

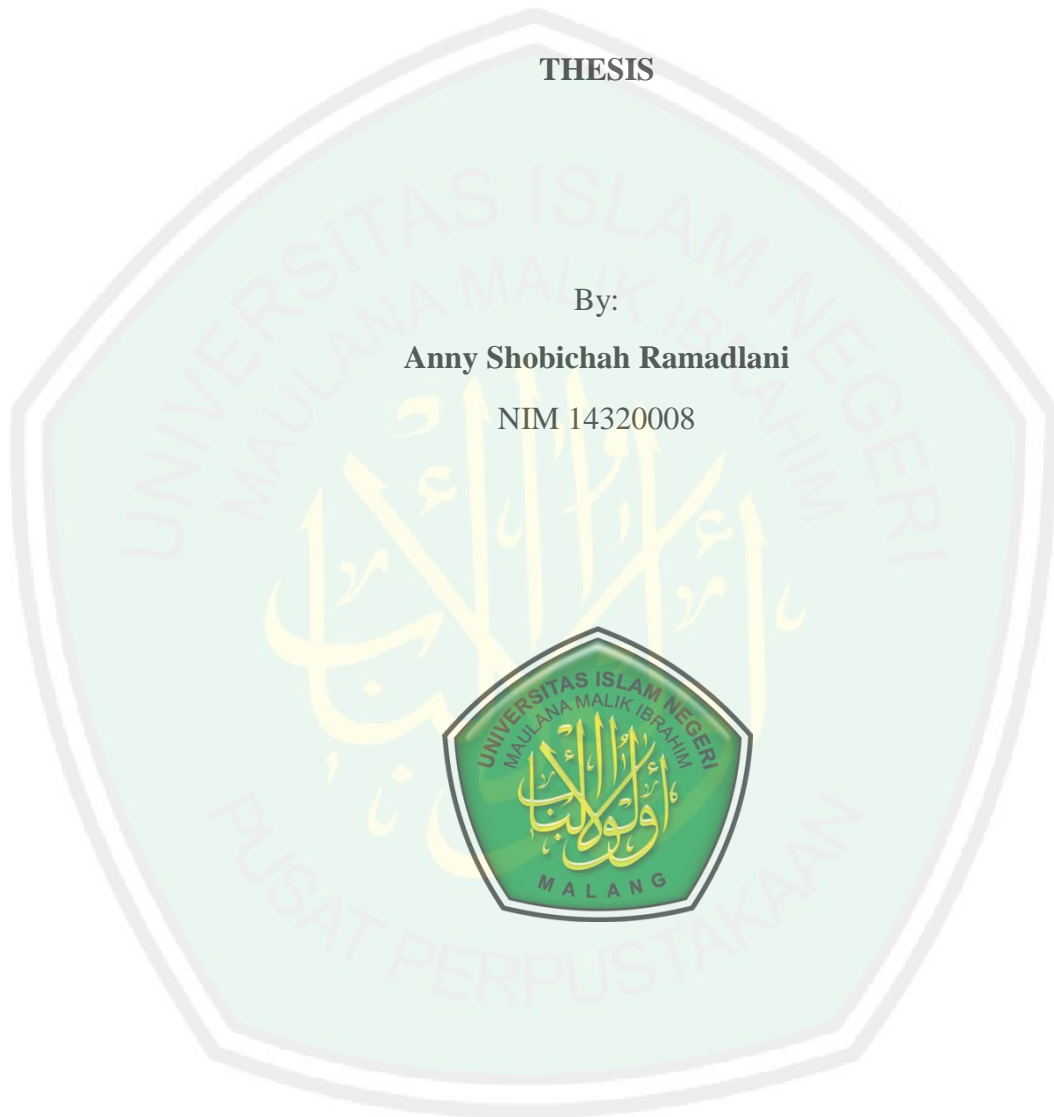
COLORS AS SYMBOLS IN J. K. ROWLING'S *HARRY POTTER AND THE GOBLET OF FIRE*

THESIS

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IBRAHIM MALANG**

2018

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THESIS

Presented to

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in Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra (S.S)*

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2018

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I state that the thesis entitled “**Colors as Symbols in J. K. Rowling’s *Harry Potter and the Goblet of Fire***” is my original work. I do not include any materials previously written or published by another person, except those ones that are cited as references and written in the bibliography. Hereby, if there is an objection or claim, I am the only person who is responsible for that.

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MOTTO

“Differences of habit and language are nothing at all if our aims are identical and our hearts are open.”

-J. K. Rowling, Harry Potter and the Goblet of Fire-



DEDICATION

This thesis dedicated to :

My parent who always pray for me, support me, and encourage me

My dearest sisters in KB5 at PP. Syabilurrosyad who always share the joy and the sorrow

My bestfriends who always motivate me

All of the member of BSI Heroes 14 who always support me and help me

Sri Muniroch, M.Hum who always patiently guides me and give me new knowledge

Myself who did not give up and tried the best



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7. Finally, I am aware that there are some weakness in this research. Thus, critics and suggestion are hope for the improvement. I also hope that this study will be useful for the readers and the future researchers.

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ABSTRAK

Ramadlani, Anny Shobichah. 2018. **Warna sebagai Simbol dalam Novel Harry Potter dan Piala Api oleh J. K. Rowling**. Skripsi. Jurusan Sastra Inggris. Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing: Sri Muniroch, S.S., M. Hum

Kata Kunci: warna, simbol, Harry Potter

Simbol mengambil bagian penting dalam sastra. Penulis sastra biasanya menggunakan simbol dalam karya sastra mereka untuk mewakili gagasan tertentu dalam karya-karya mereka. Selain itu, penulis menggunakan simbol dalam karya-karya mereka berdasarkan apa yang mereka lihat, apa yang mereka rasakan, dan informasi yang mereka dapatkan dalam kenyataan. Dengan demikian, memahami gagasan bahwa simbol-simbol yang tertanam di dalamnya sangat penting karena pembaca akan memahami sastra dengan lebih baik. Selain itu, para pembaca akan tahu latar belakang pengetahuan penulis.

Peneliti melakukan studi ini dengan merumuskan dua rumusan masalah. Yaitu: (1) Warna apa saja yang digunakan sebagai simbol-simbol di novel Harry Potter dan Piala api oleh J.K. Rowling?, (2) Bagaimana warna yang merepresentasikan arketip budaya Barat di novel Harry Potter dan Piala api oleh J.K. Rowling? Berdasarkan pertanyaan-pertanyaan ini, peneliti bermaksud untuk mengetahui warna apa saja yang digunakan sebagai simbol-simbol di novel Harry Potter dan Piala api oleh J.K. Rowling dan mengetahui bagaimana warna mewakili arketipe budaya Barat dalam novel tersebut.

Peneliti menggunakan teori Arketip Simbol oleh Carl Jung. Objek dari penelitian ini adalah novel Harry Potter dan Piala api oleh J. K. Rowling yang diterbitkan pada tahun 2004. Objek dianalisis didasarkan pada kritik Arketip dan teori Arketip Simbol oleh Carl Jung. Data akan dalam bentuk dialog, narasi, dan deskriptif oleh karakter-karakter dalam novel Harry Potter dan Piala api.

Sebagai hasil dari penelitian ini, penulis menyimpulkan bahwa ada lima warna sebagai simbol dalam novel ini. Ada warna merah, warna hijau, warna hitam, warna putih, dan warna ungu. Peneliti menemukan kesamaan arti dalam budaya Barat dan dalam novel. Namun, warna putih memiliki arti berbeda dalam budaya Barat dan dalam novel.

ABSTRACT

Ramadlani, Anny Shobichah. 2018. **Colors as Symbols in J. K. Rowling's *Harry Potter and the Goblet of Fire***. Thesis. Literature, English Letters Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor: Sri Muniroch, S.S., M. Hum

Keywords: colors, symbol, Harry Potter

Symbols takes important part in literature. Authors of literary works usually use symbols in their literary works for representing particular idea in their works. Moreover, writer use symbols in their works based on what they see, what they feel, and the information that they get in reality. Thus, understanding the idea that the symbols embedded in it is very important because the readers will understand literary works deeply. Furthermore, the readers will know the author's background knowledge.

The researcher conducts this study by formulating two research questions. There are: (1) What are the colors that are used as symbols in J.K. Rowling's *Harry Potter and Goblet of Fire*?, (2) How do the colors represent archetype western culture in J.K. Rowling's *Harry Potter and Goblet of Fire*? Based on these questions, the researcher intends to find out what colors that are used as symbols in J.K. Rowling's *Harry Potter and Goblet of Fire* and find out how the colors represent archetype of western culture in the novel.

The researcher uses Archetypal Symbol theory by Carl Jung. The object of the research is *Harry Potter and the Goblet of Fire* by J. K. Rowling which is published in 2004. The object is analyzed based on Archetypal Criticism and the theory of Archetypal Symbol by Carl Jung. The data will be in the form of dialogue, narrative, and descriptive of the characters in *Harry Potter and Goblet of Fire*.

As the result of this research, the writer concludes that there are five colors as symbols in this novel. There is the color of red, the color of green, the color of black, the color of white, and the color of purple. The researcher finds similarities meaning in western culture and in the novel. However, the color of white has different meaning in western culture and in the novel.

المستخلص

رمضاني، أبي صابحة. 2018. كيان الألوان نحو الرمز في رواية هاري بوتر وكأس النار عند ج. ك. رولينج. بحث جامعي. قسم الأدب الإنجليزي. كلية العلوم الإنسانية. جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.

المشرفة: سري منيرة، الماجستير

الكلمات الأساسية: الألوان، الرمز، هاري بوتر

يعتبر الرمز أو العلامة من العناصر الهامة في الأدب. فيستخدم الكتاب الأدباء عدة الرموز أو العلامات في تأليفاتهم لتعبير آراءهم عبر تلك التأليفات. علاوة على ذلك، يستخدم الأدباء تلك الرموز في الأعمال الأدبية حسب ما رأيتموه وحسب ما يشعرون به وحسب المعلومات المكتسبة في الحياة الحقيقية. فمن ثم، فهم الفكرة أن الرموز المتضمنة بداخل الأعمال الأدبية أصبحت شيئاً ملموساً لا محالة له، وبذلك سوف يفهم القارئ تلك الأعمال بشكل جيد. بجانب ذلك، سوف يعرف القارئ اتساع معارف الكاتب.

تقوم الباحثة بهذا البحث وتركزه على نقطتين أساسيتين، وهما: (1) ما الألوان المستخدمة نحو الرمز في رواية هاري بوتر وكأس النار عند ج. ك. رولينج؛ (2) كيف شكل تصوير الألوان لنموذج الثقافة الغربية في رواية هاري بوتر وكأس النار عند ج. ك. رولينج. انطلاقاً من هاتين نقطتين يهحف هذا البحث إلى معرفة الألوان المستخدمة نحو الرمز في رواية هاري بوتر وكأس النار عند ج. ك. رولينج شكل تصوير الألوان لنموذج الثقافة الغربية لتلك الرواية.

تستخدم الباحثة نظرية النموذج الأصلي الرمزي لكارل جونج. فموضوع هذا البحث هو رواية هاري بوتر وكأس النار عند ج. ك. رولينج طبعت سنة 2004. ويتم تحليل الموضوع بنقد النموذج الأصلي الرمزي لكارل جونج. وصور البيانات تكون بشكل الحوار، النشر، الوصف بين الأشخاص في رواية هاري بوتر وكأس النار.

فنتائج البحث تدل على أن هناك خمسة ألوان تستخدم نحو الرمز في هذه الرواية، وهي الأحمر، الأسود، الأبيض، الأرجوان. ووجدت الباحثة تساوي المعنى بين الثقافة الغربية والرواية حاشا الأبيض.

CHAPTER I

INTRODUCTION

A. Background of the Study

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

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

Similarly, there are many symbols reflected in *Harry Potter* by J. K. Rowling. Hence, the researcher will analyze one of the *Harry Potter* novels,

specifically *Harry Potter and the Goblet of Fire*. The novel was released in 2000. In United Kingdom, the book was published by *Bloomsbury*. In the United States, the book was published by *Scholastic* (Rowling, 2000). Both in United Kingdom and United States, the book is released at the same time. The novel is the fourth book of Harry Potter series, the novel tells us about *Harry Potter* in his fourth year at *Hogwarts*. In this novel, *Hogwarts* – Harry’s magic school was the house of *Triwizard Tournament*. There are three magic schools that will be participated in *Triwizard Tournament*. Every student from those three schools can enroll themselves to join the tournament. The requirement is that they must be 17 years old or older. They write their name in a paper and put the paper in the goblet of fire. Later, the goblet of fire will choose three students from each school to be delegation. There are *Fleur Delacour* from *Beauxbatons Academy*, *Viktor Krum* from *Durmstrang Institute* and *Cedric Diggory* (*Hufflepuff house*) and *Harry Potter* (*Gryffindor house*) from *Hogwarts*. The delegation will face three tests to win the goblet and become the winner.

The researcher chooses *Harry Potter and Goblet of Fire* because in this novel, it was the first time that J. K. Rowling told us that there are many wizards from around the world not only in England (a city where Harry Potter lives). In the novel, there are three magic schools from different country. Thus, the researcher finds it interesting to conduct a research on this novel because in this novel there are a tournament called *Triwizard Tournament*. *Harry Potter and Goblet of Fire* is the only novel from *Harry Potter* series which focus on how *Hogwarts* (Harry’s magic schools) has relation with another magic schools,

because of this relation, the researcher hope that there will be various archetypal symbols rather than in the other novel which mostly focus on Harry Potter and Lord Voldemort.

In this novel, she used many symbols, which are mostly colors, to define condition of almost all things in the novel. Thus, the researcher finds out that colors become one of the most important symbols in the novel which can represent condition of the novel. For instance, J. K. Rowling differentiate between one character to another (characterization and attribute), one spell to another, one school to another, and one house to another by using colors (Rowling, 2012). Due to this reason, the researcher finds it interesting to conduct a research on how dominant J. K. Rowling uses colors in the novel and how those colors can be considered as symbols to convey her inferred messages. Additionally, not only colors which has important part in describing condition in the novel, but also there are many things that can describe it as well. However, the researcher will focus on symbols of colors in this study.

The researcher will explore Jungian's theorization of the archetype as the main analytical perspective, moreover in archetypal symbolism (Chang, Boladeras, & Català, 2013). The researcher emphasizes how to identify symbolic representing of colors. First, the researcher will conduct the analysis by finding out what symbols of colors are presented in J.K. Rowling's *Harry Potter and Goblet of Fire*. Then, the researcher will find out how the symbols of colors represent archetypal symbolism. Although, there is many symbols in the novel

that the researcher is able to analyze, the researcher's field of analysis is only the symbols of colors.

Carl Gustav Jung is a psychiatrist and he is the pioneer of analytical psychology. Jung taught psychology in university lectures and also led many seminars (Adamski, 2011). Jung developed a study of the unconscious part of the psyche. He found that in our psyche there is collective unconsciousness the source of all inspiration and instincts – including the beautiful and spiritual (De Coster, 2010). Later, Jung called the contents of collective unconsciousness as Archetype.

Jung stated that this collective unconsciousness is formed by instincts that are physically inherited from our ancestors, thus the collective unconsciousness does not develop individually. Archetype contains symbols, signs, patterns of behavior, thinking, and experience of human being (Adamski, 2011). Jung believes that archetype is everywhere and are all the same for all cultures in all people in different ages, and races. "Archetypes are found everywhere, as their symbols are a language of the mind, taken to different frequencies of thought and connected to each other by the collective unconsciousness" (De Coster, 2010).

In addition, a professor named Thomas Foster also explains about Jung's Archetype in his book entitled *How to Read Literature like a Professor*. One of his lectures that can be said as explanation of Archetype is as follows:

"Archetype" is a five-dollar word for "pattern," or for the mythic original on which a pattern is based. It's like this: somewhere back in myth, something—a story component, let's call it—comes into being. It works so well, for one reason or another, that it catches on, hangs around, and keeps popping up in subsequent stories. That component could be anything: a quest, a form of sacrifice, flight, a plunge into water, whatever resonates

and catches our imaginations, setting off vibrations deep in our collective consciousness, calling to us, alarming us, inspiring us to dream or nightmare, making us want to hear it again. And again and again and again. You'd think that these components, these archetypes, would wear out with use the way cliché wears out, but they actually work the other way: they take on power with repetition, finding strength in numbers. (Foster, 2014: n.p)

The researcher found some previous studies which are relevant to this study. The first is a study by Johanna Sörensen (2013) under the title *Archetypes and Stereotypes in J. K. Rowling's Harry Potter Series* the focus of this research is to analyze both archetypal hero by Carl Jung and gender stereotypes in Harry Potter series, the researcher also uses both theory as well. Moreover, the researcher used archetype theory by Carl Jung. The second is a study by Paula Soares Faria (2008) under the title *The Journey of the Villain in the Harry Potter series: An Archetypal Study of Fantasy Villains* the focus of this research is to analyze the villain journey that is Lord Voldemort which has similar archetype journey with the hero (Harry Potter). The researcher uses archetype journey theory by Carl Jung. The third is a study by Shobha Ramaswamy (2010) under the title *Archetype in Fantasy Fiction: A Study of J. R. R. Tolkien and J. K. Rowling* the focus of this research is to analyze all books of The Lord of the Rings and Harry Potter. The researcher uses archetypal hero theory by Carl Jung. The last is a study by Firda Amalia (2014) under the title *Archetypal Hero as Reflected in Harry Potter's Character in J.K Rowling's Harry Potter Heptalogy* the focus of this research is to prove a pattern of hero archetype in all Harry Potter books. The researcher uses archetypal hero theory by Carl Jung.

There are similarities and differences between current study with those previous studies. The previous researchers above use Harry Potter books as their object of researcher. However, the researcher only uses the fourth book under title is *Harry Potter and the Goblet of Fire* the reason why the researcher chooses this book as the object of study because in this book, J. K. Rowling shows us for the first time that there are many magic schools in this world. It proved by holding Triwizard Tournament in Hogwarts which followed by biggest magic schools in Europe, which are Hogwarts, Beauxbatons Academy, and Durmstrang Institute. Then, the previous researchers and the current one is using Archetype theory by Carl Jung. However, while the previous researches used hero archetype and journey archetype in their studies, meanwhile in this research, the researcher focus on explores the archetypal symbols of colors.

With those gaps between the previous researchers and the current one, as well as the lack of the researcher in finding a literature analysis emphasizes on archetypal symbols, the researcher finds it interesting to conduct this research. Thus, this research is believed to be a worthy contribution in the development of literature analysis. As well as being a new insight in analyzing a literature in the field of Archetypal Criticism.

B. Statement of the Problems

Based on the background above, the researcher formulates two statements that function as the problems of this study:

1. What are the colors that are used as symbols in J.K. Rowling's *Harry Potter and Goblet of Fire*?
2. How do the colors represent archetype Western culture in J.K. Rowling's *Harry Potter and Goblet of Fire*?

C. Objectives of Study

Due to the problems stated above, the researcher hopes, by answering them, to achieve two objectives:

1. To find out what colors that are used as symbols in J.K. Rowling's *Harry Potter and Goblet of Fire*
2. To find out how the colors represent the archetype of Western culture in J.K. Rowling's *Harry Potter and Goblet of Fire*

D. Significance of Study

Theoretically, this study is expected to enhance knowledge in literary criticism and contribute to the development of the study of literature, especially explore on archetypal symbols. Moreover, this study is expected to be able to inform that there are always prototype for authors to create symbols in literary work

Practically, this study is expected to add more insight in differentiating between symbols and archetypal symbols and analyzing J.K. Rowling's *Harry Potter and Goblet of Fire* using archetypal symbols by Carl Jung. Moreover, the

researcher expects that the readers are able to understand the analysis of literary work, especially focus on Archetypal Symbols.

E. Scope and Limitation

The researcher uses theory of Carl Jung Archetypal Symbols in analyzing a novel entitled *Harry Potter and Goblet of Fire* by J.K. Rowling. The data will be in form of narrative texts and dialogues that explicitly or implicitly mention the symbols. In addition, there are many symbols that can represent archetypal symbols in the novel. However, the researcher only analyses archetypal symbols which has relation with colors. Thus, any data that mentions archetypal symbols outside of colors will be excluded from the analysis. In other words, the researcher only applies Jung's Archetype theory, does data gathering, and finally brings data into discussion based on the relation with colors as archetypal symbols. Additionally, the researcher uses Western culture as the background knowledge for the researcher in interpreting the data.

F. Research Method

1. Research Design

The researcher uses archetypal criticism to conduct the study since the object of the analysis is still included in the archetypal analysis. Moreover, the researcher analyses the object of the study using Archetypal Symbols theory by Carl Jung. Thus, based on that theory, the researcher will only focus on the text

that has symbols presented in the novel and finding out how they presented archetypal symbols.

2. Data Source

The researcher will use *Harry Potter and the Goblet of Fire* novel by J.K.Rowling. This novel is the fourth novel of *Harry Potter* series. The researcher will use the novel which is published by *Scholastic Inc.* New York. The book published in 2000. The novel is in pdf. The novel downloaded at 11th of March 2018 in *ebook.pldworld.com*.

3. Data Collection

To collect the data, the researcher will do these four steps. First, the researcher does skimming reading method to read *Harry Potter and the Goblet of Fire* to find out clues to the main idea in the novel. Second, the researcher does scanning reading method to read *Harry Potter and the Goblet of Fire* to discover important information that related to the current study. Third, the researcher finds and collect any text in the novel that contain symbols of colors by underlining the text. The last, the researcher reads Western culture about symbols of colors for the researcher's background knowledge. In this research, the researcher will use HPGF term to represent *Harry Potter and the Goblet Fire*.

4. Data Analysis

To analyze the data, the researcher will do several steps. First, the researcher reads *Harry Potter and the Goblet of Fire* novel carefully and repeatedly, then the researcher classifying collected data which contain symbols presented in the novel. Second, the researcher identifies and analyzes data that contain symbols of colors presented in the novel. Third, the researcher identifies and analyzes the symbols of colors using the researcher's background knowledge about Western culture of colors as the reference. Fourth, the researcher determines which symbols of colors could represent archetypal symbols in the novel. The last, the researcher makes a summary of the data that has been analyzed that answer the research questions.

G. Definition of Key Terms

To avoid misunderstanding, the researcher provides definition for some terms that are frequently used in this study.

1. Symbols : a sign, shape or object which is used to represent something else
2. Archetypes : the contents of the collective unconscious
3. Archetypal Symbols : universal knowledge of symbols that describes how these universal symbols representing of the physical world

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher will elaborate on the theory and related literature used in this study. This chapter includes: Archetypal Criticism, Symbolic Archetype, and Previous Studies.

A. Archetypal Criticism

In this section, the researcher will explain about archetypal criticism and its importance to research. First, this section includes the definitions of archetypal criticism (mainly archetype) from several theorists. Starting from James Frazer with his *Discipline of Anthropology*, Carl Jung with his study of *The Unconsciousness Part of the Psyche*, to finally Northrop Frye with his *Anatomy of Criticism* (Chirila, 2011). Then finally, this section includes which criticism the researcher uses for the current study along with the reason.

Archetypal criticism was originally employed in the discipline of anthropology by Sir James George Frazer (Chirila, 2011). It is proven by his book entitled *The Golden Bough* which was published in 1890 which is two decades earlier than Carl Jung study in psychology. In his book, Frazer did not mention explicitly about what is archetype. However, it is regarded as archetype because it is based on Chirila's statement based on Frazer's book, "The sheer ubiquity of certain archetypal patterns in mythic structures suggests psychic parallels between otherwise disparate languages and cultures." Thus, in certain mythic structures,

there will be common archetypal pattern that link people through languages, cultures, races, and ages.

Frazer shows an example of archetypal pattern by relating humankind with forces of nature, as stated by Chirila (2011), "*The Golden Bough* appropriately begins with a study of humankind's exploration and interpretation of its relationship to the forces of nature." He said that the archetypal pattern between humans and the forces of nature is the contradictory belief that humanity, although being threatened by a universe with powers beyond its understanding, is able to command it by its intellect and imagination (Chirila, 2011). For instance, the circus man who believed themselves able to master the wild animals using lashes and whip while, in contrast, also feared their power.

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

Stennudd (2012) stated about Jung and his archetype in his book entitled *Tarot Unfolded*, “He claimed that these archetypes are the same through history and in every culture, almost as if included in the human genome. By studying the archetypes and their representings, we can learn to understand ourselves.” Thus, the term of his archetype is the same to all culture. It is common to all people around the world in different ages and races. Even though there will be slightly different in telling and retelling myth and fairy tale of the world, there will be a pattern which is all the same to all culture and races. Archetypes will present themselves always everywhere.

Later, on 1957 Northrop Frye published *Anatomy of Criticism*. He focused more on the uses of archetypal criticism. This kind of criticism started in the early 1900s. Northrop Frye was responsible for providing a proper theoretical form to the concept of archetypal criticism. Although his most important work in the field is his '*Anatomy of Criticism*'. However, the initiation of his effective work in the field began with his essay 'The Archetypes of literature'. Archetypal Criticism by Frye replaced New Criticism as the most important mode of analysis of literary texts. This situation continued till Structuralism and Semiotics came into force as the major modes of criticism (Dahiya, 2016).

In this study, the researcher will use archetype theory by Carl Jung. The researcher chooses this theory because the theory is relevant to the current study. Thus, rather than James Frazer whose archetype is focused on cultural mythologies or Northrop Frye who focuses on providing a proper theoretical form

to the concept of archetypal criticism, Carl Jung archetype theory is more focused on psychological analysis (Chirila, 2011).

B. Archetypal Symbols

Jungian archetype consists of mythological themes, which projected outside, create myths and symbols. De Coster (2010) argued that archetypes are visual symbols or energetic imprints that exist in our psyches. Jung believe that symbols are combined together with the archetypes and the collective unconscious and they are recognized as the language of the soul (Adamski, 2011). According to Chirila (2011) the archetypes become symbols, capable of entering into dialogue with the psyche and providing insight into the deeper representing behind their presence. Jung defines the symbols as a ‘living thing’ expressing ‘something that cannot be characterized in any other or better way’, but may yet arouse historical, philosophical, ‘intellectual or aesthetic interest’ (Bradshaw and Storm, 2013).

According to Jung, the concept of collective unconsciousness is all the same everywhere in all individual, no matter if the people have different culture. The content of collective unconsciousness in Jungian archetype are genetic predispositions to images and forms or templates that play severe role in shaping people worldview and the way people respond to the world (Brown & Hannigan, 2006). Archetype is universal that can affect individuals recognize and memorize the connection between symbols and words that portrays the concept. Thus, these

archetypal symbols are existing in the collective unconsciousness, people can recall the correct representing archetypal symbols.

Foster (2014) stated that if we want to understand archetypal symbols, the first we have to do is consider our past - our earliest ancestors. The theory of archetypes explains how the symbolisic representings in myth influence our unconscious mind from phycological point of view (Chang, Boladeras, & Català, 2013). They stated that archetypal symbolism is a kind of knowledge that supports the cognitive process for creating subjective world-view towards the physical world we live in.

At first, symbols have no psychological representing. However, the representing will emerge when a person starts to live in this world. A person will live in a society with many people that share the same culture, same languages, same value system, and the same ways of thinking. According to Chang, Boladeras and Català (2013) the representation of symbols would vary depend on which layers of knowledge are adopted to help experiencing procedure. The knowledge of the representing of symbols is not always given through education, however the knowledge more often gained through living with it. The deepest level of knowledge is inborn with the collective unconsciousness, appearing even before any consciousness is built, the essential components of the collective unconsciousness, archetype, represent the universal tendency of how human think and act toward physical world (Chang, Boladeras, & Català, 2013). The level of knowledge will construct fundamental structure that can shape people worldview, which provide a valid interpretation for the phenomenon that many symbolisic

contents in ancient myths. In this sense, archetypal symbolism can be defined as a universal knowledge of symbols that describes how these universal symbols representing of the physical world is revealed to humans and represented in myth, culture and religion across time (Chang, Boladeras, & Català, 2013).

C. Colors as Symbols

Colors is the easiest way to identify something regardless of language or culture. Every color has its own deep representing. We can also find colors in literature as symbols. In literature, colors can help readers to get better understanding about characters, places, events, and ideas. Furthermore, colors can help readers develop a specific sentiment about the object or scene. The authors of literary works will use some specific colors in their works to create something more memorable for readers.

In J. K. Rowling's novel under title is *Harry Potter and the Goblet of Fire*, she uses certain colors in her book to give readers better understanding in reading the novel. The setting in the novel is in England that is in Western culture, therefore, the researcher finds the representing of colors as symbols in Western culture. Furthermore, the researcher also includes J. K. Rowling's opinion about certain colors that she used in the novel.

The first color is Red represents fire and blood. In addition, J. K. Rowling stated that the color of red connected to fire and passion or emotion (Rowling, 2012). Our prehistoric ancestors saw the color of red as fire and blood as energy and primal life forces, today red's symbolism comes from its strong connection

in the past. This color represents passionate love, seduction, violence, danger, anger, and adventure. Red is also a magical and religious color (Wolchover, 2011). It symbolized super-human heroism to the Greeks and is the color of the Christian crucifixion (Morton, 1995). Red represents blood, sacrifice, passion, and disorder (Guerin, 1979). Red associated with motional, aggression, passion, love, power, vitality, drawing attention, and revolution (Broek, 2014). Red also represents violence, danger, rage, arrogant, barbarous, cruel, defiant, and supercilious (Haibing, 2015).

The second color is Green represents death and dark magic. J. K. Rowling stated that “Green has long had a supernatural connection in the UK. Superstition says that it ought to be worn with care; the fairies are supposedly possessive of it, as it is their proper color. It ought never to be worn at weddings, due to a further association with misfortune and death.” (Rowling, 2012). Rowling also said that green is the color of much ‘Dark’ magic; of the ‘Dark Mark’, of the luminescent potion in which Voldemort conceals one of his Horcruxes, of many ‘Dark’ spells and curses. Green also represents growth, hope, and fertility (Guerin, 1979). Green related with calming, healthy, natural, refreshing, environment, and inexperience (Broek, 2014). Green associated with the color of spring which symbolize confidence, vitality, hope, and dream (Haibing, 2015). Green also represents feelings of refreshment but is also associated with ‘tiredness and guilt’. Green represent nature, harmony, freshness, fertility and also ambition, greed and jealousy (Olesen, 2018).

The third color is Blue represents fidelity and love. Superstition says to make a happy marriage, the bride must wear: something old, something new, something borrowed, something blue. "Something blue" denotes fidelity and love (Stewart, 2013). Blue represents highly positive, secure, tranquil, and spiritual purity (Guerin, 1979). Blue also represents authority, dignity, security, trust, loyalty, conservative, and wisdom (Broek, 2014). Blue also represents tranquility, melancholy, loneliness, fantasy, sorrowful, fanciful, Illusion of dream (Haibing, 2015). Blue also associated with the feeling of calmness, peace, happiness, relaxation, comfort, trust, loyalty, wisdom, faith, confidence, truth, heaven. Blue in negative represents depression, sadness, and gloominess (Olesen, 2018).

The fourth color is Black represents mystery, death, and evil. Many ancient cultures believed that black was "the color of mystery and of the mystery ways and wisdom of God," the historian Ellen Conroy wrote in her book "The Symbolism of Colors" (1921). This was because night, as well as darkness the absence of light transcended human perception in the same way that the wisdom of God was thought to be beyond comprehension. Of all mysteries, death may have been the biggest. Ancient people were completely "in the dark" about what would happen to them after death, and so it was (and is) represented by the color black in many cultures. There was the added coincidence of death sharing similarities with sleep, which happens in the darkness of night and when closed eyelids block out all light (Wolchover, 2011). Black also represents darkness, chaos, mystery, the unknown, death, wisdom, evil, and melancholy (Guerin,

1979). Black also represent powerful, authority, elegance, stylish, bravery, mystery, and rebellious (Broek, 2014).

The fifth color is White represents purity and innocence. In a wide range of cultures, the color white symbolizes purity and innocence, and white robes and garments are worn to convey spiritual and/or sexual purity. It isn't surprising that white became associated with purity, as even the smallest drop of dye, or a smudge of dirt, destroys the color. White represents light, purity, innocence, and timelessness. White in negative represents negative aspects, death, terror, the supernatural, and the blending truth of an inscrutable cosmic mystery (Guerin, 1979). White also represents peace, bright, enlightened, sterility, and hope (Broek, 2014). White represent noble and flawless. White in negative also represents vacuity, superficiality, ruthlessness, selfish, hypocrisy, and ignorance] (Haibing, 2015). White represents innocence, virginity, and purity (Olesen, 2018).

The sixth color is Yellow represents wisdom and cowardice. In ancient cultures where a god or gods were associated with the sun, such as Egypt and China, yellow was the highest and noblest of colors and thus, the color of religious figures and royals (who were thought to be descendants of the gods). Conroy explains that all colors have a flipside a degraded representing that traditionally opposed the positive one. Along with warmth and happiness, then, yellow also represents cowardliness and deceit. "We recognize the deceitful Judas very often in ancient pictures from the fact that he is given dingy yellow robes," she wrote (Wolchover, 2011). Yellow also represents enlightenment and wisdom (Guerin, 1979). Yellow associated with cheerful, optimistic, cheerfulness,

pleasure, and friendship (Broek, 2014). Yellow also represents honor, loyalty, and stimulates mental activity. Yellow also represents money, materialism, high social position, noble identity, and luxuriousness. Yellow in negative represents decay, death, and destructive power (Haibing, 2015). The color also an unstable color associated with cowardice and mental illness (Olesen, 2018).

The seventh color is Orange represents warning and energy. Historians note that orange was not regarded by ancient Western civilizations as a primary color. Depending on the hue, the color fell in either the red or the yellow category. For this reason, orange is not imbued with a strong symbolics representing of its own. In recent history, though, orange has come to denote a warning, and is used for high visibility clothing (such as spacesuits) and safety equipment (such as traffic cones). This association is a practical one: Orange contrasts most strongly with the color blue and therefore is highly visible against a clear sky (Wolchover, 2011). Orange also represents openness, kindness, cheerful, enthusiasm, energy, modern, and playful (Broek, 2014). Orange also associated with fiery or lust (Olesen, 2018).

The eighth color is Purple represents royalty and wealth. J K. Rowling stated that in Britain (and much of Europe) purple has an association with both royalty and religion. Purple dyes, being costly, were once worn only by those who could afford them; bishop's rings are traditionally set with amethysts (Rowling, 2012). Purple symbolizes royalty, nobility and imperialism. In many European societies, the symbolism was even established by law: From ancient Rome to Elizabethan England, "sumptuary laws" forbade anyone except close members of

the royal family to wear the color. Purple's elite status stems from the rarity and cost of the dye originally used to produce it. Fabric traders obtained "Tyrian purple," as the dye was called, from a small mollusk that was found only in a region of the Mediterranean Sea near Tyre, a Phoenician trading city located in modern-day Lebanon. More than 9,000 mollusks were needed to create just one gram of Tyrian purple, and because only wealthy rulers could afford to buy and wear fabrics dyed with the color, it became associated with the imperial classes of Rome, Egypt and Persia. Another consequence of this is that purple also came to represent spirituality and holiness, because the ancient emperors, kings and queens that wore the color were often considered to be gods or descendants of the gods (Wolchover, 2011). Purple also represents elegance, luxury, authority, spirituality, mystery, and flamboyant (Broek, 2014). Purple represents royalty and wealth (Olesen, 2018).

D. Previous Studies

The researcher found four previous studies which are relevant with the current study. The first is a study by Johanna Sørensen (2013) under the title *Archetypes and Stereotypes in J. K. Rowling's Harry Potter Series*. The researcher's objects of study are all Harry Potter books from the first book until the seventh book, the researcher used Archetypal hero narrative and gender stereotypes theory by Jung and Frye. The researcher used hermeneutical approach as method. She focus on choosing shorter passage in the seven novels, the researcher ultimately chooses passages on a few criteria: first, passages that are

centered on Harry's heroic features, and when he deviates from the archetypal hero narrative. Second, the passages have related to differences between gender, that is when the female characters and the male characters were treated differently or unfairly in similar situation. The results of the study are that Harry Potter can easily be described as the Archetypal Hero. However, Harry possesses the characteristics that ultimately separate him from the Archetype, he is a complex character, which cannot be reduced to a simple Archetypes. Furthermore, the female characters in the novels are not portrayed in a clear negative manner, they are sometimes made inferior to the male characters. The characters in the novel display both feminine and masculine traits throughout the series. The researcher stated that Rowling conforms to the stereotypes, and in some instances she breaks them.

The second is a study by Paula Soares Faria under the title *The Journey of the Villain in the Harry Potter series: An Archetypal Study of Fantasy Villains*. The objects of this study are that all Harry Potter novels, from the first novels until the last novels. The researcher used Archetypal theory by Carl Jung and on the pattern traced for the hero by Campbell. The researcher focuses on the journeys both villain and hero is compared for the proposition of a contemporary understanding of the villain Archetype. The result of the study is that as in comparison to the hero journey, the villain Archetype is usually considerably underdeveloped. Despite their variable representations, the villain is, ultimately, a representation of the unknown, of that which cannot be understood, but should be

vanquished. Villain Archetype shows this character as a person or entity that suffered injustices and is misunderstood.

The third is a study by Shobha Ramaswamy under the title *Archetypes in Fantasy Fiction: A Study of J. R. R. Tolkien and J. K. Rowling*. The researcher objects of study are J. R. R. Tolkien's three-part novels of epic dimensions, *The Lord of the Rings*, and J. K. Rowling's all Harry Potter novels. The researcher use Archetypal by Carl Jung. In this study, the researcher does several things to elaborate the study. First, she argues that the protagonist of fantasy fit into several common patterns. Second, she elaborated the Archetypal pattern of the quest or journey which is central to fantasy fiction. Third, she showed that fantasists are attracted to the universal conflict between 'good' and 'evil'. The results of her study are: first, she discovered that fantasy literature is highly hero-centric in nature. Second, the motif of the journey is central to fantasy literature and this forms the basis of the hero journey. Third, the theme of conflict between 'good' and 'evil', which is central to both *The Lord of the Rings* and the Harry Potter series, gives a prominent place to the villain.

The last is a study by Firda Amalia under title *Archetypal Hero as Reflected in Harry Potter's Character in J. K. Rowling's Harry Potter Heptalogy*. The researcher objects of study are all Harry Potter novels from the first novel until the last novel. The researcher use Archetype theory by Carl Jung. The researcher uses descriptive qualitative design. The researcher identified the characters Archetype and situational Archetypal hero in Harry's character, then the researcher compare between Harry Potter story and Jung's Archetype theory.

The results of her study are that Harry Potter is a character that can be seen as the embodiment of the Archetypal hero. Harry Potter's life story is full of suffering that reminds us to hero figures. The journey situation in Harry Potter life is not free from the Archetype elements.

There are gaps between previous studies and the current one. The objects previous studies use all of Harry Potter books, on the other hand the current study only use the fourth Harry Potter book under title is *Harry Potter and the Goblet of Fire*. Furthermore, the previous studies use Carl Jung's theory of journey archetype and hero archetype. However, the researcher explores Carl Jung's archetypal symbols. Moreover, the researcher conducts this research because there are few researchers that explore archetypal symbols in literature analysis.

CHAPTER III

ANALYSIS

In this chapter, the researcher will elaborate the result of the analysis using the theory above. This includes the data along with their analysis. The detail of the analysis will be as follows: Archetypal Symbols of Colors, The Presentation of Archetypal Symbols of Colors, and Archetypal Symbols.

A. Colors as Symbols

The detail of this sub-chapter will be as follows: The Color of Red, The Color of Green, The Color of Black, The Color of White, and The Color of Purple.

1. The Color of Red

In this chapter, the researcher will elaborate archetypal symbols of the color of Red. The detail of the analysis will be as follows: (1) Red represents violence, cruelty, and anger, (2) Red represents adventure, (3) Red represents power.

a) The Color of Red Represents Violence, Cruelty, and Anger

Harry Potter and the Goblet of Fire is the first novel that the author tells the reader about The Quidditch World Cup. The competition sees Quidditch teams representing countries around the world compete for the World Cup. In this novel,

there are two teams that will compete for the World Cup, they are Bulgarian National Quidditch team and Irish National Quidditch team. There are seven players in Bulgarian team, they are: Volkov and Vulchanov (Beaters); Ivanova, Dimitrov, and Levski (Chasers); Zograf (Keeper); and Krum (Seeker). Bulgarian team wear red robes when they play the Quidditch match. On the other hand, there are seven players in Irish team, they are: Connolly and Quigley (Beaters); Troy, Mullet, and Moran (Chasers); Ryan (Keeper); and Lynch (Seeker). Irish team wear green robes in Quidditch match.

Salesmen were Apparating every few feet, carrying trays and pushing carts full of extraordinary merchandise. There were luminous rosettes — green for Ireland, red for Bulgaria — which were squealing the names of the players, pointed green hats bedecked with dancing shamrocks, Bulgarian scarves adorned with lions that really roared, flags from both countries that played their national anthems as they were waved; there were tiny models of Firebolts that really flew, and collectible figures of famous players, which strolled across the palm of your hand, preening themselves. (HPGF, p. 93)

There are reasons why the color of red has connection with Bulgarian team. In the novel, Bulgarian team play the match cruelly.

Troy in the center, slightly ahead of Mullet and Moran, bearing down upon the Bulgarians. flashed up next, as Troy made as though to dart upward with the Quaffle, drawing away the Bulgarian Chaser Ivanova and dropping the Quaffle to Moran. One of the Bulgarian Beaters, Volkov, swung hard at a passing Bludger with his small club, knocking it into Moran's path; Moran ducked to avoid the Bludger and dropped the Quaffle; and Levski, soaring beneath. (HPGF, p. 106-107)

We can see that Volkov – the Bulgarian Beater, swing hard at a Bludger with his small club to knock Moran's path. Moran is an Irish Chaser. It clearly tells the readers that Volkov wants to hurt Moran with Bludger. Bludger is one of four balls use in Quidditch match. This ball is an iron ball that always attack and attempt to unseat the nearest player, so the Beater will use his bat to knock Bludger toward opposing players. When Bludger knocking down the player, he

will get seriously injure. Thus, if Volkov swing hard his bat toward this iron ball, it represents that Volkov wants to harm Moran so he cannot continue playing.

Volkov and Vulchanov, the Bulgarian Beaters, were whacking the Bludgers as fiercely as possible at the Irish Chasers, and were starting to prevent them from using some of their best moves; twice they were forced to scatter, and then, finally, Ivanova managed to break through their ranks; dodge the Keeper, Ryan; and score Bulgaria's first goal. (HPGF, p. 107-108)

In the story above, Volkov and Vulchanov try to score first goal for Bulgaria by whacking the Bludgers as fiercely at the Irish Chasers. They want to stop the Irish Chasers using their best moves. Volkov and Vulchanov wish to injure the Irish Chasers by knocking them with those Bludgers (the iron balls) violently.

One hundred thousand wizards gasped as the two Seekers, Krum and Lynch, plummeted through the center of the Chasers, so fast that it looked as though they had just jumped from airplanes without parachutes. Harry followed their descent through his Omnioculars, squinting to see where the Snitch was — “They're going to crash!” screamed Hermione next to Harry. She was half right — at the very last second, Viktor Krum pulled out of the dive and spiraled off. Lynch, however, hit the ground with a dull thud that could be heard throughout the stadium. A huge groan rose from the Irish seats. “Fool!” moaned Mr. Weasley. “Krum was feinting!” (HPGF, p. 108)

Not only the Bulgarian Beaters who play the match violently, but also the Bulgarian Seeker – Victor Krum who play the match brutally. Krum makes an attack as a trick to fool the Ireland Seeker – Lynch by flying so fast as if he sees the Golden Snitch (a Quidditch ball which has wing, if the seeker can catch it, the team gains 150 points). He knows that Lynch will copy him and then Krum successes to make Lynch falls from his broomstick with a dull thud. It seems that Lynch hit the ground so hard that makes him hurt. If Lynch gets wound, then Krum will have bigger opportunity to find the Golden Snitch and win the match.

After fifteen more fast and furious minutes, Ireland had pulled ahead by ten more goals. They were now leading by one hundred and thirty points to ten, and the game was starting to get dirtier. As Mullet shot toward the goal posts yet again, clutching

the Quaffle tightly under her arm, the Bulgarian Keeper, Zograf, flew out to meet her. Whatever happened was over so quickly Harry didn't catch it, but a scream of rage from the Irish crowd, and Mostafa's long, shrill whistle blast, told him it had been a foul. "And Mostafa takes the Bulgarian Keeper to task for clobbering — excessive use of elbows!" Bagman informed the roaring spectators. "And — yes, it's a penalty to Ireland!" (HPGF, p. 109-110)

It seems like the Bulgarian team is in panic because the opposite team gets one hundred and thirty points meanwhile Bulgarian team gets ten points. Thus, the Bulgarian team starts to play the match dirtier than before. The Bulgarian keeper, Zograf, plays the game cruelly by using his elbows so many times that is forbidden in Quidditch match. Thus, the referee gives the opposite team a penalty.

"Now there's something we haven't seen before. . . . Oh this could turn nasty. . . ." It did: The Bulgarian Beaters, Volkov and Vulchanov, landed on either side of Mostafa and began arguing furiously with him, gesticulating toward the leprechauns, who had now gleefully formed the words "HEE, HEE, HEE." Mostafa was not impressed by the Bulgarians' arguments, however; he was jabbing his finger into the air, clearly telling them to get flying again, and when they refused, he gave two short blasts on his whistle. "Two penalties for Ireland!" shouted Bagman, and the Bulgarian crowd howled with anger. (HPGF, p. 110-111)

The Bulgarian Beaters, Volkov and Vulchanov, are unhappy with Mostafa's decision to give a penalty to the Ireland team. Thus, they do cruel actions by landing on Mostafa's side and get angry at him. Volkov and Vulchanov do a bad thing because Bagman says that there is something we have not seen before, it represents that their action is the first time at Quidditch match. Furthermore, because the Bulgarian Beaters do something cruel like that, Mostafa gives two short blasts on his whistle, which represents the Irish team will get two penalties that makes the Bulgarian crowd howl with anger.

Based on the analysis above, there is a relation between the color of red with the Bulgarian team that wear red robes when they play the Quidditch match. The way the Bulgarian team play the Quidditch match violently and cruelly. Moreover, we can

see that the Bulgarian team get angry at Hassan Mostafa as referee because they disagree with Mostafa decision to give Irish team a penalty.

b) The Color of Red Represents Adventure

The main topic in this novel is the Triwizard Tournament. The Tournament is a magical contest between the three largest wizarding schools of Europe's event: Hogwarts School of Witchcraft and Wizardry, Beauxbatons Academy of Magic, and Durmstrang Institute, each school being represented by one Champion. The Selected Champions compete in three tasks. The tasks judged by the Headmasters or Headmistresses of the competing schools. The designs of Triwizard Tournament for testing magical ability, intelligence, and courage. Selected Champions competed for the honor and glory of winning the Tournament and a monetary prize.

The Tournament being extremely dangerous before 1994 after champions die while competing it. Thus, the Tournament restricts to stop potential deaths in 1994. One of these restrictions are all applicants must reach the age of seventeen years old, or else they will not be allowed to apply to be Champion.

The students from Beauxbatons were coming through the front doors from the grounds, among them, the veela-girl. Those gathered around the Goblet of Fire stood back to let them pass, watching eagerly. Madame Maxime entered the hall behind her students and organized them into a line. One by one, the Beauxbatons students stepped across the Age Line and dropped their slips of parchment into the blue-white flames. As each name entered the fire, it turned briefly red and emitted sparks. (HPGF, p. 262)

In the story above, the students from Beauxbatons want to apply themselves to be Champion to represent their school. Madame Maxime, the principal of the school arranges her students into a line. One by one, the students

step up across the Age Line and drop their slips of parchment that contain their names into the flame. Dumbledore makes this Age Line to restrain under-age students from applying to be champion, all students under seventeen years old cannot enter the Age Line. The flame turns red represents that the students want to challenge themselves to a new adventure by applying themselves to be a champion.

The flames inside the goblet turned suddenly red again. Sparks began to fly from it. Next moment, a tongue of flame shot into the air, a charred piece of parchment fluttered out of it — the whole room gasped. Dumbledore caught the piece of parchment and held it at arm's length, so that he could read it by the light of the flames, which had turned back to blue-white. "The champion for Durmstrang," he read, in a strong, clear voice, "will be Viktor Krum." (HPGF, p. 269)

Now everyone's attention was focused again on the goblet, which, seconds later, turned red once more. A second piece of parchment shot out of it, propelled by the flames. "The champion for Beauxbatons," said Dumbledore, "is Fleur Delacour!" (HPGF, p. 269)

And the Goblet of Fire turned red once more; sparks showered out of it; the tongue of flame shot high into the air, and from its tip Dumbledore pulled the third piece of parchment. "The Hogwarts champion," he called, "is Cedric Diggory!" (HPGF, p. 270)

The data above show that the Goblet of Fire has blue-white flame, however, the flame will turn red when a piece of parchment fluttering out of it. Those parchments contain the selected champion that will represent each school. The first champion is Viktor Krum from Durmstrang Institute, the second champion is Fleur Delacour from Beauxbatons Academy of Magic, and the third champion is Cedric Diggory from Hogwarts School of Witchcraft and Wizardry.

The fire in the goblet had just turned red again. Sparks were flying out of it. A long flame shot suddenly into the air, and borne upon it was another piece of parchment. Automatically, it seemed, Dumbledore reached out a long hand and seized the parchment. He held it out and stared at the name written upon it. There was a long pause, during which Dumbledore stared at the slip in his hands, and everyone in the room stared at Dumbledore. And then Dumbledore cleared his throat and read out — "Harry Potter." (HPGF, p. 270-271)

When the goblet turns to red and a piece of parchment fluttering out of it, everybody surprises. It is because there are already three champions that will compete the dangerous tasks and become the winner. However, Dumbledore reaches that parchment and reads the name written upon it. Dumbledore reads out – Harry Potter and asks him joining the other champions. There is debate among the principals about how can possibly Harry enters his name into goblet of fire because Harry is still fourteen years old and it is impossible for him to reach the goblet and enroll his name without passing the Age Line. However, the goblet has magical contract that bound Harry to compete in the Tournament. Thus, Harry Potter become the fourth champion.

The color of red in this data has strong connection with adventure. The selected champion will compete three extremely dangerous tasks to test their magical ability, intelligence, and courage. There will be one winner who can get the honor and glory of winning the Tournament, and a monetary prize. The first task's objective is to retrieve a golden egg that was being guarded by a dragon. The dragon Cedric Diggory must face is a Swedish Short-Snout, The dragon Fleur Delacour must face is a Common Welsh Green, the dragon Viktor Krum must face is a Chinese Fireball, and the dragon Harry Potter must face is the Hungarian Horntail. The golden egg contains an important clue for the champions to pass the second task. The second task's objective is to retrieve item that which had been stolen from the merpeople's village, and return. The champions must swim into the Black Lake for one hour and retrieve that item. The item that had been stolen from each Champion were people close to them. There are Ron Weasley, who is

Harry Potter's best friend, Hermione Granger, who is Viktor's date to the Yule Ball, Cho Chang, who is Cedric's girlfriend, and Gabrielle, who is Fleur's younger sister. The last task's objective is to navigate a maze. There are Triwizard Cup at the centre of the maze. Thus, if the champions want to take the cup, they must overcome various obstacles and dangers inside the maze. We can conclude that the selected champions get new adventure that the author describes the representing of adventure in the color of red.

c) The Color of Red Represents Power

In this novel, the color of red also represents power. Voldemort has red eyes that symbolizes his strength and how powerful he is as a dark wizard. Voldemort rises again and this time he is more powerful than before his downfall thirteen years ago.

“Robe me,” said the high, cold voice from behind the steam, and Wormtail, sobbing and moaning, still cradling his mutilated arm, scrambled to pick up the black robes from the ground, got to his feet, reached up, and pulled them one-handed over his master's head. The thin man stepped out of the cauldron, staring at Harry . . . and Harry stared back into the face that had haunted his nightmares for three years. Whiter than a skull, with wide, livid scarlet eyes and a nose that was flat as a snake's with slits for nostrils . . . Lord Voldemort had risen again. (HPGF, p. 643)

In the story above, Voldemort gets his human body form again and the author describes Voldemort's characteristics. His skin is whiter than skull, with wide, livid red eyes and a nose that was flat as a snake's with slits for nostrils.

Voldemort looked away from Harry and began examining his own body. His hands were like large, pale spiders; his long white fingers caressed his own chest, his arms, his face; the red eyes, whose pupils were slits, like a cat's, gleamed still more brightly through the darkness. He held up his hands and flexed the fingers, his expression rapt and exultant. (HPGF, p. 644)

The author also describes Voldemort's characteristics more detail than before. His hands were like large, pale spiders; his long white fingers caressed his own chest, his arms, his face; the red eyes, whose pupils were slits, like a cat. Voldemort shows his interest on his new human form body and he seems happy and satisfied with his human form. The author once again mentions Voldemort's red eyes. It seems like the color of his eyes might represent something.

Still he paced, his red eyes darting from grave to grave. "Listen to me, reliving family history . . ." he said quietly, "why, I am growing quite sentimental. . . But look, Harry! My true family returns. . ." The air was suddenly full of the swishing of cloaks. Between graves, behind the yew tree, in every shadowy space, wizards were Apparating. All of them were hooded and masked. And one by one they moved forward . . . slowly, cautiously, as though they could hardly believe their eyes. Voldemort stood in silence, waiting for them. Then one of the Death Eaters fell to his knees, crawled toward Voldemort, and kissed the hem of his black robes. "Master . . . Master . . ." he murmured. The Death Eaters behind him did the same; each of them approaching Voldemort on his knees and kissing his robes, before backing away and standing up, forming a silent circle, which enclosed Tom Riddle's grave, Harry, Voldemort, and the sobbing and twitching heap that was Wormtail. Yet they left gaps in the circle, as though waiting for more people. Voldemort, however, did not seem to expect more. He looked around at the hooded faces, and though there was no wind, a rustling seemed to run around the circle, as though it had shivered. (HPGF, p. 645-646)

The author mentions Voldemort's eyes again and this time it seems like Voldemort is waiting for someone, his eyes move quickly from grave to grave analyzing something. Voldemort tells Harry that his true family is back. Harry sees wizards wearing hoods and masks, they were Apparating to this graveyard. They are Death Eater (Voldemort's followers). One of the Death Eaters steps forward to see Voldemort because they are still hardy believe their eyes that their master is back. Voldemort does not say anything and waits for them. Then, one of the Death Eaters fells to his knees, crawls toward Voldemort, and kisses the hem of his black robes and calls Voldemort 'Master'. The other Death Eaters follow the first one and do the same to Voldemort. The way the Death Eaters do to

Voldemort is one of the examples how powerful Voldemort as the Dark Wizard that can make Death Eaters respect and afraid of him. Moreover, the Death Eaters call him 'Master' that represent Voldemort is their leader that has the highest authority over the Death Eaters. Voldemort also become the only person who can command and control all the Death Eaters. We can imagine that Voldemort has great power that can make the Death Eaters kneel, crawl, kiss his robe, and called him 'Master'.

"Welcome, Death Eaters," said Voldemort quietly. "Thirteen years . . . thirteen years since last we met. Yet you answer my call as though it were yesterday. . . . We are still united under the Dark Mark, then! Or are we?" He put back his terrible face and sniffed, his slit-like nostrils widening. "I smell guilt," he said. "There is a stench of guilt upon the air." A second shiver ran around the circle, as though each member of it longed, but did not dare, to step back from him. (HPGF, p. 647)

Voldemort welcomes his Death Eaters because even through thirteen years ago the last time they meet, the Death Eaters still answer Voldemort's calls by Apparating as soon as possible in his side. Voldemort believes that his Death Eaters still united under his Dark Mark. It proved that Voldemort still has power in him, because the Death Eaters come when their Master calls them through the Dark Mark. The Death Eaters are still afraid of him and respect him.

"I see you all, whole and healthy, with your powers intact — such prompt appearances! — and I ask myself. . . why did this band of wizards never come to the aid of their master, to whom they swore eternal loyalty?" No one spoke. No one moved except Wormtail, who was upon the ground, still sobbing over his bleeding arm. "And I answer myself," whispered Voldemort, "they must have believed me broken, they thought I was gone. They slipped back among my enemies, and they pleaded innocence, and ignorance, and bewitchment. . . . "And then I ask myself, but how could they have believed I would not rise again? They, who knew the steps I took, long ago, to guard myself against mortal death? They, who had seen proofs of the immensity of my power in the times when I was mightier than any wizard living? "And I answer myself, perhaps they believed a still greater power could exist, one that could vanquish even Lord Voldemort . . . perhaps they now pay allegiance to another . . . perhaps that champion of commoners, of Mudbloods and Muggles, Albus Dumbledore?" At the mention of Dumbledore's name, the members of the circle stirred, and some muttered and shook their heads. Voldemort ignored them. (HPGF, p. 647-648)

Even Voldemort himself calls him ‘Master’ to show his power and superiority. He shows to Death Eaters that he is their leader that has the authority over the Death Eaters. A person who can give command and control the Death Eaters. Thus, he declares that he deserves to get the eternal royalty from his followers as the boss. He convinces the Death Eaters that Voldemort never dies. He also says that he will rise again and he will never die because he has great power. Even Voldemort declares himself saying that the Death Eaters see his extremely great power that he is mightier than any wizard living. Voldemort convinces his Death Eaters that there will be no wizard that more powerful than Voldemort.

One of the men suddenly flung himself forward, breaking the circle. Trembling from head to foot, he collapsed at Voldemort’s feet. “Master!” he shrieked, “Master, forgive me! Forgive us all!” Voldemort began to laugh. He raised his wand. “Crucio!” The Death Eater on the ground writhed and shrieked; Harry was sure the sound must carry to the houses around. . . . Let the police come, he thought desperately . . . anyone. . . anything. . . Voldemort raised his wand. The tortured Death Eater lay flat upon the ground, gasping. “Get up, Avery,” said Voldemort softly. “Stand up. You ask for forgiveness? I do not forgive. I do not forget. Thirteen long years . . . I want thirteen years’ repayment before I forgive you. Wormtail here has paid some of his debt already, have you not, Wormtail?” (HPGF, p. 648-649)

Then, one of the Death Eaters steps forward and kneels to Voldemort to beg forgiveness from him. The Death Eaters seems very afraid of Voldemort because he is trembling from head to toe when he gets closer to Voldemort. However, Voldemort seems so furious that he laughs arrogantly and curse the Death Eaters with Cruciatius Curse. The Death Eater feels the pain; however, he does not do anything to stop the pain. Voldemort does not forgive his Death Eaters. We can see that Voldemort is a powerful wizard that his Death Eaters begging his forgiveness by kneeling to him.

“You returned to me, not out of loyalty, but out of fear of your old friends. You deserve this pain, Wormtail. You know that, don’t you?” “Yes, Master,” moaned Wormtail, “please, Master . . . please . . .” “Yet you helped return me to my body,” said Voldemort coolly, watching Wormtail sob on the ground. “Worthless and traitorous as you are, you helped me . . . and Lord Voldemort rewards his helpers. . . .” (HPGF, p. 649)

Again, Voldemort declares to Wormtail that he deserves gaining

Wormtail’s loyalty. Voldemort calls himself as Lord Voldemort. He adds the word Lord before his name. He represents to show off that he has the power as a ruler in the highest position.

Wormtail’s sobbing stopped abruptly. His breathing harsh and ragged, he raised his head and stared in disbelief at the silver hand, now attached seamlessly to his arm, as though he were wearing a dazzling glove. He flexed the shining fingers, then, trembling, picked up a small twig on the ground and crushed it into powder. “My Lord,” he whispered. “Master . . . it is beautiful . . . thank you . . . thank you. . . .” He scrambled forward on his knees and kissed the hem of Voldemort’s robes. (HPGF, p. 649)

Voldemort gives a new silver hand to Wormtail because he helps

Voldemort gaining his body back. Wormtail sacrifices his hand to make the Dark potion that can help Voldemort gaining his human form body. It seems that Wormtail really like his new hand and whisper ‘Lord’ to Voldemort. Then, he also calls Voldemort ‘Master’. Then, he does what the other Death Eaters do. He kneels and kisses Voldemort’s robes.

“Lucius, my slippery friend,” he whispered, halting before him. “I am told that you have not renounced the old ways, though to the world you present a respectable face. You are still ready to take the lead in a spot of Muggle-torture, I believe? Yet you never tried to find me, Lucius. . . . Your exploits at the Quidditch World Cup were fun, I daresay . . . but might not your energies have been better directed toward finding and aiding your master?” “My Lord, I was constantly on the alert,” came Lucius Malfoy’s voice swiftly from beneath the hood. “Had there been any sign from you, any whisper of your whereabouts, I would have been at your side immediately, nothing could have prevented me —” “And yet you ran from my Mark, when a faithful Death Eater sent it into the sky last summer?” said Voldemort lazily, and Mr. Malfoy stopped talking abruptly. “Yes, I know all about that, Lucius. . . . You have disappointed me. . . . I expect more faithful service in the future.” “Of course, my Lord, of course. . . . You are merciful, thank you. . . .” (HPGF, p. 650)

Voldemort angry at Lucius because Lucius wastes his energies to have fun by torturing Muggles at the campground in Quidditch World Cup. Voldemort believes that Lucius energies will be useful if he uses it to find and help Voldemort. Lucius says that even though he does not find and help Voldemort, he is still a loyal Death Eater because he shows up when Voldemort calls him. Voldemort says that he sent his faithful Death Eater to send the Dark Mark into the sky last summer but Lucius runs from it. Lucius makes Voldemort disappointed, however, he expects Lucius will give him faithful service in the future. It represents that Voldemort forgives him, so Lucius promises him his loyalty and says Voldemort a merciful person.

“The Lestranges should stand here,” said Voldemort quietly. “But they are entombed in Azkaban. They were faithful. They went to Azkaban rather than renounce me. . . . When Azkaban is broken open, the Lestranges will be honored beyond their dreams. The dementors will join us . . . they are our natural allies . . . we will recall the banished giants . . . I shall have all my devoted servants returned to me, and an army of creatures whom all fear. . . .” He walked on. Some of the Death Eaters he passed in silence, but he paused before others and spoke to them. “Macnair . . . destroying dangerous beasts for the Ministry of Magic now, Wormtail tells me? You shall have better victims than that soon, Macnair. Lord Voldemort will provide. . . .” “Thank you, Master . . . thank you,” murmured Macnair. (HPGF, p. 650-651)

Voldemort really appreciate his loyal Death Eaters named Lestranges. Voldemort promises that he will give the Lestranges honor when they escape from the prison. Voldemort will rebuild his army again by recruiting all his Death Eaters and many magical creatures. The magical creatures including the dementors, the banished giants, and all magical creatures whom all fear. Voldemort has the idea to prove his power again and recruit army.

And here” — Voldemort moved on to the two largest hooded figures — “we have Crabbe . . . you will do better this time, will you not, Crabbe? And you, Goyle?” They bowed clumsily, muttering dully. “Yes, Master . . .” “We will, Master. . . .” “The same goes for you, Nott,” said Voldemort quietly as he walked past a stooped

figure in Mr. Goyle's shadow. "My Lord, I prostrate myself before you, I am your most faithful —" "That will do," said Voldemort. (HPGF, p. 651)

Voldemort also comes to Death Eaters called Crabbe and Goyle. Just like before, Voldemort wants their eternal loyalty and better service to Voldemort in the future.

"And here we have six missing Death Eaters . . . three dead in my service. One, too cowardly to return . . . he will pay. One, who I believe has left me forever . . . he will be killed, of course . . . and one, who remains my most faithful servant, and who has already reentered my service." (HPGF, p. 651)

Voldemort counts his Death Eaters that answer his calls that night. There are only six Death Eaters who come to the graveyard. Voldemort will give punishment for a coward Death Eater and Death Eater who leaves him. Voldemort shows to the Death Eaters in that graveyard that he has the power to give punishment to unfaithful and coward Death Eaters.

"Master, we crave to know . . . we beg you to tell us . . . how you have achieved this . . . this miracle . . . how you managed to return to us. . . ." "Ah, what a story it is, Lucius," said Voldemort. "And it begins — and ends — with my young friend here." He walked lazily over to stand next to Harry, so that the eyes of the whole circle were upon the two of them. The snake continued to circle. (HPGF, p. 652)

The way Lucius Malfoy asks Voldemort to tell them a story is interesting, because he uses a formal word and begs to him. It represents that Lucius really knows his position just a servant who is afraid of his master who has greater power than him.

"You know, of course, that they have called this boy my downfall?" Voldemort said softly, his red eyes upon Harry, whose scar began to burn so fiercely that he almost screamed in agony. "You all know that on the night I lost my powers and my body, I tried to kill him. His mother died in the attempt to save him — and unwittingly provided him with a protection I admit I had not fore-seen. . . . I could not touch the boy." Voldemort raised one of his long white fingers and put it very close to Harry's cheek. "His mother left upon him the traces of her sacrifice. . . . This is old magic, I should have remembered it, I was foolish to overlook it . . . but no matter. I can touch him now." (HPGF, p. 652-653)

The author mentions his red eyes again, it seems that this color has specific representing to symbolize something, because it becomes the author main concern. The data above shows that Voldemort wants to prove to his Death Eaters that Voldemort is more powerful than Harry Potter – people believe Harry Potter is the cause of Voldemort downfall. Voldemort convinces the Death Eaters that Harry is powerless person thirteen years ago when Voldemort tried to kill him. Voldemort tells the Death Eaters that Harry became powerful that night because of his mother sacrifices herself in the attempt to save Harry — and unwittingly provides him with a protection of an old magic that Voldemort never sees before. Harry's mother leaves upon him the traces of her sacrifice in Harry's body and blood. Then, Voldemort shows off to his Death Eaters that he can touch Harry now because for thirteen years he cannot touch Harry because of his mother's protection. Voldemort once again declares himself that he is a powerful dark wizard that is impossible for him loses from a baby Harry Potter. Voldemort believes that he can kill Harry that night if Harry's mother does not give Harry protection.

“I miscalculated, my friends, I admit it. My curse was deflected by the woman's foolish sacrifice, and it rebounded upon myself. Aah . . . pain beyond pain, my friends; nothing could have prepared me for it. I was ripped from my body, I was less than spirit, less than the representest ghost . . . but still, I was alive. What I was, even I do not know . . . I, who have gone further than anybody along the path that leads to immortality. You know my goal — to conquer death. And now, I was tested, and it appeared that one or more of my experiments had worked. . . for I had not been killed, though the curse should have done it. Nevertheless, I was as powerless as the weakest creature alive, and without the represents to help myself . . . for I had no body, and every spell that might have helped me required the use of a wand. . . (HPGF, p. 653)

The data shows that Voldemort tells the Death Eaters that even though he is in his weakest form – less than spirit and less than the representest ghost,

Voldemort cannot die and he is still alive. He proves that he can gain his goal to conquer death and become an immortal wizard. Voldemort declares that he cannot die, though the curse should have done it. It proved that Voldemort really has a great power.

“Only one power remained to me. I could possess the bodies of others. But I dared not go where other humans were plentiful, for I knew that the Aurors were still abroad and searching for me. I sometimes inhabited animals — snakes, of course, being my preference — but I was little better off inside them than as pure spirit, for their bodies were ill adapted to perform magic . . . and my possession of them shortened their lives; none of them lasted long. . . . (HPGF, p. 653-654)

Even though Voldemort is in his weakest form, he is still a powerful wizard. It proves by his ability to possess body of living creatures especially snakes. If Voldemort possessed those living creatures, the magic Voldemort uses will shorten their lives. In wizarding world, not all the wizard is able to possess the living creature, thus if Voldemort can do this, it represents that Voldemort has great power, moreover, he does not lose this power even though he is weak.

“You have been taught how to duel, Harry Potter?” said Voldemort softly, his red eyes glinting through the darkness. At these words Harry remembered, as though from a former life, the dueling club at Hogwarts he had attended briefly two years ago. . . . All he had learned there was the Disarming Spell, “Expelliarmus” . . . and what use would it be to deprive Voldemort of his wand, even if he could, when he was surrounded by Death Eaters, outnumbered by at least thirty to one? He had never learned anything that could possibly fit him for this. He knew he was facing the thing against which Moody had always warned . . . the unblockable Avada Kedavra curse — and Voldemort was right — his mother was not here to die for him this time. . . . He was quite unprotected. . . . (HPGF, p. 659-660)

Voldemort wants a duel with Harry Potter in front of his Death Eaters to show his power to Death Eaters and to show that Harry Potter is powerless wizard who can only win if he gets help from the other person. The author mentions Voldemort’s red eyes again this time to show how powerful he is. Harry realizes how weak he is at this moment because he only knows one spell. That is

Disarming Spell (also known as Expelliarmus spell). Harry finds this useless because how can a teenage wizard like him dueling the greatest dark wizard of all time. Moreover, Death Eaters surround him.

“A little break,” said Voldemort, the slit-like nostrils dilating with excitement, “a little pause . . . That hurt, didn’t it, Harry? You don’t want me to do that again, do you?” Harry didn’t answer. He was going to die like Cedric, those pitiless red eyes were telling him so . . . he was going to die, and there was nothing he could do about it. . . but he wasn’t going to play along. He wasn’t going to obey Voldemort . . . he wasn’t going to beg. . . . (HPGF, p. 661)

Once again Harry realizes that he is going to die, he will never win dueling Voldemort. He remembers how Cedric dies and he thinks that he will die like that too. Even though Harry knows he will die, Harry does not have enough power to fight against Voldemort. However, Harry will never beg to Voldemort, Harry is ready to die.

The color of red in the data above show that the color represents power. the author of the novel mentions Voldemort’s red eyes many times. The author wants to show the readers that the color of red has strong connection with Voldemort. The data above show that Voldemort is a powerful dark wizard who can control his followers. All his followers are afraid of him. Thus, they always obey Voldemort’s commands. The researcher concludes that if Voldemort not powerful enough, he cannot gather followers who always follow his commands. Thus, the color of red represents power in the data above.

2. The Color of Green

In this chapter, the researcher will elaborate archetypal symbols of the color of Green. In this chapter, the color of Green represents death.

a) The Color of Green Represents Death

After the Quidditch match, Harry, Hermione, and Weasley family come back to their camp and sleep. However, Mr. Weasley wakes Harry urgently. People outside are screaming. There are crowd of wizard that wearing hoods and masks moving through the campground setting tents on fire and frightening everyone. They are looking for Muggles and they are laughing at the terror of the poor Muggles. They make a family of Muggles float through the air sixty feet above the ground. Harry, Hermione, and Weasley's family (without Mr. Weasley) head towards the forest to hide. However, they are getting separated from Ginny, Fred, and George. Then, Harry, Hermione, and Ron seem to be alone in the forest, then they hear footstep in the dark.

“Hello?” called Harry. There was silence. Harry got to his feet and peered around the tree. It was too dark to see very far, but he could sense somebody standing just beyond the range of his vision. “Who’s there?” he said. And then, without warning, the silence was rent by a voice unlike any they had heard in the wood; and it uttered, not a panicked shout, but what sounded like a spell. “MORSMORDRE!” And something vast, green, and glittering erupted from the patch of darkness Harry’s eyes had been struggling to penetrate; it flew up over the treetops and into the sky. “What the — ?” gasped Ron as he sprang to his feet again, staring up at the thing that had appeared. For a split second, Harry thought it was another leprechaun formation. Then he realized that it was a colossal skull, comprised of what looked like emerald stars, with a serpent protruding from its mouth like a tongue. As they watched, it rose higher and higher, blazing in a haze of greenish smoke, etched against the black sky like a new constellation. (HPGF, p. 128)

The green smoke that flows up over the treetops and into the sky makes a colossal skull formation called the ‘Dark Mark’. Hermione explains to Harry that

the ‘Dark Mark’ is Voldemort’s mark. Thus, everyone in the forest are screaming when they see this mark. They are afraid that Voldemort’s supporters (also known as Death Eaters) will kill Muggles tonight. Back then, when Voldemort in power, he and his supporters kill Muggles for fun. The author uses the color of Green in ‘Dark Mark’ to describe the death of Muggles because Voldemort and his supporters really enjoy killing them. Furthermore, the name of Voldemort’s supporters is ‘Death Eaters’. That name clearly states that they enjoy the Muggles death.

Then, in the next chapter, when Harry come back to Hogwarts, there is a new teacher of Defense Against the Dark Arts. His name is Alastor Moody. One day, Moody teaches Harry Potter and his classmate about unforgivable curses. Moody believes that the students must learn about these curses so they can defend themselves. There are three unforgivable curses, those are: Imperius Curse (it allows the caster to control another’s action), Cruciatus Curse (also known as Torture Curse, the curse inflicts intense, excruciating pain on the victim), and Avada Kedavra Curse (also known as the Killing Curse, the curse causes instantons and painless death on a living person or creature without any signs of violence on the body). Those curses called unforgivable curses because when a witch or a wizard casts those curses, they will go to go jail called Azkaban.

“Avada Kedavra!” Moody roared. There was a flash of blinding greenlight and a rushing sound, as though a vast, invisible something was soaring through the air — instantaneously the spider rolled over onto its back, unmarked, but unmistakably dead. Several of the students stifled cries; Ron had thrown himself backward and almost toppled off his seat as the spider skidded toward him. (HPGF, p. 216)

In Harry’s class, Moody brings a glass jar. Three large black spiders are scuttling around inside it. Moody uses spiders to practice the unforgivable curses.

On the story above, Moody uses one of the spiders then he casts Avada Kedavra Curse. When the caster cast this curse, there will be green light appears from the caster's wand then without any signs of violence in its body, the spider certainly dies.

So that was how his parents had died . . . exactly like that spider. Had they been unblemished and unmarked too? Had they simply seen the flash of green light and heard the rush of speeding death, before life was wiped from their bodies? (HPGF, p. 216)

Furthermore, after Harry seeing how Avada Kedavra curse works to the spider, Harry suddenly remembers his parent. Harry imagines how his parent die since he finds out that Voldemort kills his parent that night. Voldemort come to find Harry and his parent at their cottage and the he kills his parent. He kills Harry's father first, then he kills his mother because she refuses to move aside when Voldemort wants to kill Harry. Harry knows the detail how his parent die because last year he hears his parents' voices when he must fight the dementors. From that, Harry knows how his parent die, they just see green light appears from Voldemort's wand and then they die.

From far away, above his head, he heard a high, cold voice say, "Kill the spare." A swishing noise and a second voice, which screeched the words to the night: "Avada Kedavra!" A blast of green light blazed through Harry's eyelids, and he heard something heavy fall to the ground beside him; the pain in his scar reached such a pitch that he retched, and then it diminished; terrified of what he was about to see, he opened his stinging eyes. Cedric was lying spread-eagled on the ground beside him. He was dead. (HPGF, p. 638)

There is something happened when Harry wants to finish his third task. The third task is that the champions must find the cup in the magical maze. The maze is full of dangerous things and creatures. Thus, the champions must overcome the dangerous things inside the maze and defeat the magical creatures to find the cup. Then, two of the champions are lose. They are Fleur Delacour

from Beauxbatons Academy and Viktor Krum from Durmstrang Institute. There are two champions left, both of them are from Hogwarts, they are Cedric Diggory and Harry Potter. In the maze, Cedric's life is in danger, it is hard for Harry to choose between saving Cedric's life or taking the cup and become the winner. However, Harry choose to save Cedric, so Cedric let Harry to take the cup. Then, Harry decides that they must take the cup together.

Then, after they take the cup, they move to graveyard. Cedric finds out that the cup is a Portkey (the object that will transport anyone who grasps it to a prearranged destination). Later, in that graveyard Harry and Cedric meet Voldemort, and then Voldemort kills Cedric with Avada Kedavra curse. Again, Harry sees that green light and then unmarked, but unmistakably Cedric dies.

Base on the analysis above, the color of green represents death. It is because the author uses the color of green when witch and wizard cast Avada Kedavra curse. The curse also known as killing curse that can kill anyone without any mark. Every time witch or wizard cast this curse, there will be green light show up from the caster's wand.

3. The Color of Black

In this chapter, the researcher will elaborate archetypal symbols of the color of Black. The detail of the analysis will be as follows: (a) Black represents mystery, (b) Black represents darkness and evil.

a) The Color of Black Represents Mystery

A chapter entitled *Padfoot Returns*, the author tells the readers about Sirius Black. Sirius comes to Hogsmeade to meet Harry in his Animagus form.

Animagus is a witch or wizard who can morph herself or himself into an animal at will. In his Animagus form, Sirius Black also known as Padfoot. Sirius' Animagus form is a massive black dog. Sirius send to Azkaban because people in wizarding world believe Sirius betrays James Potter (Harry's father), murders twelve Muggles, and murders his best friend Peter Pettigrew. He stays for twelve years in Azkaban and finally he can escape last year when Harry is thirteen years old.

The reasons why Sirius meet Harry in his Animagus form because people in wizarding world are afraid of him, they call him murderer. Furthermore, if anyone sees him, he will send back to the prison. Nobody knows Sirius' Animagus form except Harry, Ron, Hermione, and Professor Dumbledore. One day, Harry gets a letter from Sirius says that he will be in Hogsmeade. In the next day, Harry, Ron, and Hermione went to Hogsmeade. They meet Sirius in his massive black dog form, then Sirius lead them to a cave. In the cave, Sirius turns back into human shape.

Harry had never been in this direction before. The winding lane was leading them out into the wild countryside around Hogsmeade. The cottages were fewer here, and their gardens larger; they were walking toward the foot of the mountain in whose shadow Hogsmeade lay. Then they turned a corner and saw a stile at the end of the lane. Waiting for them, its front paws on the topmost bar, was a very large, shaggy black dog, which was carrying some newspapers in its mouth and looking very familiar. . . . "Hello, Sirius," said Harry when they had reached him. (HPGF, p. 520)

The data above proved that Sirius can morph himself into a black dog from. Even though Sirius in his black dog form, Harry still recognizes him.

Harry, however, was looking at the black dog, which had just turned into his godfather. Sirius was wearing ragged gray robes; the same ones he had been wearing when he had left Azkaban. His black hair was longer than it had been when he had appeared in the fire, and it was untidy and matted once more. He looked very thin. (HPGF, p. 521)

The data above show that Sirius Black is an Animagus. Not only Sirius' Animagus form that has the color of black, he also has black hair. Sirius' appearances is the same ones he had been wearing when he had left Azkaban a year ago.

Dumbledore bent down over Moody's limp form and put a hand inside his robes. He pulled out Moody's hip flask and a set of keys on a ring. Then he turned to Professors McGonagall and Snape. "Severus, please fetch me the strongest Truth Potion you possess, and then go down to the kitchens and bring up the house-elf called Winky. Minerva, kindly go down to Hagrid's house, where you will find a large black dog sitting in the pumpkin patch. Take the dog up to my office, tell him I will be with him shortly, then come back here." If either Snape or McGonagall found these instructions peculiar, they hid their confusion. Both turned at once and left the office. (HPGF, p. 680)

Harry and Cedric land back at Hogwarts. Then, Moody takes Harry away from Professor Dumbledore and takes him to his office. Moody makes Harry describes how Voldemort gets his body back. Moody tells Harry that he is the one who put Harry's name on goblet of fire. He also tells Harry that he always helps Harry to finish every task so that Harry can reach the Triwizard cup first, so that he can be transported to the graveyard where he meets Voldemort. Then, when Moody determines to kill Harry, the door bursts open. Professors Dumbledore, Snape, and McGonagall all come storming in. Professors Dumbledore reveals that he is not the real Moody at all. Dumbledore also says that the fake Moddy using Polyjuice Potion to transform himself into the real Moody.

Professors Dumbledore asks Professor Snape to take his strongest Veritaserum (Truth Potion) he has and bring up the house-elf called Winky. Then,

Professors Dumbledore asks Professor McGonagall to find a massive black dog and take the dog to Dumbledore's office. He also asks McGonagall to talk to the dog and told the dog that Dumbledore will be with him shortly. McGonagall finds these instructions are very odd. How can possibly a human have to talk to a dog like that? It seems that Professors McGonagall finds it impossible to talk like that to the dog and the dog understands her very well. The data show that Dumbledore knows the truth identity of this black dog. It is because last year, Dumbledore gives Harry and Hermione information how to save Sirius Black, Dumbledore knows that Sirius is innocence. Dumbledore knows that Sirius does not betray Harry's parent and kill Muggles. Thus, the reason why Dumbledore asks McGonagall to talk to the dog because the dog is not a common dog but it is an Animagus form of Sirius Black.

Dumbledore made sure that the door was closed, and that Madam Pomfrey's footsteps had died away, before he spoke again. "And now," he said, "it is time for two of our number to recognize each other for what they are. Sirius . . . if you could resume your usual form." The great black dog looked up at Dumbledore, then, in an instant, turned back into a man. Mrs. Weasley screamed and leapt back from the bed. "Sirius Black!" she shrieked, pointing at him. "Mum, shut up!" Ron yelled. "It's okay!" Snape had not yelled or jumped backward, but the look on his face was one of mingled fury and horror. "Him!" he snarled, staring at Sirius, whose face showed equal dislike. "What is he doing here?" "He is here at my invitation," said Dumbledore, looking between them, "as are you, Severus. I trust you both. It is time for you to lay aside your old differences and trust each other." (HPGF, p. 712)

Dumbledore makes sure that the Hogwarts' nurse – Madam Pomfrey leaves the hospital wing. When it's just Professor Dumbledore, Professor Snape, Mrs. Weasley, Harry, Hermione, and Ron in the hospital wing, Dumbledore tells Sirius to change himself into his human form. Mrs. Weasley and Professor Snape are shocked. They still believe that Sirius Black is a criminal. However,

Dumbledore invites Sirius to come to Hogwarts, it represents that he is believe in Sirius and asks Snape to trust Sirius Black.

We can conclude that from the data above that the color of black represents mystery. We can notice directly that Sirius' surname is Black. Furthermore, he has black hair and his Animagus form is a large black dog. It seems that the author has give the readers hints that Sirius Black is a mystery person. It also proves by his unknown story about his betrayal to the Potters, murders twelve Muggles, and murders his best friend – Peter Pettigrew. There are only six people in this novel who knows the truth story about Sirius Black meanwhile people in wizarding world still do not know that he is innocent and kind-hearted person. Sirius never betrays Harry's parents, kills Muggles, and kills his best friend – Peter Pettigrew. In fact, Pettigrew who betrays Harry's parent. Pettigrew tells Voldemort where the Potters live, then Voldemort come to their house that night. When Pettigrew betrays the Potters to Voldemort, Sirius seeks to exact revenge on Pettigrew. However, Pettigrew can frame Sirius for his betrayal of the Potters, the murders of twelve Muggles, and the murders of Pettigrew before Sirius can accomplish this. Moreover, in Sirius' Animagus form, it is hard for people to recognize him. They will only see a great black dog however they do not know that the dog is a human called Sirius Black.

b) The Color of Black represents Darkness and Evil

The color of black has closest representing with darkness and evil. The Death Eaters who make terror in the Campground at Quidditch match by setting

tents on fire and frightening everyone. Furthermore, they make fun of a Muggles family by floating them through the air sixty feet above the ground. Then, Harry, Ron, and Hermione hear footsteps in the dark and he casts a spell MOSMORDRE. something appears in the sky just like a colossal skull with a serpent protruding from its mouth like a tongue. Everyone who sees this mark start to scream. However, Harry has no idea why everyone starts to scream. Later, Hermione explains that this is not just a common mark, it is Voldemort's mark.

“Harry, come on, move!” Hermione had seized the collar of his jacket and was tugging him backward. “What’s the matter?” Harry said, startled to see her face so white and terrified. “It’s the Dark Mark, Harry!” Hermione moaned, pulling him as hard as she could. “You-Know-Who’s sign!” “Voldemort’s— ?” “Harry, come on!” Harry turned — Ron was hurriedly scooping up his miniature Krum — the three of them started across the clearing — but before they had taken a few hurried steps, a series of popping noises announced the arrival of twenty wizards, appearing from thin air, surrounding them. (HPGF, p. 129)

Furthermore, when Harry is in graveyard, Wormtail carries something in his arm. It is Voldemort in his weakest form. The author describes Voldemort's body in his weakest form is the shape less like a human child, ugly, slimy, blind, hairless and scaly-looking, a dark, raw, reddish black. We can conclude that Voldemort in this form is disgusting.

Wormtail pulled open the robes on the ground, revealing what was inside them, and Harry let out a yell that was strangled in the wad of material blocking his mouth. It was as though Wormtail had flipped over a stone and revealed something ugly, slimy, and blind — but worse, a hundred times worse. The thing Wormtail had been carrying had the shape of a crouched human child, except that Harry had never seen anything less like a child. It was hairless and scaly-looking, a dark, raw, reddish black. Its arms and legs were thin and feeble, and its face — no child alive ever had a face like that — flat and snakelike, with gleaming red eyes. (HPGF, p. 640)

There are two kinds of Dark Mark. The first mark that appears in the sky a glittering green skull with a snake protruding from its mouth. This mark appears if someone casts a spell MOSMORDRE. This mark first appears when the Quidditch World Cup held on summer. The second Dark Mark is an inactive mark

appears on the inner part of the left forearm. The second mark is like a vivid red tattoo; an active one is jet black. This mark will active when Voldemort touch the Dark Mark in one of his Death Eaters, then the color will change from red into jet black. The Death Eaters will feel a burning sensation. Then the Death Eaters will Apparate to Voldemort's side. Voldemort places the Dark Mark on his supporters' inner left forearms as a sign of their loyalty to him and as a method of summoning them when Voldemort desires.

“Hold out your arm,” said Voldemort lazily. “Oh Master . . . thank you, Master . . .” He extended the bleeding stump, but Voldemort laughed again. “The other arm, Wormtail.” “Master, please . . . please . . .” Voldemort bent down and pulled out Wormtail’s left arm; he forced the sleeve of Wormtail’s robes up past his elbow, and Harry saw something upon the skin there, something like a vivid red tattoo — a skull with a snake protruding from its mouth — the image that had appeared in the sky at the Quidditch World Cup: the Dark Mark. Voldemort examined it carefully, ignoring Wormtail’s uncontrollable weeping. (HPGF, p. 645)

Voldemort, however, did not seem to expect more. He looked around at the hooded faces, and though there was no wind, a rustling seemed to run around the circle, as though it had shivered. “Welcome, Death Eaters,” said Voldemort quietly. “Thirteen years . . . thirteen years since last we met. Yet you answer my call as though it were yesterday. . . . We are still united under the Dark Mark, then! Or are we?” He put back his terrible face and sniffed, his slit-like nostrils widening. “I smell guilt,” he said. “There is a stench of guilt upon the air.” A second shiver ran around the circle, as though each member of it longed, but did not dare, to step back from him. (HPGF, p. 647)

The data above tell us that Voldemort successes calling his followers and the Death Eaters come to his side. Voldemort states clearly that that they are still unite under the Dark Mark that the Voldemort makes for his followers. The shape of Dark Mark in Dearth Eaters forearm is the same with the mark that appears in the sky that is a skull with a snake protruding from its mouth.

“And then, not even a year ago, when I had almost abandoned hope, it happened at last . . . a servant returned to me. Wormtail here, who had faked his own death to escape justice, was driven out of hiding by those he had once counted friends, and decided to return to his master. He sought me in the country where it had long been rumored I was hiding . . . helped, of course, by the rats he met along the way. Wormtail has a curious affinity with rats, do you not, Wormtail? His filthy little friends told him there was a place, deep in an Albanian forest, that they avoided,

where small animals like themselves had met their deaths by a dark shadow that possessed them. . . . (HPGF, p. 654-655)

Voldemort's weakest form at that time is a dark shadow. Even in his weakest form, Voldemort still has power to possess the living creature and kill small animals. It shows how powerful he is as a wizard who can possess living creature even if in his weakest form.

"There was no hope of stealing the Sorcerer's Stone anymore, for I knew that Dumbledore would have seen to it that it was destroyed. But I was willing to embrace mortal life again, before chasing immortality. I set my sights lower . . . I would settle for my old body back again, and my old strength. "I knew that to achieve this — it is an old piece of Dark Magic, the potion that revived me tonight — I would need three powerful ingredients. Well, one of them was already at hand, was it not, Wormtail? Flesh given by a servant. . . . "My father's bone, naturally, represent that we would have to come here, where he was buried. But the blood of a foe . . . Wormtail would have had me use any wizard, would you not, Wormtail? Any wizard who had hated me . . . as so many of them still do. But I knew the one I must use, if I was to rise again, more powerful than I had been when I had fallen. I wanted Harry Potter's blood. (HPGF, p. 656)

When Harry is eleven years old, Voldemort tries to steal the Sorcerer's Stone, however, Harry succeeds to stop Voldemort. Then, Dumbledore destroys the Sorcerer's Stone to prevent Voldemort steals it again in the future. Voldemort still has strong desire to embrace mortal life. Voldemort uses dark magic to gain his body back that need three powerful ingredients. The first ingredient is flesh given by a servant, second ingredient is the father's bone, and the last ingredient is the blood of a foe.

But if you're going to work against me —" "The only one against whom I intend to work," said Dumble-dore, "is Lord Voldemort. If you are against him, then we remain, Cornelius, on the same side." It seemed Fudge could think of no answer to this. He rocked backward and forward on his small feet for a moment and spun his bowler hat in his hands. Finally, he said, with a hint of a plea in his voice, "He can't be back, Dumbledore, he just can't be . . ." Snape strode forward, past Dumbledore, pulling up the left sleeve of his robes as he went. He stuck out his forearm and showed it to Fudge, who recoiled. "There," said Snape harshly. "There. The Dark Mark. It is not as clear as it was an hour or so ago, when it burned black, but you can still see it. Every Death Eater had the sign burned into him by the Dark Lord. It was a represents of distinguishing one another, and his represents of summoning us to him. When he touched the Mark of any Death Eater, we were to Disapparate, and Apparate, instantly, at his side. (HPGF, p. 709)

The data above shows that that Professor Dumbledore and Professor Snape try to convince Fudge that Voldemort is back. However, Fudge doesn't believe in them, so Professor Snape shows his Dark Mark on his left forearm. The mark will burn black it's represents that Voldemort summons his Death Eaters. When Voldemort touches the Mark of any Death Eater, the other Death Eaters will Disapparate, and Apparate, instantly, at his side. We can conclude that dark has closest representing with black which represents evil and death. The data above shows us that the name of Voldemort's mark is 'Dark' Mark. Whenever and wherever this mark appears in the sky it will frighten everyone because it's represents that Voldemort himself or Voldemort's followers will do evil things to people moreover the Muggle-born. The 'Dark' mark on Death Eaters forearm will show Voldemort's physical health. When Voldemort downfall at Potters house, the Dark Mark faded. The Dark Mark began clearer when Voldemort regain his strength. The Dark Mark will be clearer and turn the color from red into jet black when Voldemort rises again and regain his full power. The 'Dark' Mark also represents that Voldemort will do so many evil things when he rises again.

The data above shows that the color of black represents darkness and evil. Voldemort as the most powerful dark wizard has special symbol called Dark Mark. Voldemort and his followers – Death Eaters use this symbol to communicate each other. All witch and wizard in wizarding world familiar with this symbol. Therefore, if this symbol shows up, people will be scared. The reason why they get scared because after this symbol shows up, the Death Eaters will come and start to make chaos everywhere. The Death Eaters will kill Muggle –

Non-magic people randomly. The Death Eaters always wearing black robes and they unite under the Dark Mark. Thus, the color of black in this data show the darkness and evil of Voldemort and his follower – Death Eaters.

4. The Color of White

In this chapter, the researcher will elaborate archetypal symbols of the color of White. The color of white in this chapter represents terror.

a) The Color of White Represents Terror

Voldemort is the weakest creature alive after his downfall thirteen years ago. Voldemort rips from his body, he is less than spirit, less than the representest ghost, however, he is alive. That night, when Voldemort tries to kill Harry, Harry's mother dies in the attempt to save him and leaves upon him the traces of her sacrifice. What Harry's mother does is an old magic. Thus, when Voldemort tries to kill Harry, Voldemort loses his power and his body. Voldemort cannot touch Harry because of this protection. However, Voldemort has powerful desire to get his body back and rise again as the most powerful and dangerous dark wizard of all time. He uses a dark magic. He needs a potion that needs three powerful ingredients. The first ingredient is flesh given a servant, the second ingredient is father's bone, and the last ingredient is blood of a foe.

“B-blood of the enemy. . . forcibly taken. . . you will. . . resurrect your foe. “Harry could do nothing to prevent it, he was tied too tightly. . . . Squinting down, struggling hopelessly at the ropes binding him, he saw the shining silver dagger shaking in Wormtail's remaining hand. He felt its point penetrate the crook of his right arm and blood seeping down the sleeve of his torn robes. Wormtail, still panting with pain, fumbled in his pocket for a glass vial and held it to Harry's cut, so that a dribble of blood fell into it. He staggered back to the cauldron with Harry's

blood. He poured it inside. The liquid within turned, instantly, a blinding white. (HPGF, p. 642)

Voldemort has many enemies; however, he chooses Harry Potter.

Voldemort believes that if he uses Harry's blood, he will rise again, more powerful than he had been when he had fallen. Another reasons why Voldemort wants Harry's blood because he wants to take revenge on Harry Potter who takes his power thirteen years ago. Moreover, the traces of Harry's mother sacrifice will reside in Voldemort veins too, because at that time, Harry's mother uses a powerful old magic. In the story above, when Harry's blood pours into the cauldron, the liquid instantly turned white. Now, Harry's mother's protection no longer works, so Voldemort can touch Harry and hurt him. It seems that the author wants to give the readers hint that the terror of Voldemort will rise again and more powerful that before because Voldemort uses Harry's blood.

But then, through the mist in front of him, he saw, with an icy surge of terror, the dark outline of a man, tall and skeletally thin, rising slowly from inside the cauldron. "Robe me," said the high, cold voice from behind the steam, and Wormtail, sobbing and moaning, still cradling his mutilated arm, scrambled to pick up the black robes from the ground, got to his feet, reached up, and pulled them one-handed over his master's head. The thin man stepped out of the cauldron, staring at Harry . . . and Harry stared back into the face that had haunted his nightmares for three years. Whiter than a skull, with wide, livid scarlet eyes and a nose that was flat as a snake's with slits for nostrils . . . Lord Voldemort had risen again. (HPGF, p. 643)

Then, when the potion is ready, Voldemort enters to the cauldron. Then, a tall and skinny man rising slowly from inside the cauldron. Voldemort successes getting his body back. Voldemort's skin is whiter than skull. The author uses the color of white to describe that the terror in wizarding world will rise again. The rise of Voldemort will be a terror in wizarding world. We know that nobody dares calling Voldemort's name except Harry Potter and Professor Dumbledore. People call him You-Know-Who, He-Who-Must-Not-Be-Named, or the Dark Lord.

People are afraid of Voldemort because he is the most powerful and dangerous dark wizard of all time. One of Voldemort's early activities when he is in Hogwarts includes the opening of Chamber of Secrets and releasing the monster inside it to attack a Muggle-born student that became a great terror in Hogwarts at that time.

In this novel, there are terrors spread by the Death Eaters (Voldemort's supporters) at the campground in Quidditch match. The Death Eaters set the tents on fire and frightened everyone. They are making fun of a Muggle family by floating them through the air sixty feet above the ground. Furthermore, one of the Death Eaters casts MOSMORDRE spell that can make a colossal skull with a serpent protruding from its mouth like a tongue. This spell makes the Dark Mark in the sky that frightens everyone in the campground, because this mark is Voldemort's mark.

When Voldemort gets his body back in the graveyard, his first terror makes one of his Death Eater come to Hogwarts and change himself into Alastor Moody (a new professor at Hogwarts) using Polyjuice Potion. Voldemort orders him to manipulate the Tournament and bring Harry to the graveyard where Voldemort waits Harry using Portkey. Next, Voldemort kills Cedric Diggory in front of Harry. Then, Voldemort calls the Death Eaters by touching the Dark Mark on Wormtail's forearm. The biggest terror that happened to Harry that night is that Voldemort decided to prove his power by killing Harry in front of the Death Eaters. Voldemort makes Harry duel him. He tortures Harry using Crucius Curse and Imperius Curse. Then, when the duel begins, Harry uses Expelliarmus

Spell or Disarming Spell and Voldemort uses *Avada Kedavra curse*. *Voldemort has already using three unforgivable curses to Harry that night in the graveyard.*

The data above show us that the color of white which is normally represents purity can represents something else. In this novel, the color of white that has connection to Voldemort as a kind of camouflage to hide the true nature. The color of white no longer represents purity, but it can represent terror as well.

5. The Color of Purple

In this chapter, the researcher will elaborate archetypal symbols of the color of Purple. The color of purple in this chapter represents royalty and wealth.

a) The Color of Purple Represents Royalty and Wealth

In the Quidditch World Cup, Harry, Hermione, and Weasley family gets exclusive seats at the Top Box. This is an exclusive seats because the seats reserves for the commentator Ludovic Bagman, the Ministers for Magic of Great Britain and Bulgaria, and other privileged guests. The stairs have carpets in rich purple and the top box set at the highest point of the stadium. Seating in the box is extremely limited, because there are only twenty chairs in two rows. Moreover, people who sit there can see whole stadium and can see one hundred thousand wizards. Not only the stairs that use the color of purple, but also the chairs in the top box uses this color as well.

“Prime seats!” said the Ministry witch at the entrance when she checked their tickets. “Top Box! Straight upstairs, Arthur, and as high as you can go.” The stairs into the stadium were carpeted in rich purple. They clambered upward with the rest of the crowd, which slowly filtered away through doors into the stands to their left

and right. Mr. Weasley's party kept climbing, and at last they reached the top of the staircase and found themselves in a small box, set at the highest point of the stadium and situated exactly halfway between the golden goal posts. About twenty purple-and-gilt chairs stood in two rows here, and Harry, filing into the front seats with the Weasleys, looked down upon a scene the likes of which he could never have imagined. (HPGF, p. 96)

Cornelius Fudge, the Minister of Magic, says hello to a family that has just come in to the top box: Lucius, Narcissa, and Draco Malfoy. Malfoy family sit behind Harry, Hermione, and Weasley family. Harry remembers the last time he sees Mr. Weasley and Mr. Malfoy at Flourish and Blotts' bookshop, and they have a fight. This time, Mr. Malfoy mocks at Mr. Weasley how he can get the Top Box because Mr. Weasley is a poor man. Meanwhile Malfoy family sit in the top box because Mr. Malfoy gives contribution to St. Mungo's Hospital for Magical Maladies and Injuries, Fudge makes Malfoy as his guest.

It was a tense moment. Mr. Weasley and Mr. Malfoy looked at each other and Harry vividly recalled the last time they had come face-to-face: It had been in Flourish and Blotts' bookshop, and they had had a fight. Mr. Malfoy's cold gray eyes swept over Mr. Weasley, and then up and down the row. "Good lord, Arthur," he said softly. "What did you have to sell to get seats in the Top Box? Surely your house wouldn't have fetched this much?" Fudge, who wasn't listening, said, "Lucius has just given a very generous contribution to St. Mungo's Hospital for Magical Maladies and Injuries, Arthur. He's here as my guest." "How — how nice," said Mr. Weasley, with a very strained smile. (HPGF, p. 101)

The data above show us that there is strong relation between the color of purple with royalty and wealth. We can see that the seat in top box is VIP, it represents that the price for the seat is very expensive. Moreover, only Ministers for Magic and privileged guests who can sit there. Furthermore, it proves by the Malfoy family that also sit in the top box. Malfoy family is very rich and they are a pure blood. Malfoy family become Fudge's guest because Mr. Malfoy contribution to St. Mungo's Hospital. Then, in wizarding world, the pure blood witch and wizard considers themselves as special person, because they claim to

have no Muggle or Muggle-borns in their family tree. We can see how Mr. Malfoy mock at Mr. Weasley, Malfoy did not believe how could someone poor like Weasley can sit in the top box.

B. Western Culture Archetype Presented by the Colors in J. K. Rowling's

Harry Potter and the Goblet of Fire

The researcher finds out that symbols of colors J. K. Rowling uses in this novel are Archetypal Colors. Archetypal colors in this novel have similar representing with archetypal colors in Western culture. In this novel, the representing of the color of red are violence, cruelty, anger, adventure, and power. The Bulgarian team in Quidditch World Cup wear red robes that describe their violent and cruel actions when they play the match. The Bulgarian players also have bad temper. Then, the goblet of fire which has blue-white flame will turn into red flame when the students put their names into it and apply themselves to be champions in Triwizard Tournament. The flame will also turn red when the goblet of fire flutter out parchments that contain the names of selected champions. The red flame in goblet of fire represent the adventure that the champions must face in the future. In addition, Voldemort has red eyes which describe his power. Voldemort considered to have been the most powerful and dangerous dark wizard of all time. Furthermore, Western ancestors saw the color of red as fire and blood as energy and primal life forces. The representing of archetypal color of red comes from its strong connection in the past. This color represents violence,

cruelty, anger, adventure, and power. J. K. Rowling also stated that the color of red connected to fire and passion or emotion.

Then, the color of green in this novel represents death. In the novel, there are mentioned three unforgivable curses. Those are: Imperius Curse (it allows the caster to control another's action), Cruciatius Curse (also known as Torture Curse, the curse inflicts intense, excruciating pain on the victim), and Avada Kedavra Curse (also known as the Killing Curse, the curse causes instantons and painless death on a living person or creature without any signs of violence on the body). When a witch or a wizard casts Avada Kedavra curse, there will be green light appears from the caster wand then the living creature that got hit by the green light will die. The representing of the color of green in this novel has strong relation with superstition in Western culture. According to J. K. Rowling, in Western superstition says that the color of green ought to be worn with care; the fairies are supposedly possessive of it, as it is their proper color. It ought never to be worn at weddings, due to a further association with misfortune and death.

In addition, in this novel the representing of the color black are mystery, darkness, and evil. Serious Black is Harry Potter's godfather who can morph himself into an animal. In wizarding world, it is called Animagus. Sirius' Animagus form is a massive black dog. Sirius is a mystery person because there are only six people who know that he has Animagus form. He hides himself in his Animagus form from the Aurors. Thus, the Aurors will not send him back to the Azkaban jail. Moreover, there are unknown stories about Sirius Black. The fact that Sirius never betrayed the Potter and he never killed twelve Muggles and his

best friend, Peter Pettigrew. Then, the color of black that has connection with Voldemort represents darkness and evil. Voldemort as the most powerful dark wizard is mastering the dark spells and dark magic. Voldemort also creates his own mark called Dark Mark. Voldemort do many evil actions with dark spell, dark wizard and Dark Mark. In Western culture the color of black represents the color of mystery. This was because night, as well as darkness the absence of light transcended human perception in the same way that the wisdom of God was thought to be beyond comprehension. Furthermore, the color of black also share similar representing with evil.

However, the color of white in this novel represents terror. The color of white in this novel connected to Voldemort. When Voldemort makes a potion of dark magic, the liquid turns white. Voldemort also has his human body form back in this novel. His skin is whiter than a skull. In Western culture, the color of white normally represents purity can represent something else. Guerin stated that the color of white has negative aspects, death, terror, the supernatural, and the blending truth of an inscrutable cosmic mystery. In this novel, the color of white that connected to Voldemort no longer represents purity, but it represents terror.

Finally, the color of purple in this novel represents royalty and wealth. There are VIP seats in Quidditch World Cup called Top Box. the furniture in VIP seats are decorated with purple. J K. Rowling stated that in Britain (and much of Europe) purple has an association with both royalty and religion. Purple dyes, being costly, were once worn only by those who could afford them; bishop's rings are traditionally set with amethysts. Furthermore, in many European societies, the

symbolism was even established by law: From ancient Rome to Elizabethan England, "sumptuary laws" forbade anyone except close members of the royal family to wear the color.



CHAPTER IV

CONCLUSION AND SUGGESTION

In this chapter, the researcher will present the conclusion and suggestion. The conclusion will contain the result of the analysis on the third chapter and suggestion contain information to the future researchers who are interested in doing researches in the same area with the current researcher.

A. Conclusion

In this research, the current researcher uses Archetypal Symbols by Carl Jung and uses *Harry Potter and the Goblet of Fire* as the object of study. The researcher found the results of objective of study. The researcher finds out symbols of colors are presented in J. K. Rowling's *Harry Potter and the Goblet of Fire* and finds out how the archetypal symbols of colors presented in J. K. Rowling's *Harry Potter and the Goblet of Fire*.

The researcher finds out that the color of red symbolizes many things in this novel. There are three different representing of red in this novel. The first representing is that the color of red represents violence, cruel, and anger. The second representing is that the color of red represents adventure. The last representing is that the color of red represents Power. Furthermore, the researcher also finds out the representing of color green is death. Then, the researcher finds out there are two representing of the color black. The first representing is mystery. The second representing of the color black is that darkness and evil. In addition,

the researcher also finds the representing of the color of white is that terror. The last, the researcher finds the representing of purple is royalty and wealth.

Finally, the data that the researcher analyzed in chapter three proved that J. K. Rowling uses several colors in the novel to show that the colors represent archetype Western culture. The researcher finds similarities representing in Western culture and in the novel. Thus, the colors as symbols in this novel is not just a symbols, but the colors are Archetypal Symbols of Colors. Those colors are red, green, black, and purple. Furthermore, the color of white in this novel does not represent archetype Western culture. It is because in Western culture the color of white symbolizes purity and innocence. However, in this novel the colors of white represents terror.

B. Suggestion

The researcher suggests for future researchers that use the same theory as the current researcher or the same object of study as the current researcher to use this study as their comparison, direction, and additional reference for their researches. Furthermore, the current researcher also suggests to the future researchers to elaborate deeper about the theory and the object of study than the current researcher did in this study.

In addition, the researcher suggests that the future researchers can complete this study by elaborating more about archetypal symbols which is not only in colors. Symbolic archetype is one of the Archetypal Criticism, the future researchers can do analysis about the other Archetypal Criticism, such as

archetypal hero, archetypal character, and so on. Furthermore, symbols does not always have strict representing, thus the researchers and the readers can develop the representing by themselves.



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