; lines of lamp posts, letter-boxes and bins jumped out of its way as it approached and back into position once it had passed (p. 44).

After he arrived in London, he stays at Leaky Cauldron. Leaky Cauldron is a pub in London that also the entrance to the wizard world, Diagon Alley. Harry enjoys his new life in Leaky Cauldron. Because in there, Harry can meet people that have same talent with him. He can watch and speak with another witches and wizards that he can not find in the Muggle world. He does that everyday before he goes to Diagon Alley.

Harry ate breakfast each morning in the Leaky Cauldron, where he liked watching the other guests: funny little witches from the country, up for a day's shopping; venerable-looking wizards arguing over the latest article in *Transfiguration Today*; wild-looking warlocks, raucous dwarfs and, once, what looked suspiciously like a hag, who ordered a plate of raw liver from behind thick woollen balaclava (p. 57).

There are a lot of magic in this novel. For example when they arrived in the Hogwarts, the headmaster of Hogwarts, Albus Dumbledore, want to celebrate the new beginning of the semester. The plates and goblets suddenly filled with food and drink.

The golden plates and goblets before them filled suddenly with food and drink (p. 105).

Another simple magical power presented in the novel is when Professor Lupin wants to make Peeves afraid of him.

He raised the wand to shoulder height, said '*waddiwasi!*' and pointed at Peeves.

With the force of a bullet, the wad of chewing gum shot out of the keyhole and straight down Peeves's left nostril (p. 144)

However, besides presenting practical and simple magic, Transfiguration, the art of magic applied to change something into something else and considered the most complex and dangerous magic. In this novel, Harry and his friends learn about

Animagi-part of Transfiguration-that is a spell that can change wizards into animals. And this lesson is very danger because only wizards that have a high power that can do it. We can see this along the novel.

...she transformed herself in front of their eyes into a tabby cat with spectacle markings around her eyes (p. 120).

Therefore, despite its complexity and danger, no wonder that transfiguration is somehow the most favorable subject for the students in Hogwarts School of Witchcraft and Wizards. Although their teacher, Professor McGonagall, is a unique and straight teacher, a lot of students like her.

She was a stern-looking witch who wore her hair in a tight bun; her sharp eyes were framed with square spectacles (p. 99).

There are a lot of teachers that can we found in Hogwarts School of Witchcraft and Wizards. Albus Dumbledore, the head master of Hogwarts School of Witchcraft and Wizards, is one of the people that Harry likes most. Harry has a high respect with him because he always helps Harry whenever he needs some help. He always runs to him if he has problems. Albus Dumbledore is very old people, and he is the greatest wizard of the age.

Professor Dumbledore, though very old, always gave an impression of great energy. He had several feet of long silver hair and beard, half-moon spectacles and an extremely crooked nose. He was often described as the greatest wizard of the age, but that wasn't Harry respected him. You couldn't help trusting Albus Dumbledore, and as Harry watches him beaming around at the students, he felt really calm for the first time since Dementor had entered the train compartment (p.102).

Dumbledore is a wise people. He can solve everything that other people can not solve by themselves. Harry likes him very much.

Beside that, there is a teacher that has bad habits. Almost all of the students of Hogwarts School of Witchcraft and Wizard –except the Slytherin’s students-hate this man. His name is Severus Snape. He is the master of Potions. This teacher likes to make strange potions with strange material. Snape is cruel teacher and each students in Hogwarts School of Witchcraft and Wizard now that. One times he wants one of his students to make a Shrinking Solution, a potion that can make things smaller than the real size. Neville Longbottom, the name of the student, failed to make this potion. Snape was very angry about that, and because his friend help him he reduce Gryffindor score’s.

“Five points from Gryffindor,” said Snape, which wiped the smiles from every face. “I told you not to help him, Miss Granger. Class dismissed” (p. 141).

We can find another teacher that has gigantic body. He teaches Care of Magical Creatures. Although his body is very big, he has a good heart. He gave Harry present when Harry got his thirteen birthdays, although his present is not usual present.

Harry just had time to register its handsome green cover, emblazoned with the golden title, *The Monster Book of Monsters*, before it flipped onto its edge and scuttled sideways along the bed like some weird crab (p. 19).

In Hogwarts school of Witchcraft and Wizards, children not only teach about potions, divination, astronomy, and other theoretical subjects. They must also practice their spells in front of “real creatures”. This subject can be found in Defence Against the Dark Arts with Professor Lupin. This subject is not usual subject because they must learn how to fight with un-usual creatures, often monsters, and they must use their wand. We can find a lot of creatures I this novel, such as



Boggart. Boggart is a monster that we can find in the darkness and not yet assumed a form. So, this Boggart will change into thing that you are afraid most.

‘So the Boggart sitting in the darkness within has not yet assumed a form. He does not yet know what will frighten the person on the other side of the floor. Nobody knows what a Boggart looks like when he is alone, but when I let him out, he will immediately become whatever each of us most fears’. (p. 146)

After Boggart, we can also find another creature like Hippogriffs. We can find this creature in Care of Magical Creatures class with Hagrid. This creature is like a bird but also has a tail like a horse.

Trotting towards them were a dozen of the most bizarre creatures Harry had ever seen. They had bodies, hind legs and tails of horses, but the front legs, wings and heads of what seemed to be giant eagles, with cruel, steel-coloured beaks and large brilliantly orange eyes. The talons on their front legs were half a foot long and deadly-looking. (p. 126)

Magic presented in the novel also shows much the use of magic tools, such as a wand, which is perhaps the most famous and legendary magic tool of all. As written in the first series of Harry Potter, a wand is something related closely with the owner. When a magician touches and holds the right wand for him/her, the wand will give a certain reaction or movement.

Harry’s wand turns out to be the “brother” of Voldemort’s wand, the evil magician who has killed Harry’s parents and tried to kill Harry himself but ending up with only giving a scar on Harry’s forehead.

The use of a wand is typically accompanied by the muttering of magic words, although the use of a wand alone can do some magic already. It is very familiar for a magician to mutter some magic words when he/she is swishing his/her wand around. This happens when Professor Lupin wants to vanish one of the Dementors.

‘And Professor Lupin stepped over you, and walked towards the Dementor, and pulled out his wand,’ said Hermione. ‘And he said, “None of us is hiding Sirius Black under our cloaks. Go.” But the Dementor didn’t move, so Lupin muttered something, and a silvery thing shot out his wand at it, and it turned round and sort of glided away...’ (p. 98)

Rowling obviously expose magic words quite much. This is reasonable since the muttering of magic words is one of the most fascinating and scared as well as fun skills related to magic instead of the use of magic wand or magic broom, for example.

‘*Lumos*,’ Harry muttered, and a light appeared at the end of his wand, almost dazzling him. (p. 41)

Nevertheless, magic words created by Rowling are quite different from those classical ones which are already familiar for us. Instead of finding *abracadabra* or *hocus pocus* in the novel, for example, you will find another kinds of magic words which function in different ways. Rowling creates her own magic words and each magic word has got its own different function. *Dissendium* is a magic word used to open the statue of one-eyed witch.

‘*Dissendium!*’ Harry whispered, tapping the stone witch again.

At once, the statue’s hump opened wide enough to admit a fairly thin person. (p.212)

Another example of magic word found in the novel is *Riddikulus* which function to make Boggart change into some funny creature.

Neville backed away, his wand up, mouthing wordlessly. Snape was bearing down up him, reaching inside his robes.

‘R-r-riddikulus!’ squeaked Neville.

There was a noise like a whip-crack. Snape stumbled; he was wearing a long, lace-trimmed dress and a towering hat topped with a moth-eaten vulture, and swinging a huge crimson handbag from his hand. (p. 151)

The next magic word presented is *Expecto patronum* that is applied if Harry feels afraid about the Dementor. This spell can make a Patronus, a positive force that can make the Dementor disappear.

'Expecto patronum,' Harry repeated under his breath, *'Expecto patronum.'*

'Concentrating hard on your happy memory?'

'Oh – yeah –' said Harry, quickly forcing his thoughts back to that first broom-ride. *'Expecto potrono – no, patronum – sorry – Expecto patronum, Expecto patronum –'*

Something whooshed suddenly out of the end of his wand; it looked like a wisp of silvery gas. (p. 258)

Instead of using wand, alone or accompanied by some magic words, the use of magic broom as a magical tool is very favorable, fun and amusing. It is also as familiar and famous as wand.

However, unlike wand, broom does not choose the owner. In other words, a broom will neither move nor do anything when it is not told to. Thus, it is necessary to really teach new and young magicians how to use a magic broom properly so that it will work well.

In *Harry Potter and the Prisoner of Azkaban* we can find a new broom named Firebolt. This broom is not like all brooms that we can find in other Harry Potter series. Firebolt is more balance and fast.

'Gryffindor lead by eighty points to zero, and look at that Firebolt go! Potter's really putting it through its paces now. See it turn – Chang's Comet is just no match for it. The Firebolt's precision-balance is really noticeable in these long-'(p. 283).

Magic in this novel also presents some other magic tools which are unfamiliar and have never been heard before. Nevertheless, these magical tools are

somewhat as interesting and magical as those well-known ones. These new magical tools are the Invisibility Cloak, the Marauder's Map, the Sorting Hat, the Howler and the Flying Motorcycle.

The Invisibility Cloak is really full of magic because this cloak, as how it called, is able to make the thing(s) inside it become invisible. At first, this cloak is belonging to James Potter, Harry's father. Before his death, he gives this cloak to Dumbledore and asks him to give this cloak to his only son, Harry Potter. Before Harry enters Hogwarts School of Witchcraft and Wizardry, this cloak is saved in Gringotts Wizarding Bank in London. In his first year in Hogwarts, Dumbledore gives this cloak to Harry.

In this novel, Harry uses this cloak when he wants to visit Hogsmeade Village, the only village in England that is an entirely Wizarding.

Harry, completely hidden beneath the Invisibility Cloak, emerged into the sunlight outside Honeydukes and prodded Ron in the back (p. 301).

As for Draco Malfoy, Harry's enemies in Hogwarts, the Invisibility Cloak is only a disaster.

The opportunity was too perfect to miss. Harry crept silently around behind Malfoy, Crabbe and Goyle, bent down and scooped a large handful of mud out of the path (p. 303).

Malfoy's head jerked forwards as the mud hit him; his silver-blond hair was suddenly dripping in muck (p. 304).

If we use this cloak we must be careful, because if we put off the cloak, unless only the hood, other people can see the part of our body that not covered by the cloak. And this will be dangerous.

Crabbe stumbled – and his huge, flat foot caught the hem of Harry's cloak. Harry felt a great tug, then the cloak slid off his face.

For a split second, Malfoy stared at him.

'AAARGH!' He yelled, pointing at Harry's head.

Harry tugged the cloak up again, but the damage was done (p. 305).

The next magical tool in this novel is a map called the Marauder's map.

This map, at first, is only a blank parchment.

Fred pulled something from inside his cloak with a flourish and laid it on one of the desks. It was a large, square, very worn piece of parchment with nothing written on it (p.207).

Actually, this map is very important map, because this map can help Harry to go to Hogsmeade Village through the corridor that only a few people that know about it. After we say some spell into this map, we can see a thin ink lines began to appear in this blank parchment.

He took out his wand, touched the parchment lightly and said, '*I solemnly swear that I am up to no good.*'

And at once, thin ink lines began to spread like a spider's web from the point that George's wand had touched. They joined each other, they criss-crossed, they fanned into every corner of the parchment; then words began to blossom across the top, great, curly green words that proclaimed:

*Messrs Moony, Wormtail, Padfoot and Prongs
Purveyors of Aids to Magical Mischief-Makers
Are proud to present
THE MARAUDER'S MAP*

This map is a map that shows every detail of the Hogwarts castle and ground. But the truly remarkable thing was the tiny ink dots moving around it, each labeled with a name in minuscule writing.

A labeled dot in the top left corner showed that Professor Dumbledore was pacing his study; the caretaker's cat Mrs. Norris,



was prowling the second floor, and Peeves the poltergeist was currently bouncing around the trophy room (p. 209).

After we used this map, we can make the map blank again by saying 'Mischief managed', like Harry do when he was in the corridor that can bring him to Hogsmeade Village.

He raised the map, tapped it with the tip of his wand and muttered, 'Mischief managed!' the map went blank at once (p. 212).

The other magical tool is the Sorting Hat. Sorting Hat is a hat that new students must wear; this hat will tell which house the new students will stay, whether in Gryffindor, Hufflepuff, Ravenclaw or Slytherin.

New students at Hogwarts were sorted into houses by trying on the Sorting Hat, which shouted out the house they were best suited to (Gryffindor, Ravenclaw, Hufflepuff or Slytherin) (p. 102).

A Howler is a scarlet envelope that is brought by an owl. People usually receive a Howler if he/she do something that very embarrassing. In this novel, the people that receive a Howler are Neville Longbottom. He receive this Howler because he missed his week's passwords and he lets a very dangerous prisoner, Sirius Black, enter Gryffindor house.

Neville didn't need telling twice. He seized the envelope and, holding it before him like a bomb, sprinted out of the Hall,..., they heard the Howler go off in the Entrance Hall – Neville's grandmother's voice, magically magnified to a hundred times its usual volume, shrieking about how he had brought shame on the whole family (p. 295).

The last magic tool presented in the novel is Flying Motorcycle. The Flying Motorcycle can really fly and has a very high speed. This Flying Motorcycle is used by Hagrid when he wants to save baby Harry from been killed.

...an' Sirius Black turns up, on that flyin' motorbike he used ter ride...'Hagrid roared.

...Black argued, but in the end he gave in. told me ter take his motorbike ter get Harry there...(p. 224).

Instead of magical tools, the use of books to learn magic and everything else related to it, such as the history of magic and some profiles of famous magicians, are also shown in the novel to give more evidences on how the society created in the novel really believe in the existence of magic. For example, they learn Care of Magical Creatures by using *The Monster Book of Monsters*, Divination by reading Cassandra Vablatsky's *Unfogging the Future*, Transfiguration by using *Intermediate Transfiguration*, and learn magic spells by using *The Standard Book of Spells, Grade Three*.

Besides learning magic through books, they also learn it directly by taking some classes concerning the subject they have to learn. For example, they go for the Potion Class with Professor Snape, go for Professor McGonagall to learn Transfiguration, learn about Defence Against the Dark Arts with Professor Lupin or even go for Divination which taught by Professor Sybill Trelawney, teacher that have strange class.

He emerged into the strangest-looking classrooms he had ever seen. In fact, it didn't look like a classroom at all; more like a cross between someone's attic and an old fashioned teashop (p. 112).

Furthermore, in the Potion class, they learn how a certain potion is made, what it is made of, and in what way it works. Every year they made a new potion and this can make all the students, except Slytherin, hate Snape more than the last year.

They were making a new potion today, a Shrinking Solution (p. 136).

The deeper belief in the existence of magic can also be seen from how the society in the novel believes in the existence of magical creatures found in classical mythology, famous and legendary magicians, and also some places which are magical for them.

The hippogriffs, a bird that have legs and tails, is the example of magical creatures found in the story.

Trotting towards them were a dozen of the most bizarre creatures Harry had ever seen. They had the bodies, hind legs and tails of horses, but the front legs, wings and heads of what seemed to be giant eagles, with cruel, steel-coloured beaks and large brilliantly orange eyes. The talons on their front legs were half a foot long and deadly-looking (p. 126).

At last, from only this part it can be briefly said that they also believe in the existence of what we commonly call as white and black magic. Meaning to say good magicians are those applying magic which is not intended to harm people, while evil magicians are those following the Dark Side or black magic. These evil magicians intend to harm anybody stands up to them and take over certain power by misusing their magic power.

In case of magical place, Harry Potter and the Prisoner of Azkaban first comes up with the school building of Hogwarts School of Witchcraft and Wizardry which looks much more like a castle than an ordinary school building.

The carriage picked up speed on the long, sloping drive up to the castle (p. 98).

Another magical place is the King's Cross Railway Station where Harry has to get on his train on his way to Hogwarts School of Witchcraft and Wizardry.

As what he sees on his ticket, he has to find Platform Nine and Three-Quarters. However, there is not any platform written nine and three-quarters but Platform Nine and Platform Ten only. At first Harry feel confused. But after he had spent two years in Hogwarts, he becomes common with this platform. All he has to do is strolled towards the barrier between platforms nine and ten.

Mr. Weasley strolled towards the barrier between platforms nine and ten.

Next moment, they had fallen sideways through the solid metal onto platform nine and three-quarters and looked up to see Hogwarts Express (p. 81).

During Harry's staying at the Dursleys, Harry has to suffer from a lot of punishment because of the magical events happening around him although he never means to do that. After the Dursleys know that Harry is a wizard, every time Harry return to Privet Drive for his summer holiday, Uncle Vernon always lock away all of his school materials.

The most the Dursleys could do these days was to lock away Harry's spell-books, wand, cauldron and broomstick at the start of the summer holidays, and forbid him to talk to the neighbors (p. 9).

Almost 13 years, Harry must live in the small room under the stair because the Dursleys hate him. Uncle Vernon, Aunt Petunia and his hateful son, Dudley, were Harry's only living family that Harry had after his parents' death. They hide about his past because they didn't want Harry to be or realize that he is a wizard.

Harry's dead parents, who had been a witch and wizard themselves, were never mentioned under the Dursleys' roof (p. 8).



After knowing that Harry is also a wizard and study in Hogwarts School of Witchcraft and Wizardry, the Dudley are more afraid if there are any neighbors that know about Harry.

To their fury, they had been unsuccessful, and now lived in terror of anyone finding out that Harry had spent most of the last two years at Hogwarts School of Witchcraft and Wizardry (p. 8).

4. 2 The Influence of the Dursleys Belief in the Existence of Magic toward Harry Potter's Life

Beliefs of any kind give influences to the society where they are being practiced or, at least, well-known and familiar enough for the society. The influences can commonly be divided into positive and negative influences. In a conservative society, the coming of a new belief or stream can really be simple but somehow extreme. Meaning that the society can easily and simply accept it or, on the contrary, the society will be completely and openly against it. This is based on the fact that in a conservative society you hardly find people with slightly different backgrounds and perspectives from one another. *They are either completely the same or completely different.* In brief, the complexity of people in a conservative society is limited so that we can classify their classes easily.

However, this is not as easy and simple as how it may happen in a modern society. In a modern society, a new beliefs or stream will face its hardest challenge. It is not easy to say whether the society will accept or reject it because in a modern society you will find people coming from many kinds of backgrounds with a wide range of different perspectives from one another. A modern society is a very complex society. A person may have slightly different ideas from others. Some

people in a modern society may easily accept a new belief, some other may reject it completely and the rest may be in the range between accepting and rejecting it though. Therefore, it is very difficult to classify them into certain classes.

The English society, especially the Dursleys society, set in *Harry Potter and the Prisoner of Azkaban* is a modern society. Therefore, bringing magic issue up to the surface can be really critical. Magic influences the Dursleys family in the novel in so many ways that you hardly find so many people with the same kind of perspective toward it. In other words, the Dursleys family in the novel is influenced by magic in slightly different ways from one another.

The modern society in the novel is basically divided into two; they are the Muggles (people who do not have any magic blood at all) and the Magicians (the ones with magic blood inside known as witches and wizards). However, we talk on how much the Muggles and the Magicians can be influenced by the existence of magic is really complicated. There are some people in the novel, no matter they are from the Muggle world or the magic world, who believe in the existence of magic and worship it, some consider it as no ore than non-sense and quite much frustrated by it, some come to learn magic on their own will, even those without any magic blood, and the rest of these people view magic as something funny, ridiculous so that they can take it easy. The Dursleys are the people in the novel who are afraid of magic power, and other power of such kind, and end it up by considering it as a non-sense.

The Dursleys family of number four, Privet Drive, was the reason that Harry never enjoyed his summer holidays. Uncle Vernon, Aunt Petunia and their son, Dudley, were Harry's only living

relatives. They were Muggles, and they had a very medieval attitude towards magic (p. 8).

Therefore, when one-year-old Harry Potter is entrusted to the Dursleys, they swear themselves that they will never let Harry know what he really is – that he is a wizard coming from a Muggle mom and a wizard dad.

Every time Hardy asks about his parents, the Dursleys, especially Uncle Vernon and Aunt Petunia, always say that his parents are death because of car crashed.

Of all the unusual things about Harry, this scar was the most extraordinary of all. It was not, as the Dursleys had pretended for ten years, a souvenir of the car crash that had killed Harry's parents, because Lily and James Potter had not died in a car crash (p. 12).

They also consider witches and wizards as weird people. For them, witches and wizards should not be anywhere on earth because they make strange, silly and ridiculous things happen.

When Harry's friend at Hogwarts School of Witchcraft and Wizardry, Ron Weasley, call Harry, Uncle Vernon, the receiver of the phone, get frustrated because he never thought that he will get this terror.

'RON – WEASLEY!' Ron bellowed back as though he and Uncle Vernon were speaking from opposite ends of a football pitch. 'I'M – A- A FRIEND – OF – HARRY'S – FROM – SCHOOL –' 'THERE IS NO HARRRY POTTER HERE!' he roared, now holding the receiver at arm's length, as though frightened it might explode. 'I DON'T KNOW WHAT SCHOOL YOU'RE TALKING ABOUT! NEVER CONTACT ME AGAIN! DON'T YOU COME NEAR MY FAMILY!' And he threw the receiver back onto the telephone as if dropping a poisonous spider (p. 10).

Because of that, Harry had had no word from any of his Wizarding friends for five long weeks. His suffer is more intense when he must celebrate his thirteen birthday alone. The Dursleys seems to ignore his birthday.

Far from wishing Harry a happy birthday, none of the Dursleys gave any sign that they had notice Harry enter the room, but Harry was far too used to this to care (p. 23).

The Dursleys consist of Uncle Vernon, Aunt Petunia, and Dudley. Uncle Vernon is fat and has a lot of moustache. His body is very large, beefy with a little neck and a lot of moustache (p.23).

Aunt Petunia is very different from her husband and her son. She is very thin and her face is like a horse.

Aunt Petunia, who was a bony and horse-faced whispered around and peered intently out of the kitchen window (p. 24).

Dudley, their son, is like his father. He is a very fat boy and has a strange hobby, eating. He always eats everything without thinking about his stomach's capacity. During his summer holiday, Dudley spends his most of summer in the kitchen and watching television (p. 23). He only leave the kitchen when he wants to sleep or go to the bathroom.

Dudley's age is same with Harry, thirteen years old. He, same with his parents, hates Harry very much. He likes to watch if his father or mother angry to Harry.

Dudley smirked and withdrew his gaze from the television. Watching Harry being bullied by Uncle Vernon was Dudley's favorite form of entertainment (p. 25).

When Aunt Marge wants to visit Privet Drive, Uncle Vernon and Aunt Petunia didn't want her to know about Harry's school. Aunt Marge didn't know if Harry is a wizard,

'Secondly,' said Uncle Vernon, acting as though he had not heard Harry's reply,' as Marge doesn't know anything about your *abnormality*, I don't want any – any funny stuff while she's here. You behave yourself, got me?' (p. 26).

Because Aunt Marge doesn't know about his school, and Uncle Vernon also doesn't want her to know about it, Harry must lie about his school.

'And thirdly,' said Uncle Vernon, his mean little eyes now slits in his great purple face,' we've told Marge you attend St. Brutus's Secure Centre for Incurably Criminal Boys' (p. 26).

This is the worst presents that the Dursleys give to Harry after his present from his uncle, a pair of Uncle Vernon's old socks.

Harry sat there, white-faced and furious, staring at uncle Vernon, hardly able to believe it, Aunt Marge coming for a week – long visit – it was the worst birthday present the Dursleys had ever given to him, including that pair of Uncle Vernon's old socks (p.26).

Then, Harry remembered about the letter from his school that asks him to bring the permission form to go to Hogsmeade Village. This form must be completed with a sign from his parents or his guardian. This means that he must ask Uncle Vernon to sign it.

Harry has been thinking for a days to asks his uncle to give a sign to his permission form, but he can't thinking something good to ask for it. After what his uncle said about what he should do when Aunt Marge visit them, he find some good idea.



He will follow his entire Uncle and Aunt asks for him if Uncle Vernon wants to give a sign to his permission form.

'I need you to sign the permission form,' said Harry in rich.
'And why should I do that?' sneered Uncle Vernon.
'Well,' said Harry, choosing his words carefully, 'it'll be hard work, pretending to Aunt Marge I go to that St. Whatsits...'
'St. Brutus's Secure Centre for Incurably Criminal Boys!' bellowed Uncle Vernon. And Harry was pleased to hear a definite note of panic in Uncle Vernon's voice (pp. 27-28).

Harry see that his uncle's face turn into purple. He will use this situation to push uncle Vernon to fulfill his wish. Harry's spirit raised after he knows that Uncle Vernon will do everything to make Harry hide about his school.

Uncle Vernon stopped, his fist still raised, his face an ugly puce.
'But if you sign my permission form, 'Harry went on quickly, 'I swear I'll remember where I supposed to go to school, and I'll act like Mug – like I'm normal and everything (p.28).

Afraid if Harry forget about his 'fiction' school and make Aunt Marge know about his 'true' school, make Uncle Vernon thinking about what Harry's said about his permission form. He decided to fulfill Harry's wish, but he will sign after Aunt Marge return to her own house, a week later.

'Right,' he snapped finally. 'I shall monitor your behavior carefully during Marge's visit. If, at the end of it, you've toed the line and kept the story, I'll sign your ruddy form (p. 28).

Happy because his uncle will sign his permission form, Harry goes upstairs to his bedroom. If his uncle asks him to act like a real Muggle he must start it now. Firstly, he must hide all his birthday cards and presents that all his friends give to him. Slowly and sadly he gathered up all of his cards and birthday presents and hides it under the loose floorboard with his homework (p.28).

After he hides all of his birthday things, now, he must do something with his owl, Hedwig, and Ron's owl, Errol. So, he goes to Hedwig's cage and poked them both awake. He asks his owl and Ron's owl to go from Privet Drive number four, for a week, because he does not want Aunt Marge to know about his secret.

'Hedwig,' he said gloomily, 'you're going to have to clear off a week. Go with Errol, Ron'll look after you. I'll write him a note, explaining. And don't look at me like that' – Hedwig's large amber eyes were reproachful, 'it's not my fault. It's the only way I'll be allowed to visit Hogsmeade with Ron and Hermione' (p. 29).

The last thing he should do is to make his hair tidy. He doesn't know why his hair is kept untidy. Aunt Petunia and Uncle Vernon always complain about his hair.

He shot a nasty look sideways at Harry, whose untidy hair had always been a source of great annoyance to Uncle Vernon (p. 24).

'Do something about your hair!' Aunt Petunia snapped as he reached the hall (p. 29).

The other Dursleys family that also hates Harry is Aunt Marge. She is Uncle Vernon's sister.

Aunt Marge, although had no blood relative with Harry, but she forces Harry to call her "Aunt". Aunt Marge lives in the country, in a house with a large garden and she breeds bulldogs called Ripper.

Her attitudes towards Harry are very ungraceful. For example when Dudley has his fifth birthday party, Aunt Marge whacked Harry with her walking stick because Harry was beating Dudley. This happens when Dudley celebrates his fifth birthday party and Harry keeps on beating Dudley (p. 25).

The other ungraceful attitudes that Aunt Marge gives to Harry is when Christmas comes. She gives presents both to Dudley and Harry. But the presents are different. She gives a computerized robot for Dudley and a box of dog biscuits for Harry.

A few years later, she had turned up at Christmas with a computerized robot for Dudley and a box of dog biscuits for Harry (p. 25).

Besides that, a year before Harry enters Hogwarts School of Witchcraft and Wizardry, Aunt Marge do something that Harry will not forget. On her last visit, the year before Harry starts at Hogwarts, Harry accidentally trodden on the paw of her favorite dog. Ripper chase Harry out into the garden and up a tree, and Aunt Marge refuses to call him off until pass midnight. The memory of this incident still brings tears of laughter to Dudley's eyes (p. 25).

Aunt Marge always says that Harry is an unwanted person. She thinks that his brother, Vernon, is a good man because he wants to receive Harry in his house.

Don't you say "yes" in that ungrateful tone,' Aunt Marge growled. 'It's damn good of Vernon and Petunia to keep you wouldn't have done it myself. You'd have gone straight to an orphanage if you'd been dumped on my doorstep' (p. 31).

When Aunt Marge asks about Harry's school, he must lie because he needs Uncle Vernon's signature. And it depends on how Harry can make Aunt Marge sure about it. She feels glad when Uncle Vernon said that Harry studies in St Brutus School. She hopes that in that school Harry will be hits all the time.

'Excellent,' said Aunt Marge. 'I won't this namby-pamby, wishy-washy nonsense about not hitting people who deserve it. A good trashing is what's needed in ninety-nine case out of hundred. Have you been beaten often?' (p. 34).

Every time Aunt Marge speaks badly about him, Harry keeps on silent and receives all her words. He always thinks about his permission form. After a few days, Harry feels common with her.

‘As Aunt Marge started to make herself at home, Harry caught himself thinking almost longingly of life at number four without her (p. 32).

Uncle Vernon and Aunt Petunia always encourage Harry to act like what they want, and Harry wants to do this because he wants to make his Uncle and Aunt happy. Aunt Marge, on the other hand, wants to keep on eye at Harry all the times. So that she can boom out suggestions for his improvement.

Aunt Marge always thinks that Dudley is better than Harry. She always thinks that if the world full with child like Dudley, the world will be peaceful. And if there is more than one child like Harry, the world will be ruin. Aunt Marge always takes huge pleasure in buying Dudley expensive presents while glaring at Harry as though daring him to ask why he did not get any presents from her. She also keeps on throwing out dark hints about what make Harry such an unsatisfactory person.

‘You mustn’t blame yourself for the way the boy’s turned out, Vernon, ‘she said over lunch on the third day. ‘If there’s something rotten on the *inside*, there’s nothing anyone can do about it’ (p. 33).

This word make Harry fells angry but he tries to concentrate on his food, but his hands shook and his face is starting to burn with anger. He always reminds himself to keeps on ignoring about all the words. But when Aunt Marge says that his parents, Harry can’t keep his mind anymore. Aunt Marge words are very ungraceful.

‘It’s one of the basic rules of breeding,’ she said. ‘You see it all the time with dogs. If there’s something wrong with the bitch, there’ll be something wrong with the pup-’ (p. 33).

Aunt Marge can’t finish her words because suddenly her glass is exploded.

Harry do this because he can’t receive Aunt Marge’s words about his parents.

‘At the moment, then wine glass Aunt Marge was holding exploded in her hand. Shards a glass flew in every direction and Aunt Marge spluttered and blinked, her great ruddy face dripping (p. 33).

After do these, Harry go out from the dining room. Outside the hall, he leans against the wall, breathing deeply. It was a long time since he loses his control and makes something explode. He can’t afford to let it happen again. Then he thinks about his permission form. The Hogsmeade form is not the only thing at stake. If he carried out like that, he will be in trouble with the Ministry of Magic. He feels afraid if Ministry of Magic will expel him from Hogwarts, because it is forbidden for underage wizard like Harry to do magic outside school..

‘Harry was still an underage wizard, and he was forbidden by wizard law to do magic outside school. His record wasn’t exactly clean either. Only last summer he’d got an official warning which had stated quite clearly that if the Ministry got wind of any more magic in Privet Drive, Harry would face expulsion from Hogwarts (p. 34).

For the next three days, Harry forces himself to think about his *Handbook of Do-it-Yourself Broomcare* whenever Aunt Marge started on him. This works quite well, though it seems to give him a glazed look because Aunt Marge started voicing the opinion that he is a mentally subnormal boy.

At last, as long last, the final evening of Marge’s story arrived. Aunt Petunia cooks a fancy dinner and Uncle Vernon uncorks several bottles of wine. They get

all the way through the soup and the salmon without a single mention of Harry's fault. During the lemon meringue pie, Uncle Vernon bored them with a long talk about Grunnings, his drill-making company; then Aunt Petunia makes coffee and Uncle Vernon brings out a bottle of brandy. Aunt Marge has already had rather a lot of wine. Her huge face is very red.

Dudley is eating his fourth slice of pie. Aunt Petunia is sipping coffee with her little finger sticking out. Harry really wants to disappear into his bedroom, but he meets Uncle Vernon's angry little eyes and knows they will have to sit it out. Then, suddenly, Aunt Marge starts to compare Harry with Dudley. She said that it will be happy for her to see a boy like Dudley rather than boy like Harry. While Aunt Marge says these words, Harry always tries to remember each page of his Handbook.

'Harry was trying to remember page twelve of his book: A Charm to Cure Reluctant Reversers (p. 35)

Aunt Marge keeps on saying about the badness of Harry's parents. She says that Lily, Harry's mother, is a bad egg, they turn up in the best families then she ran off with a wastrel and the result is they have a bad son like Harry.

While listening to Aunt Marge words, Harry is staring at his plate, a funny ringing in his ears. He keeps on thinking about his Handbook. But, he can't remember what will come next. Then, Aunt Marge asks Uncle Vernon about what have Harry do to them.

'These Potter,' said Aunt Marge loudly, seizing the brandy bottle and splashing more into her glass and over the table cloth,' you never told me what he did?' (p. 36).

After Aunt Marge says that, Uncle Vernon and Aunt Petunia looking extremely tense. Dudley also looking to his parents rather than to his pie. Then, Uncle Vernon answers that Harry do nothing for them. Aunt Marge judges Harry as unemployed boy and this make her happy. He was thought about this before. She says that a lazy parents always born a lazy child too. Although Uncle Vernon tries to change the topic, Aunt Marge still return to the main topic that she likes most, Harry's parents. Uncle Vernon face becomes very white when Aunt Marge keeps on bullying about Harry's parents.

'No, Vernon,' hiccoughed Aunt Marge, holding up a hand, her tiny bloodshot eyes fixed on Harry's. 'Go on, boy, go on. Proud of your parents are you? They go and get themselves killed in a car crash (drunk I expect)-'

'They didn't die in a car crash!' said Harry, who found himself on his feet.

'They died in a car crash, you nasty little liar, and left you to be a burden on their decent, hardworking relatives!' screamed Aunt Marge, swelling with fury. 'You are an insolent, ungrateful little-'
(p. 37).

But Aunt Marge suddenly stops speaking. For a moment, it looks as though words have failed her. She seems to be swelling inexpressible anger, but the swelling didn't stop. Her great red face starts to expand, her tiny eyes bulge and her mouth stretch too tightly for speech. For the next second, several buttons burst from her tweed jacket and pinged off the walls. She was inflating like a monstrous balloon, her stomach bursting free of her tweed waistband, each of her fingers bulging up like a salami. What Uncle Vernon and Aunt Petunia can do is only yelling her name.

'MARGE!' yelled Uncle Vernon and Aunt Petunia together, as Aunt Marge's whole body began to rise off her chair towards the ceiling. She was entirely round, now, like a vast life buoy with

piggy eyes, and her hands and feet stuck out weirdly as she drifted up into the air, making apoplectic popping noises (p. 37).

Uncle Vernon seizes one of Aunt Marge's feet and try to pull her down again, but he almost lifted from the floor himself too. Harry, who is afraid, tore from the dining room before anyone can stop him, heading for the cupboard under the stairs. The cupboard door burst magically open as he reaches it. In second, he heaves his trunk to the loose floorboard and grabs the pillowcase full of his books and birthday presents. He wriggles out, seizes Hedwig's empty case and dashes back down stairs to his trunk, just as Uncle Vernon burst out of the dining room, his trousers leg in bloody tatters. When Uncle Vernon asks him to make Aunt Marge normal again, Harry refuses to do it. He thinks that Aunt Marge deserve to get it. Still afraid after what he do, Harry says that he will leave from that house.

In *Harry Potter and the Prisoner of Azkaban*, we can find out that Harry has a godfather named Sirius Black. Sirius is his parents' best friend. But because of something he becomes a prisoner in Azkaban. When he meets Harry, he says that he will bring Harry with him, after his name is clean.

'I'll understand, of course, if you want to stay with your Aunt and Uncle,' said Sirius. 'But...well...think about it. Once my name's cleared...if you wanted a...a different home...' (p. 408)

Harry was too happy to hear this. He can't believe if he can leave the Dursleys. He was too excited about it, he always asks Sirius when he can move in. but something was happen. Sirius' name can't be cleared and he is in the run. Harry feels so sad about it, but Sirius make Harry calm by saying that they will still keep in touch by using letter. Sirius also gives a sign to his permission form, so Harry can go to Hogsmeade this semester.

At the end of the semester, Harry feels happy because he can say to the Dursleys that he has a godfather, and his godfather is a murderer and he is in the run now.

‘Yes I have,’ said Harry brightly. ‘He was my mum and dad’s best friend. He’s a convicted murderer, but he’s broken out of wizard prison and he’s on the run. He likes to keep in touch with me, though...keep up with my news...check I’m happy... (p. 468).

Harry can’t hide his smile when he sees Uncle Vernon face after he hears this news. Harry set off towards the station exit, Hedwig rattling along in front of him, for what looks like a much better summer than last.

4.3 Conclusion

According to the analysis above we can conclude that the Dursley, although very hate with everything that deal with magic, are believe that magic is exist. They hate Harry because he is a wizard. They not want people know about Harry because they thing that Harry will brings bad name for them. For the Dursley, wizards and witchcrafts are people that lose their mind. They will do every thing to make other people believe that Harry is a normal boy.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter presents the conclusions and suggestions. I divide this chapter into two subdivisions. The first subdivision is conclusions which consist of the answers to the questions stated in the problem formulation. The second subdivision provides some recommended topics for future researchers and suggested activities in English teaching learning activities.

5.1 Conclusions

Having analyzed J. K. Rowling's *Harry Potter and the Prisoner of Azkaban* and revealed the Dursley's belief in the existence of magic as well as the influences, I finally draw two conclusions. The conclusions which answer the two problems stated in the problem formulation will be presented below.

1). The first conclusion answers the first problem; that is how the Dursley's belief in the existence of magic revealed in J. K. Rowling's *Harry Potter and the Prisoner of Azkaban*.

Harry Potter and the Prisoner of Azkaban indeed present many aspects of magic. In the other words, the novel reveals beliefs in the existence of magic as how it is represented by the Dursley family created in the novel. First of all, the Dursley family in the novel, beliefs in some kinds of magic. For example, there is a kind of magic done in simple and practical ways, such as close or open the door

by twitching the thumb and the middle finger. Not only presenting practical and simple magic, the novel also presents the most complex and dangerous magic types, such as Transfiguration and a spell that can cause people death.

Rowling also contributes some magic tools to support the magic events she creates and to enhance the excitement when reading the novel and, of course, to reveal the magic belief possessed by the Dursley family in the novel. Familiar magic tools found in *Harry Potter and the Prisoner of Azkaban* are magic wand and flying broom stick. However, there are so many other magic tools introduced in the novel, they are the invisibility cloak, the Marauder's map, the Sorting hat, a Howler, and flying motorcycle.

The uses of books to learn magic are other interesting parts in the novel since they are not only books on how to master a certain magic power but on how to learn magic as a whole. For example, books on how to predict the future using tea and stars. In connection with books, the magic society in the novel also has to learn magic through attending magic classes, such as Potion Class, Transfiguration Class and Defence Against the Dark Arts Class.

As any kinds of magic, the use of *hocus pocus* and the muttering of magic words are also very dominating in this novel. However, to make the story to be catchier, we find some new magic words other than "abracadabra" or "hocus pocus".

We find some more new magic words such as *Dissendium*, *Riddikulus*, and *Expecto Potranum*. The muttering magic words are typically accompanied by the swishing of the magic wands as how it is also shown in the novel

The next aspect of magic found in the novel which supports the existence of magic can also be seen from how they believe in the existence of magical creatures found in classical mythology, such as unicorns and werewolves. They believe in the existence of ghosts as well. They also believe in some, magical places, such as the Hogwarts School, the Diagon Alley and the King's Cross Railway Station are also presented to support the reveal of the existence of magic in the novel.

Even though the Dursley hate the wizards and everything that related with it, they believe in the existence of magic. They know that Harry is a wizard, but they not want Harry to do some magic in their house.

2). The second conclusion answers the second problem: that is about what is the influence of this belief on Harry's life.

In the novel, the society is divided into two as the Muggles (the non-magicians) and the Magicians. The Dursley are the people that are Muggles. They belief in magic, but really hate with it. They do not want to hear or see everything that related with magic. They think that wizards and witches are weird and abnormal people and they should not be anywhere on earth because they often make strange and ridiculous things happen. They also think that by being or learning to be a magician will mean that they will come into a hard life in the future because of their peculiarity. Therefore, Harry often gets punishments because of strange things that happen around him although he feels like he does nothing. Living with the Dursley makes Harry feels like being in hell. They

always say that is useless to be a wizard. They also treat Harry badly. Uncle Vernon, for example, always angry with him although he doesn't do something wrong. They give Harry a small room under the stair and give him Dudley's clothes. He never feels the affections that other children receive from their parents because Harry's parents have already died.

When Harry receives letters from Hogwarts School that Harry is received to the student of that school, his uncle does not want to pay for him. Luckily, his parents have some money that they saved in Gringotts Wizarding Bank. His life is changing when he enters this school. He has friends that he never had for about 11 years. He finds a lot of exciting moments in this school. He can practice all his magic spells and learn about magic that he has never known before in this school.

When the summer holidays come, he must return to the Dursley's house. Uncle Vernon and Aunt Petunia always say to their neighbors that Harry is studying in a criminal school and they force Harry to say that what they say about his school is true. Every time Harry return to that house, he feels frustrated because the Dursley always say that his school is a jerk.

5. 2 Suggestion

I divide this section into two parts. The first part is suggestion to the future researchers and the second one is suggestion for using literature in the study of language, which covers the explanation of teaching intensive reading and speaking using *Harry Potter and the Prisoner of Azkaban*. I also include the examples in the appendixes.

5. 2. 1 Suggestion for Future Researchers

Literary analysis of the appreciation to the work of literature is always to contribute a number of advantages to the learning of literature and many aspects. Thus, I realize that the analysis in this study is not perfect yet. There are some shortcomings here and there. It is impossible for me to cover all the discussions about J. K. Rowling's *Harry Potter and the Prisoner of Azkaban*.

Since there are many other things can be analyzed from the novel, I will recommend future researches two other possible aspects to analyze from *Harry Potter and the Prisoner of Azkaban*.

Firstly, the most famous and common aspect to analyzing a literary work is by analyzing the characters presented in the novel. As for this case, Harry Potter is surely the most potential and interesting character of all for researchers to analyze. I suggest you to analyze his character development. However, there are other characters in the novel, such as Ron Weasley and Hermione Granger, who are not less interesting than Harry Potter himself.

Secondly, for future researchers who intend to write further study on magic issue carried in the *Harry Potter and the Prisoner of Azkaban* can analyze the magic itself in a more detailed way, for example by classifying it into white magic and black magic or into good magicians and evil magicians and how they are revealed in the novel.

As an addition, since J. K. Rowling is planning to make seven series for Harry Potter books, it is very fortunate for the researchers to have a wider range of choices on which aspects to analyze. If you please, you could even try to analyze



more than one series of those seven Harry Potter series.

5. 2. 2 Suggestion for Using Literature in the Study of Language

The students might think that literature is less practical in comparison to other English subjects if it is implemented in English teaching and learning activities. Actually, implementing literature in teaching and learning English is quite necessary and one of the efforts to master English is through the use of literary text which can be used to encourage the Indonesian students to be able to understand and use English both orally and in writing. Besides, teachers should also develop their skills and knowledge on teaching methodology at the very best so they will be able to implement literature well in their teaching.

Novel as a literary text may provide some valuable sources for improving and developing students' English mastery. From literary texts, we can obtain much information about social, cultural and historical values. Thus, literature can give contribution in teaching and learning activities.

We can use literary work to teach English for students in advanced level because the teacher should consider the students' ability in reading a literature work as the material for teaching language. Advanced students have a degree of language achievement and literature usually consists of higher level of language mastery.

Realizing the conditions above, we would better implement literature for advanced level of university students who have more experiences, ability to analyze abstract concept in the literary work.



5. 2. 2. 1 Teaching Intensive Reading Through *Harry Potter and the Prisoner of Azkaban*

Reading is one of the most important skills in English teaching. So far, we know that there are two types of reading namely intensive and extensive reading. According to Paulston and Bruder (1976: 162-163) intensive reading makes the student's attention focused through instruction on the linguistic features, which enables him to decode the message. While, extensive reading use approach which is similar to that of reading in the native tongue; the students reads, at his level and pace, directly for meaning. Intensive reading deals with the study of language features, syntactical and lexical, which the reader draws on in order to decode the message. We can conclude that intensive reading is concerned with related skills, such as developing strategies of expectation and guessing meaning from the context.

Reading comprehension is useful to teach intensive reading. Wilga M. Rivers says "The emphasis is on teaching meaning of words, concepts, reasoning with information gained by reading" (1983: 105). He writes that comprehensive reading is intended for students in order to be able to employ their competence to understand the content of the reading text in translating, interpreting and extrapolation. From his explanation, reading as a communicative competence means that student actively works through the ways of translating, retelling the story, or choosing correct answer from some alternative answer. A selected passage can be used as a comprehensive reading material, in this case from *Harry Potter and the Prisoner of Azkaban*.

Here are the procedures for the teacher in conducting the comprehensive reading activity using *Harry Potter and the Prisoner of Azkaban*. The teacher can start with a pre-reading activity to arouse students' motivation upon the passage. After the students finish the activity, the teacher gives the passage and asks the students to do a report in written form individually. The teacher collects the works from the students after they finish doing their task and then discuss it with them.

The writer provides the implementation of teaching intensive reading by using *Harry Potter and the Prisoner of Azkaban* in the appendix there.

5. 2. 2. 2. Teaching Speaking Through *Harry Potter and the Prisoner of Azkaban*

According to Paulston and Bruder (1976: 59) speaking is a form of communicative interaction activity which has two goals depending on the teaching point. Firstly, the teaching point is simple to get meaning across or to be able to communicate some referential meaning in the target language. The exercise is called communicative performance. Secondly, the teaching point is getting meaning across in a socially acceptable way and typically these exercises contain culturally relevant information. In a speaking class, the students should be involved, directly be encouraged and challenged to speak. Therefore, the teacher should provide interesting topics to arouse students' motivation to speak actively.

Harry Potter and the Prisoner of Azkaban contains a lot of ideas for speaking activity because it offers us elements such as, setting, themes, and character. Those can be interesting topics for speaking in the classroom. Certain

activities, which are challenge, can arouse their mind to speak and utter their ideas. The writer suggests group discussion and debate activities in implementing *Harry Potter and the Prisoner of Azkaban*.

a). Group Discussion

Harry Potter and the Prisoner of Azkaban can be source for discussion in speaking class. In this activity, the teacher can pick many topics from the novel. He can give the students the topics and ask them to give the best solution towards the topics.

In this activity, the teacher divide the class into some groups which consist of three or four students respectively, give the topics to be discussed in group then ask them to read and find difficult words by themselves. The teacher gives questions to be discussed and ask the representative from each group to give their solution with the class.

Encouragement is important to give in a speaking class. The teacher may consider several points below in conducting a discussion activity.

1. The teacher should motivate students to speak in their groups.
 2. The teacher should built a relax atmosphere for the students to make them feel comfortable.
 3. The teacher may give a chance for the students to use English-Indonesian dictionary to find difficult words.
 4. The teacher should not correct the students' mistakes directly, but wait and share them together for all of the students.
 5. The teacher only acts as a supervisor, his tasks are only proposing topics,
-

monitoring the activity, giving compliments, and giving encouragement to the students.

The writer provides the sample of conducting group discussion by using *Harry Potter and the Prisoner of Azkaban* in the appendix.

b). Debate

Debate can facilitate the students to express their own opinions. The students will be challenged to give their opinions and defend them with logical reason. There are advantages that can be achieved through debate. Firstly, the students will be able to express their own opinions about certain ideas whether they agree or disagree upon these ideas. Secondly, the students will be able to analyze deeply about the topic being discussed and make a conclusion on it.

Harry Potter and the Prisoner of Azkaban can be a source for conducting a debate. The debate will be successful as the students withdraw an advantage from this activity if they are willing to participate actively. Thus, the teacher should choose interesting topics which can arise different ideas among the students.

In making debate alive and successful, the teacher may consider these procedures.

1. The teacher divides the class into groups, which consist of three or four students and point them to become pros and cons group.
 2. The teacher gives a copy of the topic description and instruction to the students, asks them to read the topic description and instruction, then discuss them in several minutes.
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3. The teacher asks the con-group to express their reasonable opinion upon the topics.
4. The teacher asks the pro-group to encounter the oppose group reasonably and defend their own opinion.
5. The teacher asks the con-group to defend the opinion.
6. The teacher stops the activity after the two groups are given the same opportunity.
7. The teacher asks the two groups to make conclusion.

The writer provides the sample of the material and instruction for the cons and pro group to conduct a debate by using *Harry Potter and the Prisoner of Azkaban* in the appendix.

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APPENDICES

APPENDIX 1

The Implementation of Teaching Intensive Reading Through *Harry Potter and the Prisoner of Azkaban*

LESSON PLAN

Subject : Reading
Topic : Harry Potter's Godfather
Time all : 2 x 50 minutes
Level : Second Semester of University Students

I. General Instructional Objective

At the end of the semester, the students will be able to read a comprehensive reading and understand the content of the text.

II. Specific Instructional Objectivea

At the end of the semester, the student will be able to:

1. Define the meaning of the unfamiliar words from the reading passage.
2. Understand the content of reading passage.
3. Answer the comprehension questions about the reading passage given by the teacher.
4. Rewrite / retell the reading passage using their own words.

III. Material and Media

Material : The summary of the novel *Harry Potter and the Prisoner of Azkaban*.

Media : Handout and dictionary.

IV. Teaching Learning Activities

1. Pre-Reading Activities

1.1 The teacher asks some question related to the topic of the study.

1.2 The teacher distributes the reading passage and let the students read it.

2. While-Reading Activities

2.1 The students read the passage.

2.2 The students find the meaning of the unfamiliar words in the reading passage using dictionary.

2.3 The students read the reading passage once again to understand the content of the reading passage by answering the question given by the teacher.

2.4 The students rewrite the story using their own words.

2.5 The teacher asks the students to retell the story.

3. Post-Reading Activities

Discussion, the teacher discuss the answer together with the students and asks the students' opinion about the story.

V. Source

J. K. Rowling's novel: *Harry Potter and the Prisoner of Azkaban*

APPENDIX II

The Implementation of Teaching Speaking Through *Harry Potter and the Prisoner of Azkaban*.

LESSON PLAN

Subject : Speaking
Topic : The trial of Buckbeak
Time all : 2 x 50 minutes
Level : Second Semester of University Students

I. General Instructional Objective

At the end of the semester, the students will be able to speak fluently and correctly.

II. Specific Instructional Objectives

At the end of the semester, the students will be able to:

1. Retell the story in front of the class.
2. Give opinion toward the topic given by the teacher.
3. Discuss in groups about the topic.

III. Material and Media

Material : The summary of the novel *Harry Potter and the Prisoner of Azkaban*.

Media : Classroom, tables, chairs, etc.

IV. Teaching Learning Activities

Debate:

1. The teacher gives the students topic that will be debated by the students.

Topic: Is that all right to kill Buckbeak?

2. The teacher divides the students into several groups, each group consist of six or eight students. Half of the member will be the pro and the rest will be the contra.
3. The students defend their opinion and give supports for their arguments.

V. Source

J. K. Rowling's novel: *Harry Potter and the Prisoner of Azkaban*

J. K. ROWLING'S BIOGRAPHY

Written by Betty Jimenez

Ms. J. K. Rowling was born on July 31st, 1965 in Chipping Sodbury, Gloucestershire, England. Her given name at birth was Joanne Kathleen. Ms. Rowling has one sister, Di, was born 2 years after J. K.

It is interesting to note that Ms. Rowling claims that she has actually writing since she was 5 or 6 years old. Her first story, called Rabbit, was filled with interesting characters, such as a large bee called Miss Bee.

Ms. Rowling, along with her parents and sister, moved twice while J. K. was growing up. One of their homes, close to Bristol, and in Winterbourne, she had friends next door who's last name was Potter. J. K. never forgot the children, or the last name, which she liked very much.

When she was nine years old her family moved again to Tutshill. Ms. Rowling attended a primary (grade school) in Tutshill, and then, later, she attended Wyedean Comprehensive. Ms. Rowling describes herself as being shy, freckly, with no natural athletic ability, but a great love of literature. Later, when she graduated from Wyedean Comprehensive, she attended Exeter University. Here Ms. Rowling studied French, (after her parents encouraged her into, what they believed, would be a wonderful career, as a bilingual secretary. After graduation, however, it didn't take Ms. Rowling long to realized that she was not meant to be a secretary. Self described as "the worst secretary ever, very disorganized", she found it increasingly hard to remain attentive during meetings, actually writing story ideas instead of taking notes, as she had been instructed.

When Ms. Rowling was 26 years old she moved to Portugal to be an English teacher. Ms. Rowling has been quoted many times as saying she loved teaching English, often teaching in the afternoons and evenings, so that she could be free to work on her writing during the mornings. It was during that period that she began working on a story about a 'wizard'.

Ms. Rowling met and married a journalist in Portugal (he was Portuguese), and her daughter, Jessica, was born in 1993. Shortly after the birth of her daughter, the marriage ended in divorce, and Ms. Rowling, along with her infant daughter, moved to Edinburgh, Scotland so that J. K. could be near her younger sister, Di.

It was during this time period that Ms. Rowling became determined to not only finish her Harry Potter 'wizard' novel, but to get it published. Often she would write in restaurants, where her daughter and she could stay warm while she wrote. Ms. Rowling requested a grant from the Scottish Arts Council, which was eventually given to her, in order to complete her book. When it was completed, after several rejections, Ms. Rowling sold the novel, Harry Potter and The Philosopher's Stone, to Bloomsbury in the UK for the equivalent of about \$ 4,000.

To maintain her and her daughter, Ms. Rowling began working as a French teacher. After several months Arthur A Levine Books/Scholastic Press bought the American rights to the first "Harry Potter", and Ms. Rowling received

enough money to give up teaching and write full time. Ms. Rowling has described this moment as the happiest of her life.

After Bloomsbury Children's Books published the book in June 1997, it wasn't long before Ms. Rowling was recognized as a major discovery. The awards and accolades grew quickly for both Harry Potter and Ms. Rowling. In 1997 the book won The British book Awards Children's Book of the year, and the Smartiest Prize.

When published in the US, in September of 1998, the book was renamed and released by Arthur A Levine Books/Scholastic Press, the new title was Harry Potter and the Sorcerer's Stone.

Ms. Rowling quickly wrote a sequel, Harry Potter and The Chamber of Secrets, which was published July of 1998 in the UK and in June 1999 in the USA. Immediately after this successful sequel a third book, Harry Potter and the Prisoner of Azkaban, was published in July and September of 1999, in the UK and the USA, respectively.

To her amazement, and joy, Ms. Rowling became a household word when the first three installments of the Harry Potter series took over the top 3 slots in the New York Times bestseller list.

By the summer of 2000, Ms. Rowling has earned, reportedly, over \$400 million dollars for her first three Harry Potter books, which have been printed in 35 languages, and sold over 30 million copies. Her fourth, most anticipated, book in the popular series, entitled Harry Potter and the Goblet of Fire, pre-sold over one million advanced copies, with a first printing of 5.3 million. Because of her domination and incredible success on the New York Times bestseller list, the decision was made to introduce a bestseller list for children's books, which would eliminate the dominating factor of these bestsellers on the current the New York Times bestseller list. This brought a tremendous amount of relief and happiness to a lot of competing authors- and a tremendous honor to Ms. J. K. Rowling.

Summary

Harry Potter and the Prisoner of Azkaban opens on the night before Harry's thirteenth birthday, when he receives gifts by Owl Post from his friends at school. The next morning at breakfast, Harry sees on television that a man named Black is on the loose from prison. At this time, Aunt Marge comes to stay with the Dursleys, and she insults Harry's parents numerous times. Harry accidentally causes her to inflate. Harry leaves the Dursley's house and is picked up by the Knight Bus, but only after an alarming sighting of a large, black dog. The Knight Bus drops Harry off at Diagon Alley, where he is greeted by Cornelius Fudge, the Minister of Magic. He rents a room and awaits the start of school. In Diagon Alley, Harry finishes his schoolwork, admires a Firebolt broomstick in the window of a shop, and after some time, finds his friends Ron and Hermione. At a pet shop, Hermione buys a cat named Crookshanks, who chases Scabbers, Ron's aging pet rat. Ron is most displeased. The night before they all head off to Hogwarts, Harry overhears Ron's parents discussing the fact that Sirius Black is after Harry.

The students board the Hogwarts Express train and are stopped once by an entity called a Dementor. Harry faints and is revived by Professor Lupin, the new defense against the dark arts teacher. Soon afterward, the students arrive at Hogwarts and classes begin. In divination class, Professor Trelawney foresees Harry's death by reading tealeaves and finding the representation of a Grim, a large black dog symbolizing death. In the care of magical creatures class, Hagrid introduces the students to Hippogriffs, large, deeply dignified crosses between horses and eagles. Malfoy insults one of these beasts, Buckbeak, and is attacked. Malfoy drags out the injury in an attempt to have Hagrid fired and Buckbeak put to sleep. In Defense Against the Dark Arts, Professor Lupin leads the class in a defeat of a Boggart, which changes shape to appear as the viewer's greatest fear. For Lupin, it turns into an orb, for Ron, a spider. Harry doesn't have a chance to fight it.

During a Hogwarts visit to Hogsmeade, a wizard village which Harry is unable to visit because he has no permission slip, Harry has tea with Professor Lupin. Harry discovers that the reason he wasn't allowed to fight the Boggart was that Lupin had worried that it would take the shape of Voldemort. This concern catches Harry by surprise, because Harry had been thinking even more fearfully about the awful Dementors. Snape brings Lupin a steaming potion, which Lupin drinks, much to Harry's alarm. Later that night, Sirius Black breaks into Hogwarts and destroys the Fat Lady portrait that guards Gryffindor Tower. The students spend the night sleeping in the Great Hall while the teachers search the castle. Soon afterwards, Quidditch moves into full swing, and Gryffindor House plays against Hufflepuff. During the game, Harry spies the large black dog, and seconds later he sees a hoard of Dementors. He loses consciousness and falls off his broomstick. Harry wakes to find that his trusty broomstick had flown into the Whomping Willow and been smashed in his fall, and the game itself had lost. Later, Harry learns from Lupin that the

Dementors affect Harry so much because Harry's past is so horrible.

During the next Hogsmeade visit, from which Harry is forbidden, Fred and George Weasley give Harry the Marauder's map, written by the mysterious quartet of Moony, Prongs, Wormtail and Padfoot. This map leads him through a secret passageway into Hogsmeade, where he rejoins Ron and Hermione. Inside the Hogsmeade tavern, Harry overhears Cornelius Fudge discussing Sirius Black's responsibility for Harry's parents' deaths, as well as for the death of another Hogwarts student, Peter Pettigrew, who was blown to bits, leaving only a finger. Back at Hogwarts, Harry learns that Hagrid received a notice saying that Buckbeak, the hippogriff who attacked Malfoy, is going to be put on trial, and Hagrid is inconsolable. The winter holidays roll around. For Christmas, Harry receives a Firebolt, the most impressive racing broomstick in the world. Much to his and Ron's dismay, Hermione reports the broomstick to Professor McGonagall, who takes it away out of fear that it may have been sent (and cursed) by Sirius Black.

After the holidays, Harry begins working with Professor Lupin to fight Dementors with the Patronus charm; he is moderately successful, but still not entirely confident in his ability to ward them off. Soon before the game against Ravenclaw, Harry's broomstick is returned to him, and as Ron takes it up to the dormitory, he discovers evidence that Scabbers has been eaten by Crookshanks. Ron is furious at Hermione. Soon afterwards, Gryffindor plays Ravenclaw in Quidditch. Harry, on his Firebolt, triumphs, winning the game. Once all the students have gone to bed, Sirius Black breaks into Harry's dormitory and slashes the curtain around Ron's bed. Several days later, Hagrid invites Harry and Ron over for tea and scolds them for shunning Hermione on account of Scabbers and the Firebolt. They feel slightly guilty, but not terrible. Soon Harry, under his invisibility cloak, meets Ron during a Hogsmeade trip; when he returns, Snape catches him and confiscates his Marauder's Map. Lupin saves Harry from Snape's rage, but afterwards he reprimands him severely for risking his safety for "a bag of magic tricks." As Harry leaves Lupin's office, he runs into Hermione, who informs him that Buckbeak's execution date has been set. Ron, Hermione, and Harry are reconciled in their efforts to help Hagrid. Around this time, Hermione is exceptionally stressed by all of her work, and in a day she slaps Malfoy for picking on Hagrid and she quits Divination, concluding that Professor Trelawney is a great fraud. Days later, Gryffindor beats Slytherin in a dirty game of Quidditch, winning the Cup.

Exams roll around, and during Harry's pointless Divination exam, Professor Trelawney predicts the return of Voldemort's servant before midnight. Ron, Hermione, and Harry shield themselves in Harry's invisibility cloak and head off to comfort Hagrid before the execution. While at his cabin, Hermione discovers Scabbers in Hagrid's milk jug. They leave, and Buckbeak is executed. As Ron, Harry, and Hermione are leaving Hagrid's house and reeling from the sound of the axe, the large black dog approaches them, pounces on Ron, and drags him under the Whomping Willow. Harry and Hermione and Crookshanks dash down after them; oddly, Crookshanks knows the secret knob to press to still the flailing tree. They

move through an underground tunnel and arrive at the Shrieking Shack. They find that the black dog has turned into Sirius Black and is in a room with Ron. Harry, Ron, and Hermione manage to disarm Black, and before Harry can kill Black, avenging his parents' deaths, Professor Lupin enters the room and disarms him. Harry, Ron, and Hermione are aghast as Lupin and Black exchange a series of nods and embrace.

Once the three students calm down enough to listen, Lupin and Black explain everything. Lupin is a werewolf who remains tame through a special steaming potion made for him by Snape.

While Lupin was a student at Hogwarts, his best friends, James Potter, Sirius Black, and Peter Pettigrew, became animagi (humans able to take on animal forms) so that they could romp the grounds with Lupin at the full moon. They explain how Snape once followed Lupin toward his transformation site in a practical joke set up by Sirius, and was rescued narrowly by James Potter. At this moment, Snape reveals himself from underneath Harry's dropped invisibility cloak, but Harry, Ron, and Hermione disarm him, rendering him unconscious. Lupin and Black then explain that the real murderer of Harry's parents is not Black, but Peter Pettigrew, who has been presumed dead but really hidden all these years disguised as Scabbers. Lupin transforms Scabbers into Pettigrew, who squeals and hedges but ultimately confesses, revealing himself to be Voldemort's servant, and Black to be innocent.

They all travel back to Hogwarts, but at the sight of the full moon, Lupin, who has forgotten to take his controlling tonic (the steaming liquid), turns into a werewolf. Sirius Black responds by turning into the large black dog in order to protect Harry, Ron, and Hermione from Lupin. As Black returns from driving the werewolf into the woods, a swarm of Dementors approaches, and Black is paralyzed with fear. One of the Dementors prepares to suck the soul out of Harry. Out of somewhere comes a patronus that drives the Dementors away. Harry faints. Harry awakens in the hospital wing to hear Snape and Cornelius Fudge discussing the fact that Sirius Black is about to be given the fatal Dementor's Kiss. Harry and Hermione protest, claiming Black's innocence, but to no avail; then Dumbledore enters the room, shoos out the others, and mysteriously suggests that Harry and Hermione travel back through Hermione's time-turning device, and save both Black and Buckbeak.

Hermione turns her hour-glass necklace back three turns, and Harry and Hermione are thrust into the past, where they rescue Buckbeak shortly before his execution. From a hiding place in the forest, Harry watches the Dementor sequence and discovers that he had been the one who conjured the patronus, and he is touched and confused to note that his patronus had taken the shape of a stag that he recognizes instantly as Prongs, his father's animagi form. After saving his past self from the Dementors, Harry and Hermione fly to the tower where Black is imprisoned, and they rescue Black, sending him away to freedom on Buckbeak's back.

The next day, Harry is saddened to learn that Professor Lupin is leaving Hogwarts because of the previous night's scare. On the train ride home, Harry

receives an owl- post letter from Sirius that contains a Hogsmeade permission letter, words of confirmation that he is safe in hiding with Buckbeak and that he was, in fact, the sender of the Firebolt, and a small pet owl for Ron. Harry feels slightly uplifted as he returns to spend his summer with the Dursleys.