

**UNIVERSIDAD INTERNACIONAL DE LAS AMÉRICAS**

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**LITERARY ANALYSIS OF HERMIONE GRANGER'S HERO'S  
JOURNEY THEORY FROM A MYTHOLOGICAL APPROACH  
USING THE BOOK HARRY POTTER AND THE  
PHILOSOPHER'S STONE BY J. K. ROWLING DURING THE I  
QUARTER OF 2024**

**Thesis Submitted to Obtain the Bachelor's Degree in English**

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## **Dedication**

First, I dedicate this research to the Almighty God. Thank you, Lord, for the guidance, strength, power of mind, and skills, and for giving me a healthy life. All of these, I proudly dedicate this investigation.

Then, this investigation is wholeheartedly dedicated to my beloved parents, who have been my source of inspiration and save as strength when things were difficult, who continually provide their moral, spiritual, and emotional support.

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## Abstract

The goal of this investigation was to demonstrate and have literary evidence of Hermione Granger's heroic qualities as her character has been sold to the reader as a merely secondary role. Joseph Campbell's Hero's Journey was utilized, and the seventeen steps were applied in the book *Harry Potter and the Philosopher's Stone* to answer the research question "How to Analyze Hermione Granger's hero's journey theory from a mythological approach using the book *Harry Potter and the Philosopher's Stone* by J. K. Rowling during the I quarter of 2024". Using three tables as unique instruments and a qualitative research method, it was possible to do disclose this whole investigation. In the future, it is expected that readers of the books and admirers of the Harry Potter series or even other literary works may find this investigation to be easier to work with, helpful, and enriching. In addition, three tables with three columns each were employed as instruments with the whole purpose of providing organization and simplification of the content. The Hero's Journey steps, archetypes, resolution of scenarios, and character personalities were listed in the first column of each table. The evidence or book quotes were listed in the second column, and the researcher's interpretations were listed in the third column. In conclusion, the researcher employed the Hero's Journey to Hermione Granger in a successful and accurate manner, making excellent use of the literary charts and qualitative research method as the instruments help uncover the answers to the research question and objectives.

## Resumen

El objetivo de esta investigación fue demostrar y tener evidencia literaria de las cualidades heroicas de Hermione Granger ya que su personaje ha sido vendido al lector como un papel meramente secundario. Se utilizó El viaje del Héroe de Joseph Campbell y se aplicaron los diecisiete pasos en el libro *Harry Potter y la Piedra Filosofal* para responder a la pregunta de investigación “¿Cómo analizar la teoría del viaje del héroe de Hermione Granger desde un enfoque mitológico utilizando el libro *Harry Potter y la Piedra Filosofal* de J. K. Rowling durante el I trimestre de 2024”? Utilizando tres tablas como instrumentos únicos y un método de investigación cualitativo, el investigador llevó a cabo toda esta investigación. Se espera que en el futuro, los lectores de los libros y los admiradores de la serie de Harry Potter o incluso de otras obras literarias encuentren esta investigación más fácil de trabajar, útil y enriquecedora. Además, se utilizaron como instrumentos tres tablas con tres columnas cada una, con el fin de brindar organización y simplificación del contenido. Los pasos del viaje del héroe, los arquetipos, la resolución de escenarios y las personalidades de los personajes se enumeran en la primera columna de cada tabla. La evidencia o las citas de libros se enumeraron en la segunda columna y las interpretaciones del investigador se enumeraron en la tercera columna. En conclusión, el investigador empleó El viaje del Héroe en Hermione Granger de manera exitosa y precisa, haciendo un excelente uso de los cuadros literarios y el método de investigación cualitativa como instrumentos que ayudan a descubrir las respuestas a las preguntas y objetivos de la investigación.

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## Chapter I

### Introductory Framework

Literary analysis highlights the need for a particular research question, problem statement, justification, antecedents, and scope sections. However, Booth et al. (2016) stated that this might give the appearance of being familiar to experienced and informed researchers; nevertheless, novice researchers may still find it difficult to analyze because they may struggle to decide how to decide on the scope, how to focus the analysis, and how to be both critical and sensitive when conducting an investigation. Furthermore, a literary book analysis is a comprehensive interpretation of a work that may be built using a variety of methodologies, including cultural, feminist, psychoanalytic, mythical archetypal, new criticism, and new historicism, to name a few. The proposed work examines the hero archetype in Hermione Granger's character and her evolution, journey, tricks, and success through the lens of the first Harry Potter book, "*Harry Potter and the Philosopher's Stone*." This research includes the finding of a hero's journey mythological archetype on a character who, to the reader, may look like a sidekick archetype instead.

This introductory chapter lays the foundation for J.K. Rowling's book *Harry Potter and the Philosopher's Stone*, which examines Hermione Granger's hero's journey idea through a mythical lens. Furthermore, the primary analytical undertaking examines every quality and reason a hero possesses (qualities evident in Hermione's actions and choices). This investigation will also examine how Hermione Granger (Ron and Harry's closest female friend) relates to and differs from them. It will also look at how Hermione Granger influenced the development of the plot and the resolution of conflicts by identifying key moments in which her role is fundamental.

## 1.1 Problem Statement

Examining Hermione Granger's hero archetype will reveal to readers and fans the true function she plays in the narrative and whether or not her character is pulling her weight or if she is just an ally, as readers typically consider her to be. Readers are accustomed to finding just heroes or villains' roles in books and how they are the center of attention, but other minor characters also offer value to the story. Hermione Granger's character will be compared to Joseph Campbell's steps hero's journey. According to Campbell (2004), the book *The Hero with a Thousand Faces*, a classic cross-cultural study of the hero's journey, promises to pique the interest of a new generation of readers. It has already inspired an infinite number of people. It has also opened new avenues for research and inquiry.

Therefore, the researcher will be able to explain the traditional heroic narrative, in which a hero sets forth, undertakes transforming tasks, and then returns home by drawing on Campbell's writings. Both skilled and experienced readers and new readers of the Harry Potter books are troubled by this problem. If the problem is not solved, readers could not comprehend the significance of Hermione Granger's character in the book as she has been portrayed to the public as having a secondary ally position in both the books and the movies. This would prevent readers from connecting with and appreciating the depth of her character. Using the Hero's Journey to solve and clarify the archetypes in the first book for Hermione's character is essential. The investigator will also ascertain whether or not her character follows the stages and how she differs from the other two characters. For the above reasons, the research question surfaces: How to Analyze Hermione Granger's hero's journey theory from a mythological approach using the book *Harry Potter and the Philosopher's Stone* by J. K. Rowling during the I quarter of 2024.

## 1.2 Objectives of the Investigation

### 1.2.1 General Objective

- To analyze Hermione Granger's hero's journey theory from a mythological approach using the book *Harry Potter and the Philosopher's Stone* by J.K. Rowling

### 1.2.2 Specific Objectives

- To confirm the steps of the hero's journey in one of the main characters, Hermione Granger
- To demonstrate Hermione Granger's influence on the plot's development and resolution of conflicts by identifying key moments in which her role is fundamental
- To compare the personality of Hermione Granger and other main characters, such as Harry and Ron, to understand how her interaction contributes to the overall heroic journey and group dynamic

## 1.3 Justification of the Study

The Harry Potter franchise perambulated from 1997 to 2011 when the first book, *Harry Potter and The Philosopher's Stone*, was released in 1997. It is no secret that J.K. Rowling's books captivated many readers, from young children to teens to people of all ages. As a result, the books had a profound cultural and intellectual influence, and Harry Potter became an unstoppable force in popular culture. The popularity of Harry Potter's novels completely changed the publishing business since they allowed for the publication of longer works intended for children that ended up appealing to both adults and children, making it acceptable for adults to read books that appeared to be exclusively for children. By verifying the Hero's Journey stages in

one of the core characters, Hermione Granger (commonly referred to as one of the “brightest witches of her age,” and confirming the influence of Hermione Granger on the development of the plot and the resolution of conflicts identifying key moments in which her role is essential, as well as comparing the personality between Hermione Granger and other main characters, such as Harry and Ron, to comprehend how her interaction contributes to the overall heroic journey and group dynamic, this investigation aims to evaluate the first book of the saga. This kind of research differs from other publications as most focus primarily on Harry Potter as a character and downplay Hermione Granger's significance as one of the bravest, strongest, most brilliant, and most devious characters.

Undoubtedly, fans of the series, aspiring authors, students, professors, book lovers, families, and anyone with an appreciation for literature will surely benefit from an analysis of Hermione's journey and her extraordinary strength as a female protagonist. Hermione is first viewed as an unimportant, non-pure, and worthless character. However, she eventually transforms into one of the most authentic, best, purest, most real, most trustworthy, and most crucial characters in the book. Furthermore, Hermione is a great figure for kids to look up to and imitate because her character shows that she can persevere through difficulties and become the cool-headed superwoman that her hard work deserves. Additionally, by reading the title, new readers could overlook that the Hero Journey is a valuable tool for building characters other than Harry Potter, like Hermione. Although Hermione Granger is not named the main character in the Harry Potter book series, Hermione's quick wit and determination help her best friends (Harry and Ron), who are referred to as the "golden three," and she plays a significant intellectual role that should not be overlooked. While Harry might be impulsive at times, Hermione is an example of a strong female character who is extremely cautious and foresees outcomes.

McMahon (2021) claims that Hermione is a favorite among Harry Potter fans and was picked due to her extensive list of positive attributes. Despite some people's claims to the contrary, Hermione could undoubtedly survive the series without Harry and Ron, the other two Trio members. The author claims that Hermione Granger is unquestionably the true protagonist of the tale because of her wide range of extraordinary abilities.

This paper will provide readers with an alternative interpretation of Joseph Campbell's seventeen (17) stages of the Hero's Journey while examining an unexpected and underappreciated female character, thereby reinforcing the reasons why the Harry Potter books have been and remain a global phenomenon. The goal is to present a beloved and admirable version of the character to readers, scholars, and fans and utilize this analysis to inspire upcoming studies and readers.

#### **1.4 Antecedents**

Academic papers should incorporate previous research, published literature, theses, articles, research papers, and other materials because they highlight the order in which to solve the problem. Significance of ongoing studies, prove or disprove presumptions made, or fill in any gaps that may need to be filled in by further research and solution of the problem. Conversely, citing previous research is best to highlight the variety of methodological options available to students for their academic papers.

According to the writer of the essay called "J. K. Rowling's Harry Potter Series: Success, Choice, and Sacrifice," (Fayadh, 2017) from the University of Al-Mustansiriyah, College of Arts, Iraq, the writer agrees that The Harry Potter series has been an inordinate publishing success for their prodigious British author J.K. Rowling and how, after many years, all Harry

Potter books are and continue to be so in demand and attracts both young and adult readers. The academic paper also discusses Harry Potter's and Lord Voldemort's moral choices, outstandingly the choice between good and evil. Furthermore, the paper emphasizes the magnitude of sacrificial parental love, which Fayadh echoes a moral viewpoint to live by and Rowling's image of a woman. The writer also refers to the literary influences on Rowling's Writing and how the idea of the books came to Rowling. The writer concludes that Rowling's Harry Potter books are based on her enormous creativity and admirable knowledge. She never expected to gain fame or success as she was female, and she was forced to use two initials instead of her full name when the books were published. However, things turned out to be different as the books were declared the best-selling book series in history and the many prizes Rowling has been granted.

Next, after reading the essay "A Girl's Journey: Hermione Granger's Road towards Independence," Hallén (2019) from Karlstad University in Sweden analyses J.K. Rowling's series about Harry Potter by approaching feminist theories and gender research. The writer bases the analysis on three books, *Harry Potter and the Philosopher's Stone*, *Harry Potter and the Prisoner of Azkaban*, and *Harry Potter and the Goblet of Fire*. The essay's main objective is to argue through the lens of feminist criticism how Hermione Granger is described in a notable example as a stereotyped patriarchal feminine and weak character (in the first book). However, then, she develops and grows as time passes by, and her character becomes an independent woman who quits being a traditional gender stereotype character and challenges conservative portrayals of women. Hallén (2019) concludes by stating that.

Hermione's character can be appreciated as a feminist role model because she shows that one does not have to fit into one characterization category. Instead, she demonstrates that expressing your emotions does not have to be bad, that one

should always stay true to what one believes in, fight for justice, and never reduce oneself to please the idea of other people's norms or expectations of how one should act. By doing this, she denies the stereotypes that patriarchal society suggests and, therefore, neglects the assumptions of her being a stereotyped female character. (Hallén, 2019, p. 19)

The writer proves that Hermione developed rationally, intellectually, cleverly, and ambitiously. However, it is also demonstrated that she cannot become an independent character, as she will get limited by the circumstance that the story is narrated from Harry's perspective. Because of this method of narration, Hermione is and will be described stereotypically.

The next paper studied comes from Iker Aulestia Renobales, from the Departamento De Filología Inglesa y Alemana y de Traducción e Interpretación in 2017. The writer refers to "The Classical Hero's Journey in *Harry Potter and the Philosopher's Stone* " following a psychoanalytic approach. Iker emphasizes that although there are plenty of investigations based on the book *Harry Potter and the Philosopher's Stone*, there might not be enough studies probing the attributes of the classical hero's journey in this book. The main objective of this essay is to identify the recurrent stages of a classical hero's journey. The writer refers to the author of the book, J.K Rowling, and will imperatively focus on Joseph Campbell's classical hero's journey. Renobales (2017) agrees and concludes that even though there are limited circumstances in which the connection between Campbell's description and *Harry Potter and the Philosopher's Stone* is entirely perfect considering even the smallest things, it was demonstrated that there is an unblemished correspondence between the stages declared by Campbell and *Harry Potter and the Philosopher's Stone*.

Then, the writer of the thesis "Harry Potter and the Honors Thesis: A Look at Pastiche and Free Indirect Discourse in J.K. Rowling's Texts," Katelyn R. Kopp (2011) from the University of Colorado, Boulder, discusses how J.K. Rowling's Harry Potter series impact and continue to be popular among old and new generation of readers. Kopp (2011) agrees that the Harry Potter series are texts that utilize the writing technique of pastiche by demonstrating Rowling's deployment by recycling Western mythoi, her understated emphasis on social issues, and the application of the nineteenth-century narration style of Free Indirect Discourse. Kopp (2011) concludes that J.K. Rowling's seven books successes in which her books have been printed, translated, and sold across the globe are the aim writers want to accomplish. It is not a secret that the success of the series has inspired movies as there is such a big marketing world that focuses on Harry Potter, and fans continue to get excited about visiting amusement parks and having Harry potter theme parties, among others; it is also that it continues to gain the love and trust of a new generation of readers. Kopp (2011) coined the phrase, "I have asserted J.K. Rowling's profoundly creative writing and Harry Potter series as the prime modern example of fantasy fiction for the —" Y" generation because of both its literary value and social significance" (p.49).

Finally, according to the writer of the thesis "Hero and Villain Analysis of the Harry Potter Series using the Hero's Journey," Henry Villalobos Morales (2022) from the Universidad Internacional de las Americas in Costa Rica, refers to the variances and likenesses between the hero and the villain in the Harry Potter series books to provide future book lovers and fans of the Harry Potter series a wide-ranging version of the villain and hero journey and what to expect. The author's main objective was to analyze the presence of the Hero's Journey in the Harry Potter books. Henry utilized three tables as instruments to arrange the information in a more organized

way for the reader. They contained Hero's Journey, the proof or quote from the books, and his interpretation as a researcher. Those tables were split in two, one for Harry and the other for Voldemort. In addition, Henry included a chart exposing the differences and similitudes of both characters.

In conclusion, the 12 stages of Hero's Journey were applied to each book, allowing the researcher to make his conclusion. Henry was able to apply the Hero's Journey with no concerns about accomplishing its main and specific objectives. The researcher of this work recommends other researchers decide on a book they genuinely and frankly have a passion for instead of a saga. The volume of work, investigation, reading, and writing to invest is unpredictable, so it is encouraging to set time wisely and try to complete the task they established for completion promptly. Finally, this work's researcher advises taking the twelve (12) stages of the Hero's Journey from Vogler and not the seventeen (17) stages from Campbell. However, it will be a good challenge if new researchers decide to lead towards Campbell's.

### **1.5 Scope**

The scope of this investigation will allow the researcher and subsequent researchers to examine Hermione Granger's character in great detail, including her growth, comparisons between her in the novel and the film, and her relationships with the other two main characters through the lens of the Hero's Journey. This will be accomplished by closely reading *Harry Potter and the Philosopher's Stone* from start to end and thoroughly examining Hermione's character while maintaining it as the central objective.

For the main objective, this paper expects to analyze Hermione Granger's hero's journey theory from a mythological approach in the first book of the Harry Potter Saga. Next, the

investigation will get more specific. Its first specific objective is the confirmation of the steps of the hero's journey in one of the main characters, Hermione Granger. Subsequently, the second specific objective is confirming Hermione Granger's influence on the plot's development and resolving conflicts, identifying key moments in which her role is fundamental. Finally, the personalities of Hermione Granger and other main characters, such as Harry and Ron, will be compared to understand how her interaction contributes to the overall heroic journey and group dynamic.

Additionally, the feminist approach has been used to analyze Hermione's character in several other essays and works. This paper, however, will concentrate on the hero's journey by utilizing only the first Harry Potter book. Since this is the first book in which the reader is only becoming familiar with her character, this thesis may encounter some challenges. Additionally, whether the book's length will contribute to accomplishing the main goal is still being determined. However, suppose the steps of the hero's journey cannot be verified for Hermione. In that case, this work will still help readers, novices, professionals, students, or book lovers understand why her character does not fit the mold of a hero, providing opportunities to dig deeper into Hermione's character.

## Chapter II

### Theoretical Framework

The reader will learn about significant theoretical definitions in the second chapter of this work. Both the reader and the researcher must understand these definitions because they are fundamental to creating future literary analyses and using terminology correctly and assertively. Because readers' perspectives can influence how they attempt to appreciate literary works, comprehending literature can be challenging. When reading a novel, one's perspective may sometimes align with what the author intended to get across, so it is important to recognize key terms in literature.

#### 2.1 Literary Theories and Approaches

It is important to understand some fundamental and pertinent terms for this work before beginning the literature analysis and beginning to work with the essential terminology needed for this research. These terms include literature, theory, literary theory, literary analysis, approaches to literary criticism, mythological analysis of literature, and significant revelations regarding the hero's journey and archetypes. As a result, the reader will fully anticipate the researcher's input regarding the necessary terminologies and their definitions in this chapter to better master the handling and comprehension of this project feasible. It is essential to define those topics because this work revolves around them.

##### *2.1.1 Literature*

One of the fundamental and often essential terms to describe is literature; reading and comprehending the analysis of a book are crucial steps since they facilitate the reader's

knowledge and comprehension of the world, encourage empathy and creativity, enhance brain function, reduce stress, and provide an escape from daily life. According to Ellis (2022), it is common to claim that the question of what literature means is still unsolved or perhaps unanswerable, even though it is straightforward and essential for any literary critic or theorist.

Since the first word was written until the usage of letters, literature has existed among humans for all time. Some people might think that reading and appreciating complicated book viewpoints is all that literature is about, but that is not true; literature is deeper and more sophisticated than that. J Mays (2021) asserts that literature definitions have evolved. The author notes that "literature" denoted all books and writing before the seventeenth century. Then, a more limited interpretation of the term emerged throughout the Romantic era, beginning to isolate "imaginative" literature. According to Mays, cultural studies, for instance, classify literature as belonging to larger and smaller genres and can be categorized as fiction, non-fiction, poetry, or even prose. Another way to categorize literature is as a novel, short tale, or drama (pp 3-6).

After researching the matter, Kusch (2016) revealed that literature explores the limits of cultural norms and values, chronicles rebellions, proclaims current inklings, imparts sanctified wisdom and exposes individuals to their worst and finest sides. Readers tell themselves the stories as a collection through storytelling, acting, poetry, and various other mediums. Writing captures human experience and documents the good, bad, victorious, and amazing things that happen to people as they go around the world. While some individuals still find literature monotonous or uninteresting, others may recognize that reading improves one's intelligence and knowledge, improves one's ability to express oneself, and helps one see the world more complex, subtle, and tangible. In summary, literature is a wonderful instrument people use to explore their

inner selves, emotions, creative potential, and methods to experience and share joy, sadness, and agony. It also offers authors and readers new perspectives on trauma and loss.

### ***2.1.2 Theory***

It is common for most people to hold differing opinions and develop their explanations for why things happen in life, such as why water boils in a particular manner, why some animals act in particular ways, why the Earth acts in particular ways, etc. If they explain and provide proof for why things happen, rather than just trying to describe or predict a problem, then they are only subjective views and forecasts. It is going to be classified as a hypothesis. The 11th edition of Merriam-Webster's Collegiate Dictionary considers theory as "a plausible or scientifically acceptable general principle or body of principles offered to explain phenomena." Cohen, R. (Ed.). (2016), He came up with the concept that theory should be seen as an optional undertaking, something introduced to the foundations of literary experience and suitably saved for advanced students with reading comprehension.

### ***2.1.3 Literature Theory***

One may categorize literary theory as the foundation for a wide variety of concepts and methods readers employ when reading literature. The discussion of literary theory is not limited to the analysis of individual works; rather, it incorporates the concepts that help readers comprehend the true meaning of literature. According to Brewton (n.d.), literary theory explores the significance of race, class, and gender for literary research. It expresses the relationship between the author and the works from the perspectives of the author's biography and examines their thematic existence in texts. In summary, literary theory aids in analyzing and criticizing

work in a way that directs and comforts the researcher and reader, enabling them to develop an aggressive position and vision for the work after it is completed.

The Hero's Journey literary theory will be used in this assignment and ultimately explained and illustrated to help comprehend the ideas and procedures. Literary theory opens up new ways for writers to explore the text in their reading and writing. According to Upstone, S. (2017), it enables authors to remark with knowledge about the language and structure of literature and the key ideas and topics that a work may address, including gender, sexuality, the self, racism, and class.

#### ***2.1.4 Literary Analysis***

Researchers and school or university students may occasionally analyze poetry, drama, short stories, books, or any other work of its kind. Nevertheless, there needs to be more comprehension of the demands placed upon them, and the analysis reaches a degree of difficulty that can occasionally be challenging to meet. As a result, inquiries will come up, and it could be necessary to launch a preliminary investigation. According to Cordell et al. (2020), most literature students are taught literary theory and writing about literature as distinct courses, even though literary scholarship is closely related to both, and learning any topic alone is incongruous. Scholars utilize literary theories as conceptual frameworks to comprehend plays, novels, poetry, tales, and other types of literature. Various theories place varying degrees of importance on historical, social, or methodological issues. Hebert (2022) outlined the definition of literary analysis in his book "Introduction to Literary Analysis: A Comprehensive Methodology." The author reveals that, in general, every event that occurs is either an entity (like this human being), a characteristic (like this human is little), a relation (like this human is this person's sister), or an

operation (like this human runs). The challenge of a literary analysis involves assigning one or more qualities to an entity (the object), such as "Macbeth is a monster," "Macbeth is not a monster," "Hamlet genuinely loves Ophelia," and "Hamlet does not truly love Ophelia." This differentiating truth is connected to the object since it has the characteristic.

Consequently, readers must remember that authors write to evoke strong emotions, helping them fall in love and become familiarized with the characters or the work's content. Readers form clear conclusions based on their unique motivations. When writing a literary analysis, the author must consider the obscured writers' preferences and attempt to explain why the work contained certain choices. They also need to provide the reader with their interpretation of the work, which includes a viewpoint, argument, and defense of the author's ideas, as well as an attempt to educate others while always honoring the source material.

### ***2.1.5 Literary Criticism***

By examining literature with a critical eye, readers can go further into a specific reader's viewpoint and only sometimes what the author intended to convey, going beyond just expressing their likes or dislikes of a certain piece. The word "criticism," introduced by Fard (2016), discourages individuals since, in common usage, it has negative connotations and the person receiving the criticism. Fard clarifies, however, that the word "critic" really derives from the Greek verb "kritikos," which means "to judge or to determine." A critic, therefore, is just one expressing an educated opinion or judgment on anything. The research of understanding, deconstructing, and assessing literary works such as poetry, tales, novels, plays, essays, narratives, and so forth is known as literary criticism. As a result, literary criticism enables students to make well-informed conclusions on the importance of a literary work. According to

Vaughan (2021), criticism is a self-aware art form that did not develop during an intellectually mischievous infancy. It is a derivative art that only existed with a vast literature manuscript that offers examples of applying some norms of judgment and suggests other guidelines.

It is no secret that writers end up producing works that might have a variety of meanings; therefore, appreciating literary criticism as a fantastic addition to literature makes all the difference in the world. Readers must reflect and evaluate the work carefully and develop an interpretation and comprehension of a literary work that is understandable to other people. Even if one agrees or disagrees with the critic's opinions, receiving or offering constructive criticism can help readers comprehend a work better and expand their perspectives. Thus, evaluating and debating literature may be summed up as literary criticism.

On the other hand, literary criticism may help the reader resolve a concern in the reading or form findings and opinions about the work being reviewed. According to Burris (2018), seven (7) critical approaches will provide support to readers to explore profoundly into literature: (1) the Historical / Biographical is when critics perceive works as the replication of an author's life and times (or of the character's life and times). Critics consider it is required to recognize the authors and the political, economic, and sociological context of their times to comprehend their works truthfully; (2) the Moral / Philosophical theory is when critics trust that the greatest aim of literature is to educate through morality and to provide evidence of philosophical matters; (3) the Formalism / New Criticism that is when formalistic critics do not analyze a work in terms of feminism, psychology, or any other philosophical perspective and they are not interested in how the work's effect on the reader is perceived either. Formalistic critics invest valuable time examining irony, paradox, imagery, and metaphor. They also analyze the work's settings, characters, symbols, and points of view. So, it highlights the significance of literature separately

from its context; (4) Psychological Criticism is when critics analyze works against the backdrop of psychology (psychological inspirations of the author or the characters); (5) Reader Response Criticism is when critics have strong prominence on the reader's position in getting to a conclusion when it comes to the connotation of a literary work. It is, in a certain way, the opposite of the formal approach as the text has no sense up until it is read by a reader who generates a meaning, so it concedes that diverse people perceive works differently and that understandings switch over time; (6) the Feminist Approach that is when the critics are disturbed with the influence of gender on writing and reading and it pursues to give place to add feminine theories to texts. Critics may claim that gender governs the whole shebang or, on the contrary, that all gender variances are forced by society, and gender does not control anything; the (7) The Mythological / Archetypal / Symbolic Critical Approach that will be explained below as this is the focus of this work analysis. All the aspects above will be helpful to the investigator while studying literary works, but the choice of work must be carefully considered as it must fulfill the approach's requirements.

### ***2.1.6 Mythological Analysis of Literature***

Understanding what myth means is crucial before establishing what mythological literature review is. Based on what Wijaya (2018) expressed, "Myth is to be defined as a complex of stories, no doubt fact, and some fantasy-which, for distinct reasons, human beings regard as demonstrations of the inner meaning of the universe and of human life. Myths are by nature collective and communal". To put it another way, as Wijaya clarified, the utilization of supernatural beings is a common approach to using myths, and the period normally refers to the early history of the commencement of countless civilizations and cultures utilized to define an ordinary narrative that is passed down through time with the archetypal goal of enlightening an

everyday or societal reality (e.g., Poseidon, Ares, Zeus, Hercules), So, myth uses symbols that stand in for human fears, desires, and beliefs to explain how the world came to be the way it is. Wijaya (2018) elaborated further, stating that the archetype, a symbol that guarantees a universal implication, is an underlying notion in the mythological approach. However, according to Segal (2020), different fields have different meanings of myth. Only some people even think of myth as a narrative. For political scientists, myth can refer to an ideology or conviction that is not based on tales but is represented by them or a credo.

The myth critic worries about uncovering dark and mysterious undertones in some literary works, especially the "classic" ones (Frankenstein et al., Hamlet, Harry Potter, etc.). According to Burris (2018), a mythic or archetypal approach to literature entails thoroughly examining a collection of symbols, pictures, characters, and motifs (i.e., archetypes) that evoke similar reactions and points of view in most individuals with little room for criticism. It offers a worldwide approach to literature and connects to why particular works of literature might endure the test of time to become classics.

Confusion may arise when attempting to use the mythical method as the approach for work since it may need to be clarified at first. *The Hero with a Thousand Faces* by Joseph Campbell is one of the main sources for this investigation. Heroes exist in real and fictional worlds for humans; they might be lifesavers or characters from their favorite novels or movies. Having established the mythological method, it is now appropriate to discuss what a hero's journey is, which is ultimately one of the most important characteristics of the mythological approach and will be discussed in more detail below.

### ***2.1.7 The Hero's Journey***

Joseph Campbell's method of the hero's journey consists of seventeen (17) stages divided into three major sections: departure, initiation, and return. According to the Joseph Campbell Foundation (2008), in their book *The Hero With a Thousand Faces*, the American Joseph Campbell recognized the hero's journey as a narrative. Also referred to as "the pattern," it illustrates a human's journey that may be found in drama, storytelling, mythology, theology, and psychiatry. The protagonist overcomes significant obstacles and triumphs, leading to other unique phases in the story. It tells the story of a hero who embarks on an adventure, gains wisdom, triumphs, gains new insights, and finally comes home changed.

Strong evidence is shown in the book to support the claim that the Heroic Journey appears in most stories that readers have read over time. Stories of this sort are likely to draw readers' attention because of the heroic pattern, which is easily recognizable and extremely catchy. The pattern is used to indicate fantasy and adventure in any narrative. Observing the ups and downs that the Hero experiences throughout the plot can help readers identify the pattern. Hermione Granger from the first Harry Potter book will be the topic of discussion of the Hero's Journey in a later chapter of this investigation.

#### **2.1.7.1 Stage One (1): Departure and Separation (stages 1 -5)**

As mentioned before, this is considered stage one. Just as the Joseph Campbell Foundation (2008) stipulated in its book, this is when the readers meet the hero, who happens to be the story's main character. Things turnaround from the beginning, so first, the hero and his life are announced before something could happen to give the hero an opportunity for adventure.

The first (1st) pattern is the "Call to Adventure," which, as the foundation agreed in its book, sets the story rolling as the hero is confronted with an incident, struggle, problem, or

challenge that obligates them to instigate their adventure however the hero cannot decline the call to adventure no matter how much they wish to decline as the challenge must be undertaken. This disruption to the hero's ordinary world is a call to action and can take several forms, such as a danger to their family, livelihood, or community. They leave behind their physical, ordinary world and past self (p.43-47). Miller-Wilson (2021) gives an easy-to-understand Disney example: a call to adventure is noticed when Lilo is sent away. The issue or difficulty is the threat that Lilo will be taken from her sister Nani. Then, Stitch falls to Earth.

The second (2nd) pattern is the "Refusal of the Call," in which, as the foundation consented in its book, heroes frequently question the call to adventure because they are reluctant to leave what they are familiar with; they do not wish to get out of their comfort zone, they could have somebody to support or defend, a responsibility to the community, or some worries about the future. The task's outcome is still being determined, and it is challenging. Also, this denial has an effect that only emphasizes the importance of the voyage. It is good to mention that some characters do not refuse and instead choose the adventure without hesitation (p.49-56). For instance, in *Lord of the Rings* and *The Hobbit*, Bilbo Baggins and Frodo initially refuse to join the party and leave the Shire.

The third (3rd) pattern is the "Supernatural Aid," which, as the foundation justified in its book, is when the hero, having answered the call to adventure, is visited by a magical assistant, guide, or simply a compassionate being and the significance of the mission is instantly magnified. The supernatural assistant acts as a tutor, giving the hero either literal or figurative equipment for the mission. Supernatural assistance can help characters display their humanity and frailty and represent the bond between the hero and their mentor (p.57-63). For instance, in

The Hunger Games, Katniss's mentor, Haymitch, sends her healing salve through the game sponsors.

The fourth (4th) pattern is the "Crossing the First Threshold," in which, as the foundation confirmed in its book, the most significant portion of departure occurs here; with a step into a strange new realm, the hero formally starts their mission. Even though taking this step frequently brings risk and the unknown, there is no turning back. This is a tangible indication that the hero not only leaves behind their known boundaries but also steps away from their old self, being this the entrance into the supernatural realm (p.64-73). Miller-Wilson (2021) cited Beowulf, an Old English poem, as a prime example of this pattern by stating that "Beowulf sails across the sea to Denmark."

The fifth (5th) and last pattern of stage one (1) is the "Belly of the Whale," in which, as the foundation stipulated in its book, the hero has reached the first threshold, the point of no return, and the first significant challenge on their journey. At this point in the hero's journey, the hero must overcome the challenge despite being entirely cut off from their previous selves and the world they previously called "home." They are sucked into the void, from which they emerge transformed as the hero is either physically or mentally isolated at this period, and their perseverance and adaptability are demonstrated by this adversity (p.74-80). For instance, Luke and company are eaten by the Death Star in "Star Wars: A New Hope," but their real moment comes when they dive into a garbage compactor to escape the prison, which presents a whole new set of difficulties when the walls start to shut. In other words, the hero must go from the familiar "conventional world" and explore a strange "special realm." Before the voyage is offered to the hero and this character begins to prepare for it, the hero is introduced to the reader.

### **2.1.6.2 Stage Two (2): The Initiation (stages 6 -11)**

It is time to continue with stage two, resuming with the Joseph Campbell Foundation (2008); the hero must now defeat several complications to start his metamorphosis because the character is firmly past the point of no return. The hero's journey's latter stages contain the most intense action as the hero encounters a few obstacles, gets over them, and then faces the largest one. Then, the hero enters the world's social structure during this action.

The sixth (6th) pattern is the "The Road of Trials," as the foundation specified in its book, this stage consists of a sequence of trials, impediments, and difficulties that the hero must overcome to initiate their metamorphosis. These barriers give a story some true weight in addition to making it captivating. In order to develop and fortify their character, heroes typically have to face setbacks, but the hero usually meets allies, foes, and companions along the way. However, as their confidence grows, they can finally rise to the occasion and triumph over every obstacle. Also, these challenges frequently take the form of riddles or monsters. They might reveal a character's secret abilities or unique qualities, and the obstacles they encounter transform the protagonist (p.81-90). For instance, in Star Wars, Luke fights his way forward to save Princess Leia and then destroy the Death Star.

The seventh (7th) pattern is the "The Meeting with the Goddess," in which, as the foundation set in its book, heroes require dependable allies in the shape of friends, partners, or guides. Usually, this character supports the hero during the remainder of their adventure. The beleaguered hero needs to be reminded of the goodness, love, and hope that exists in the world at this point. They should find the courage to continue from whomever they encounter on this part

of the mission (p.91-100). For instance, Frodo meets the high elf Galadriel in *The Lord of the Rings*. She shows him a possible future and gives him a token.

The eighth (8th) pattern is the "Woman as the Temptress," in which, as the foundation instructed in its book, the hero is lured away from their mission by something that appears to divert their attention. The temptations in classical literature were often feminine since the heroes were nearly invariably males and were thought to be readily sidetracked by their passion. However, the temptation does not necessarily need to be embodied by a woman as any temptations (situations) that cause the hero to veer off course can appear in this story stage; they do not even have to be fictional people. (p.101-104). For instance, Leia is a naive seductress in *Star Wars*, seducing Han and Luke alike. The "evil side" of the Force likewise tempts Luke.

The ninth (9th) pattern is the "Atonement with the Past," as the foundation explained in its book, it is a pivotal moment in the story where the hero realizes why they are on this mission. The person, the hero, who must defeat might be anybody or anything supremely strong in that universe. It tends to be something near and dear to the hero's heart, for better or ill, even when it has nothing to do with their past. Everything that has happened until now prepares the reader to meet with the authority. For instance, when Luke faces Darth Vader in *Star Wars*, he discovers that Vader is his father.

The tenth (10th) pattern is the "Apotheosis or Climax," in which, as the foundation illuminated in its book, having faced the metaphorical "figure," the hero now knows their actual strength, ability, and mission. Their eventual success depends on the hero's grasp of this. Despite being a climax, the narrative is far from getting over as the hero gains a deeper comprehension of reality. The hero in this stage attains perfection since the word "apotheosis" literally means

"attaining godhood." The hero possesses talents beyond the reach of ordinary people. Their experiences have purified them profoundly, and now they have a realization that alters their perspective on the world. For instance, in the Disney adaptation, Hercules dedicates the whole film to regaining his position as a true deity.

The eleventh (11th) and last pattern of stage two (2) is the "The Ultimate Boon," in which, as the foundation described in its book, in this final phase of the initiation stage, the hero finds satisfaction, fulfills their initial mission, and earns a substantial reward. The accomplishment may be as lofty as enormous power or immortality or as modest as finding a loved one or a sentimental object, as this was what the entire story was building towards. It serves as compensation for their work or the accomplishment of their objective. Thanks to this blessing, they may now return and assist others. This blessing need does not necessarily need to be an item, wealth, or skill. Either way, the hero and their world benefit from receiving this blessing. For instance, In Star Wars, Anakin Skywalker is reborn via Luke, and the Sith are vanquished. With the Rebel Alliance's decisive victory, the galaxy is effectively returned to independence. Luke is a true Jedi Master with the wisdom and skills necessary to revive the Jedi Order.

In other words, the hero's journey enters the unknown in its second phase. The journey may take place in an unfamiliar psychological place or outside into an unknown physical place, and the hero is increasingly at risk throughout this portion of the journey, both physically and mentally. In the scope of the spiritual world, the hero has many obstacles to overcome. However, he will develop and transform due to his introduction into this divine world of reality.

### **2.1.6.3 Stage Three (3): The Return (stages 12 -17)**

Following the crucial last stages of the initiation phase, the hero embarks on the lengthy trip back to their everyday life. However, this does not imply that the drama has ended, as the hero's return route also includes obstacles, pursuit scenes, and failures.

The twelfth (12th) pattern is the "Refusal of the Return," in which, as the foundation justified in its book, the hero can finally start returning home, even if only by then, they might not feel like it. They may be unwilling to do so, refusing to finish the cycle of the hero's journey. This might be due to various factors, such as rejecting the call to adventure, questioning if others are prepared for their acquired knowledge, or just debating if the otherworldly environment they find themselves in may cause them to worry about something or someone. Their experience has altered them, and they are no longer fixated on the life they knew. According to Joseph Campbell's monomyth wheel, the hero must return their victory to the real world. The hero must return to their realm and impart wisdom to their people for the cycle to continue. For instance, in the instance of Frodo in *The Lord of the Rings*, it is the complete reverse. He is appalled by his inability to withstand the Ring's allure. Frodo gives up on life, while Sam longs to go home.

The thirteenth (13th) pattern is the "The Magic Flight," in which, as the foundation rationalized in its book, their experience has altered them, and they are no longer intensely focused on the life they knew. According to Joseph Campbell's monomyth wheel, the hero must return their victory to the real world. The hero must return to their realm and impart wisdom to their people for the cycle to continue. A hero's homecoming is frequently more of an escape from the paranormal realm than a victorious march. This might be because magical beings guard the gates or block the hero's path back. According to Joseph Campbell, a thrilling pursuit scene might ensue from the hero's comeback. For instance, Frodo takes an amazing trip home in *The Lord of the Rings*. As Frodo and Sam fall, the eagles save and whisk them away to safety.

The fourteenth (14th) pattern is the "Rescue from Without," in which, as the foundation clarified in its book, in this instance, heroes get support during their journey and as they make their way home. As a hero gets closer to the conclusion of the return stage, allies and guides can show up. The hero could occasionally require rescue from the surreal world of reality. Beyond preventing physical harm, these mentors must assist the hero in acclimating to everyday life. The hero might be feeling shocked or astonished. Therefore, rather than being a physical experience, rescue from without might also be mental. For instance, after his return, Frodo in *The Lord of the Rings* needs time and direction from Gandalf in order to return to normal.

The fifteenth (15th) pattern is the "Crossing of the Return Threshold," which, as the foundation explained in its book, in this instance, is the opposite of the initial threshold being crossed at the departure stage, when the transformed hero enters the real world, either physically or symbolically. Stated differently, this is the precise instant when the realms of the supernatural and the ordinary world. After his return, the hero is a different person and full of uncertainties after experiencing powerful magical occurrences and reaching spiritual perfection, so it might be challenging to return to the dangers of everyday life. For instance, Luke re-confronts Darth Vader in *Star Wars*. As the hobbits return to *The Lord of the Rings* shire, they must take down Saruman and his minions. After overcoming Moriarty, Sherlock Holmes traveled the world.

The sixteenth (16th) pattern is the "Master of Two Worlds," in which, as the foundation stated in its book, the hero is a different person today and can live in two worlds simultaneously. After returning home, they have retained all of their prior knowledge while maintaining ties to the people and worlds they encountered throughout their trip. The hero's internal struggle is resolved at this point in the trip. For instance, Luke ultimately attains the rank of Jedi Knight in *Star Wars*. The successor of Isildur, Aragorn, ascends to the throne of Gondor and is anointed

King in *The Lord of the Rings*. As Gandalf departs from Middle Earth, he is given the duty of providing safety for everyone on Earth.

The seventeenth (17th) and last pattern of stage three (3) is the "Freedom to Live," in which, as the foundation asserted in its book, the hero may finally live freely at the very last step. They have earned a time of calm and repose by accepting the mission, doing the assignment, avoiding danger, and improving themselves. The hero's fear of dying is lifted when he masters both realms. They can live freely just because of this. Though they are aware of time passing, they prefer to be present in the now. They live in harmony with the outside environment and with themselves. For instance, Katniss won the Hunger Games and is now free to live her life at the end of the first book. She may live in luxury, and there is no impending threat. She does not, however, find tranquility. She will soon have to go for the Quarter Quell when she will once more participate in the games. Following the analysis, it is reasonable to conclude that the hero's journey is a frequently employed instrument and that understanding it has become crucial for writers of all types even to compose a story. Readers and writers must comprehend this narrative structure to include it in their works.

### ***2.1.8 Archetypes***

Giving Archetypes a definition is crucial. According to Garbis (2022), an archetype in literature is a figure that can symbolize a situation or an action while also playing a major part in serving as an illustration of universal human nature. According to Garbis, Carl Jung studied dreams for his entire professional life. He felt that dreams were a way for people's unconscious minds to "speak" to them and that dreams could reveal the maturation process or growth. These dreams have their own language; they communicate with humans through symbols that pass

through their dreams and originate in their unconscious minds. An unconscious pattern that has evolved is known as an archetype. The archetype influences people who constantly employ the same concepts from earlier generations, albeit in new contexts and circumstances. The archetypes can be found in human endeavors such as literature, mythology, art, and dreams.

According to Cabal (n.d.), character archetypes are literary devices based primarily on attributes that make it simple for a reader to recognize, relate to, and comprehend a character because these attributes and traits are standards of the human experience. He mentions that character archetypes are not synonymous with stereotypes since an archetype represents a universal character type that can be identified in oneself or real people. In contrast, stereotypes are oversimplifications of demographics or personality traits. In a Hero's Journey, the following archetypes are frequently employed: the hero, the mentor, the ally, the herald, the trickster, the shapeshifter, the threshold guardian, and the shadow. Hillman et al. (2019) argue that they significantly impact the persona we display to the world, both individually and collectively, as well as the culture we represent. They shape our goals and ideals and frequently direct our thoughts and actions. We will be more productive if we comprehend these patterns and use them more deliberately.

### **2.1.8.1 Hero**

The protagonist or main point-of-view character is usually the hero in a story. As Cabal (n.d.) stated, while undergoing tests and trials and being helped or hindered by other archetypes they come across, the hero transforms internally and externally, and frequently both. Generally speaking, the hero must take on the challenge and eventually give up something to further the

greater good. The Hero's Journey thus represents the reader's struggles and ability to overcome them.

### **2.1.8.2 Mentor**

In addition to trusting the hero, Cabal (n.d.) explains that the mentor frequently possesses heavenly wisdom or personal experiences and knowledge of the extraordinary world. Usually, they give the hero a gift or supernatural assistance that becomes crucial for the mission, such as a weapon to defeat a monster or a talisman to educate the hero. In addition, the mentor might offer the hero direct assistance or set obstacles that compel them to grow on the inside or outside. The meeting ends with the hero walking away more resilient and ready for whatever lies ahead.

### **2.1.8.3 Ally**

An ally is someone a hero can rely on, someone to share the load of the adventure with, or someone with whom they can enhance their developing abilities. Jorstad (2018) stated that this archetype may assume the characteristics of many other archetypes and serves various purposes due to its wide nature. An ally may take on the mentor role or experience a phase of being a trickster or shadow. Because of their complexity, Allies are an excellent means of bringing a hero to life, easing tension, and advancing the exploration of a story's themes through supporting characters.

### **2.1.8.4 Herald**

As previously explained, the "Call to adventure" serves as the herald. Cabal (n.d.) says that the herald forms the turning point for the hero's mysterious journey and heralds the arrival of a momentous transition. It is easier for the hero to maintain the current old order once the herald

enters the narrative as a motivator. They disturb the hero's equilibrium and alter their surroundings. They can exist as a person, an event, or occasionally only as information.

#### **2.1.8.5 Trickster**

The trickster, often known as the joker or fool of the story, as Cabal (n.d.) describes, serves as both a comedic relief and maybe a commentary on the plot's developments. Tricksters are usually funny, astute, impulsive, and occasionally utterly ridiculous. A trickster in a narrative might add comic relief to a problem or devise a cunning plan of action to get beyond it.

#### **2.1.8.6 Shapeshifter**

The shapeshifter gives the hero an enigma to answer and dramatically magnifies the suspense in the story. Cabal (n.d.) describes that they may appear to be one thing, but they may not be. They put the hero's good judgment of their way to the test and add doubt and tension to the story. The shapeshifter might be an opponent, friend, ally, or lover who somehow breaks free from the hero's common assumptions to reveal who they are. This frequently results in internal conflict for the hero or presents new difficulties and obstacles for them to conquer.

#### **2.1.8.7 Threshold Guardian**

Although they often do not serve as the primary adversary, Cabal (n.d.) informs that this character guards the initial threshold and adds intrigue to the story by posing challenges for the hero to overcome. In addition to testing the hero's will and devotion and helping push them ahead as they approach the next phase of their journey, the threshold guardian's job is to help the hero's character arc within the story grow. It might be an adversary who tries to dissuade the hero from continuing their adventure, or it could be a buddy who does not support the hero's cause.

The threshold guardian's ultimate responsibility is to assess the hero's level of commitment to their mission.

#### **2.1.8.8 Shadow**

The shadow is associated with dark energy and might stand in for suppressed emotions, severe trauma, or persisting guilt. Cabal (n.d.) says it is the dark energy of the hero's most infernal traits and is frequently, though not always, personified by the primary enemy or villain. Nevertheless, at other points in the narrative, other characters can assume the shape of the shadow to function as "foil characters" in opposition to the hero. They may also stand for what might occur if the hero cannot grow, change, and learn to fulfill their mission.

### **2.2 Themes, Symbols, Motifs**

#### ***2.2.1 Themes***

A theme is an implicit subject that organizes a collection of recurring concepts and can be used as an attribute, descriptor, element, or concept. According to Vaismoradi M. et al. (2017), it makes it possible for researchers to respond to research questions. In order to gain a more thorough understanding of the data and identify patterns, each theme may include a few subthemes as subdivisions. Stated differently, a theme is a core, cohesive notion. As the individuals work toward their objectives, a larger problem becomes apparent. It is more about the underlying issues and conflicts about identity, philosophy, or morality that arise throughout their endeavors than about whether they will find the treasure. This investigation will review the themes based on the first Harry Potter book.

#### ***2.2.2 Symbols***

Defining and exemplifying what symbols are in literature is of huge importance. Glatch (2023) states that symbolism communicates abstract concepts via meaningful imagery. An image with a deeper metaphorical meaning than its literal interpretation is called a symbol. This is one of the most difficult literary devices to comprehend and communicate to an audience as it leaves much room for interpretation and because different readers relate to material objects in various ways. Using a demonstrable picture to convey an abstract concept is symbolism in literature. For instance, the heart is frequently used as a romantic symbol. This investigation will review the symbols based on the first Harry Potter book.

### ***2.2.3 Motifs***

The investigation would only be able to proceed if motifs are defined. Delf et al. (n.d.) stated that a motif is a recurring pattern that appears repeatedly in a certain story. It might be an image, sound, phrase, or symbol. It brings it to the reader's notice first and foremost. A motif can assist in setting the narrative's tone or emphasize a particular aspect of a character, giving the reader a deeper understanding as motifs frequently accentuate the story's themes. To be clear, a motif is not the same as a theme; nonetheless, motifs can serve as hints or strengthen the theme. Lastly, themes can remind the readers of the connections between scenes by calling to mind previous instances in the narrative. For instance, in Shakespeare's Macbeth, there are blood, prophecy, and stormy weather motifs. This investigation will review the motifs based on the first Harry Potter book.

## **2.3 J.K Rowling Biography**

In order to obtain an accurate and assertive perspective of a literary work and its author's viewpoint, it is imperative to recognize the author's life journey. According to Rowling (2016),

Joanne Rowling (J.K Rowling) was born on July 31, 1965, at Yate General Hospital near Bristol. She was raised in Chepstow, Gwent, in southeast Wales and Gloucestershire, England. J.K. once stated clearly two (2) phrases: "I lived for books" and "I was your basic common-or-garden bookworm, complete with freckles and National Health spectacles," declaring she was a book lover since she was a child. She always wanted to become a writer at an early age. So, when she was six (6) years old, she wrote a story about a rabbit, and when she was eleven (11) years old, she wrote a novel about seven cursed diamonds and the people who owned them. J.K. studied at Exeter University, initially living in the Duryard Hall of Residence in the U.K. After getting her degree, she moved to London and worked several jobs.

While waiting for a delayed train from Manchester to London King's Cross in 1990, J.K. had the idea of Harry Potter. Over the following five (5) years, she started to map out all seven (7) books in the series (the Harry Potter Saga). J.K. wrote principally in longhand and gradually collected many notes, many scribbled on arbitrary paper fragments. She moved to northern Portugal to teach English as a foreign language, married in 1992 and had a daughter (Jessica) in 1993. When her marriage ended, she returned to the U.K. to live in Edinburgh with her daughter and a suitcase containing the first three chapters of *Harry Potter and the Philosopher's Stone*. She continued teaching but always kept writing in her free time. After completing the manuscript, she contacted literary agents, and Bloomsbury Children's Books published the book in June 1997. However, she was asked to change the author's name to J.K. Rowling because a book by a female author might not influence the male target audience. One year later, the book was published in the U.S. by Scholastic under a different as per the publisher's request [Harry Potter and the Sorcerer's Stone]. Then, six (6) further titles resulted in the Harry Potter series,

individually achieving record-breaking success. Sometime later, from 2001 to 2011, the film adaptations were released by Warner Bros.

Rowling continued writing and has founded and supported dozens of charities with her fortune. According to Laurinavicius (2022), her career showcases an outstanding growth of appealing to creativity linked with an outstanding style. The Harry Potter series has undoubtedly been very profitable for the author, who was ranked as the second highest-paid author in the world. Indisputably, J. K. Rowling is more than just a notorious name in children's literature or movies; she is a significant celebrity in our modern culture, and her works are among the most fascinating works of art perpetually produced. Her billion-dollar fortune and several best-selling books have proved that her challenging journey is, in fact, an inspirational tale of success story (Laurinavicius, 2022).

#### **2.4 Harry Potter and the Sorcerer's Stone Plot**

J.K Rowling published a spanking new book "Harry Potter and the Sorcerer's Stone" in which after murdering Harry Potter's parents (James and Lily Potter), the antagonist, Lord Voldemort, sets a murdering curse on Harry, who was up to a point, just a newborn. However, somehow, the curse mysteriously reverses, defeating Voldemort and burning a lightning-bolt mark in the middle of Harry's forehead. Harry is left at the entrance of his uninteresting and brutish aunt and uncle (the Dursleys). For the next ten (10) years, Harry lives in the cupboard underneath the stairs and suffers from cruel mistreatment, humiliation, and disrespect as if he did not deserve any affection or respect for being a "weirdo" as they call Harry. Stuck in this denigrating life and surroundings, out of nowhere, on his eleventh (11th) birthday, Harry receives a letter welcoming him to learn magic at the Hogwarts School of Witchcraft and

Wizardry. However, his uncle Vernon makes it impossible for him not to read the letter. After many attempts to reach out to Harry, there is a visit by an astonishingly gigantic gentleman named Rubeus Hagrid, who provides him with a letter inviting the boy to join Hogwarts. Likewise, against all of the Dursleys' attempts to prevent it, Hagrid reveals to Harry the truth about the murder of his parents, who were assassinated by Lord Voldemort, a tremendously malicious wizard. Harry discovers that he is not only a wizard but a famous one within the magical community, as he is the only person recognized to have beaten Voldemort.

Therefore, Harry goes on board a journey entering the magical world. He encounters and makes connections with two best friends (Ron Weasley and Hermione Granger) and meets his first enemy (Draco Malfoy), the headmaster (Albus Dumbledore), and some other professors. At Hogwarts, the three (3) friends are all placed in the Gryffindor house. Harry has an ability for school sport (Quidditch) and is enlisted onto the Gryffindor team as its star Seeker. Then, the group of friends confronts nonstop struggles, obstacles, hazards, and enemies.

On the other hand, it is good to mention that he also finds a sense of belonging, love, affection, and friendship for the first time in his life. Harry discovers The Mirror of Erised, a magical mirror that, according to Albus Dumbledore, shows the "deepest, most desperate desire of our hearts." Harry becomes obsessed as he always sees his loving and proud dead parents. Inspecting the restricted section in the library, Harry discovers that the Sorcerer's Stone produces the Elixir of Life, which gives its drinker the gift of immortality. The most important pursuit Harry, together with his always-together buddies (Ron and Hermione), must confront is connected to the stone. This stone is severely protected someplace at Hogwarts. As Harry and his friends discover right through the novel, the stone is in significant danger of being stolen by Voldemort.

When Harry and his friends discover that the stone is about to be robbed, they decide to protect it without hesitation. Harry finds out that when his mom was murdered, Lily Potter transferred to him ancient magical protection from Voldemort's deadly spells. This protection permitted Harry to survive Voldemort's attack as a toddler. It also helps Harry keep Voldemort from acquiring the Stone. Harry uses all his bravery, strength, and vigor to succeed in preventing Voldemort from getting the Stone, saving the entire world again. Dumbledore agrees to destroy the Stone, so it is no longer risky.

## Chapter III

### Methodological Framework

The initial chapter of this investigation outlined three specific goals. For results to be achieved, using instruments in conjunction with steps and procedures is of imperative importance. With the guidance of the instruments, the investigation will proceed and accomplish all its stipulated goals. In order to assist the reader, the researcher of this work will define and clarify these procedures and tools and give the readers more information about the analysis process so they can comprehend the book's idea more fully.

#### 3.1 Research Approach

The way a researcher can conduct an investigation and gather data is called a research method. The primary goal is to investigate exhaustively and get data from it. To learn more and gain a deeper understanding of a subject, research is required. The type of research methodology this study will concentrate on is determined by the research approach. The qualitative approach, the mixed approach, and the quantitative approach are the three most widely used categories of research approaches. We will go over these approaches in the upcoming paragraphs, as the choice of the proper research method will influence the type of data to be gathered, how to gather it, and how to analyze it. Making an informed choice consequently requires an understanding of different research methods that are available to the researcher.

##### *3.1.1 Qualitative Approach*

The qualitative technique will be utilized to get a final result in this investigation. The investigator will be able to accomplish the study's main goal with the aid of this strategy.

Springer Link. (2019) explains that by seeing objects in their natural environments, qualitative researchers try to understand or interpret events in terms of the meanings that individuals assign to them. In qualitative research, a range of practical resources that reflect ordinary and troubling events and meanings in people's lives are examined and collected. These materials include case studies, personal experiences, introspective life stories, interviews, and observational, historical, interactive, and visual texts.

As per Merriam et al. (2019), the goal of qualitative research is to comprehend people's understanding and experiences of the world in certain contexts and at specific times. Investigating how people interact and experience their social environment, as well as the significance it holds for them, is based on a qualitative method that incorporates an interpretative viewpoint (e.g., interviews or focus groups with observation purposes). To help achieve all the goals outlined in the first chapter, the qualitative technique will be applied as the Hero's Journey is an ideal demonstration of what a person may experience as their story develops, making the qualitative approach the ideal method for this investigation. That is the primary reason it will be used in this work since it aligns well with the Hero's Journey analysis of the first Harry Potter book.

### ***3.1.2 Quantitative Approach***

After explaining the qualitative approach, it is time to go over the quantitative approach. Creswell et al. (2017) stated that the method of assessing objective hypotheses by looking at the relation between variables is called quantitative research. These variables are measurable, usually with instruments, allowing numerical data to be subjected to statistical methods for analysis. Similar to researchers who use qualitative methods, individuals who use this kind of

approach also have assumptions about the ability to generalize and reproduce the results, defend against bias, test ideas deductively, and check for alternative or counterfactual explanations (e.g., questionnaires, polls, surveys or interviews).

### ***3.1.3 Mixed Approach***

After explaining both the qualitative and quantitative approaches, it is time to describe the mixed approach. Creswell et al. (2017) stated that mixed methods research is an investigative methodology that involves gathering data in both quantitative and qualitative forms, combining the two types of information, and employing unique designs that could incorporate theoretical frameworks and philosophical assumptions. This type of research is based on the underlying principle that combining qualitative and quantitative data produces insights that go beyond what can be learned from each type of data by itself.

## **3.2 Research Design**

The success and general competence of a research study and its documentation are determined by the technique the researcher chooses. Additionally, it helps comprehend a field of study more fully if the researcher is familiar with the research design. This investigation will use descriptive research, which will be discussed in more detail below.

### ***3.2.1 Descriptive Research***

Qualitative research includes the descriptive research method. McCombes (2019) states that the goal of descriptive research is to describe a population, circumstance, or phenomenon precisely and methodically. It can respond to inquiries about what, where, when, and how, but never why. Numerous research techniques can be applied in a descriptive research design to

examine one or more variables. In contrast to experimental research, here, the variables are merely observed and measured; no controls or manipulations are made. This approach is helpful because it enables the researcher to analyze, comprehend, and interpret the recollected data more deeply. As a result, the researcher benefits from this strategy as it will inevitably include the researcher in describing the Hero's Journey stages.

### **3.3 Information Sources**

Anything that has the potential to educate someone about a subject is considered an information source. The Merriam-Webster dictionary defines it as the receiving of information that has been obtained through research or study and may be shared. Information is communicated during investigations via a variety of sources. In this investigation, the information is gathered from diverse sources such as books, biographies, dictionaries, articles, other theses, investigations, and tables.

#### ***3.3.1 Primary Sources***

They are original materials that have not been altered, summarized, or evaluated by another person. University of Minnesota Crookston (n.d.) states that these sources contain records of evidence or events exactly as they were reported at the time they occurred, without any commentary or interpretation. It consists of newly revealed information or unique materials that serve as the foundation for further study. Original thought is shown in primary sources, which also report on recent discoveries or provide new information. Original artwork, books, poems, pictures, speeches, memos, letters, interviews, and autobiographies are a few examples.

#### ***3.3.2 Secondary Sources***

The main sources are analyzed or restated in these sources. According to the University of Minnesota Crookston (n.d.), they frequently attempt to characterize or clarify sources. They frequently consist of works that analyze, interpret, restructure, or otherwise add value to a source. Primary sources provide information in a more readily available style. Secondary sources are more readily accessible than primary ones. Textbooks, edited publications, encyclopedias, reviews of research papers, histories, theses, and literary criticism are a few examples.

### ***3.3.3 Tertiary Sources***

Primary and secondary information sources are outlined in tertiary information sources. These are resources, according to the University of Minnesota Crookston (n.d.), that arrange, gather, or summarize other sources. When a reference book or textbook's main objective is to enumerate, condense, or republish concepts or other information, it is categorized as a tertiary source. Author credit is typically not given to tertiary sources. Chronologies, directories, manuals, handbooks, and guidebooks are a few examples.

## **3.4 Analysis Categories**

This chapter will connect and explore the two primary analytical categories after looking at the main topic. The mythological approach comes first, followed by the Hero's Journey. Since these categories will be included in the analysis and their concepts should be simple to understand, this should aid in a deeper understanding of these categories. The ideas are going to be described below.

### ***3.4.1 Mythological Approach***

As it was previously and fully explained above, a myth-critical approach, according to the University of Pennsylvania (n.d.), often finds instances of mythology in a literary work, whether they take the form of allusions, the invention of an original myth, or the adoption of a conventional mythical story character. The goal is to use these mythological components to help the reader understand the work.

### ***3.4.2 Hero's Journey***

As was previously and comprehensively discussed above, Day (2017) asserts that Joseph Campbell identified the Hero's Journey as a narrative pattern, which is most famously described in his book *The Hero with a Thousand Faces*. There is a unifying theme of adventure and change present in many different mythological traditions throughout the world. *The Writers Journey: Mythic Structure for Writers* by Christopher Vogler is a simplified version of this pattern. Joseph Campbell's monomyth is said to have seventeen stages, but Christopher Vogler's version has twelve stages instead.

## **3.5 Data Collection Instruments**

Seven (7) tables will be provided for this book's analysis, and they will serve as the instruments for gathering data. Campbell's Hero's Journey serves as the primary source of support for several segments of the book, all of which are explained and clarified by the data-collecting tools. The gathering of data will support the researcher in completing the particular goals as they are instruments that help the researcher get to the thesis's objectives. Every table is applied carefully to accomplish each unique goal. Consequently, these will be clarified in the sections that follow below.

### ***3.5.1 Literary Analysis Chart of the Hero's Journey for Hermione Granger***

First, there are three distinct columns in this first literary analysis instrument. This chart will fulfill the first specific objective, which is to identify the Hero's Journey phases that Hermione Granger encountered in the first book. The segmentation of stages one, two, and three will be done in three portions. The seventeen steps of Joseph Campbell's Hero's Journey are listed in the first column, which is a fixed column. The title of this first column is "Joseph Campbell's Hero's Journey Stage ."The following are the seventeen steps listed in the first column: stage one (Call to Adventure, Refusal of the Call, Supernatural Aid, Crossing the First Threshold, Belly of the Whale), stage two (The Road of Trials, Meeting The Goddess, Woman as the Temptress, Atonement With the Past, Apotheosis or Climax, The Ultimate Boon) and stage three (Refusal of the Return, The Magic Flight, Rescue from Without, Crossing the Return Threshold, Master of Two Worlds, Freedom to Live); Second, the events, sections, and quotes where each stage is developed in the book will be listed in the second column. The title of this column will be "Hermione's Hero's Journey Quotes." The researcher will need to fill out this second column. Finally, the quote and stage of the Hero's Journey will be analyzed and described in the last and third columns concerning the researcher's meaning and interpretation. The title of the third and last column will be "Researcher's interpretation of Hermione's Journey".

Therefore, the first specific objective will be achieved after the second and third columns of this instrument are accomplished, and this instrument will substantially assist the researcher in achieving this goal. As a result, it is unusual to apply the Hero's Journey to a known secondary character. What distinguishes this chart from the others shown below is how uniquely the instrument is used.

**Table 1. Hero Stages followed by the character under analysis**

Joseph Campbell's Hero's Journey Stage	Hermione's Hero's Journey quotes	Researcher's Interpretation of Hermione's Journey
<b>Stage One: Departure and Separation</b>		
Call to Adventure		
Refusal of the Call		
Supernatural Aid		
Crossing the First Threshold		
Belly of the Whale		
<b>Stage Two: The Initiation</b>		
The Road of Trials		
Meeting with the Goddess		
Woman as the Temptress		
Atonement with the Past		
Apotheosis or Climax		
The Ultimate Boon		
<b>Stage Three: The Return</b>		
Refusal of the Return		
The Magic Flight		
Rescue from Without		
Crossing the Return Threshold		

Master of Two Worlds		
Freedom to Live		

*Table 1 illustrates Hermione's hero stages. Source: Researcher's creation*

### ***3.5.2 Literary Analysis Chart of the Archetypes Identification***

First, similar columns are included in the second table used as the second instrument, but this time, the eight (8) archetypes from the first book will be discovered. There are three (3) columns: the first is fixed, and the researcher must fill up the other two. The eight archetypal categories are listed in the first column named "Archetype Category": Hero, Mentor, Ally, Herald, Trickster, Shapeshifter, Threshold Guardian, and Shadow, are the eight (8) categories that are stated in the first column. Second, the researcher then enters passages, events, or quotes from the book that reference each archetype in the next column. This second column will be titled "Archetype Quotes." Finally, the last column is where the researcher lists their own analysis of the quotes and their interpretation of how or why they relate to the archetype categories. The title of the third and last column will be "Researcher's Interpretation of Archetypes."

It is noteworthy that, as previously noted, Hermione is not typically viewed as the protagonist of the story. For this reason, this tool will assist in extracting and organizing lines or passages from the book and assist the investigator in presenting other characters to the story for examination and comparison to generate fresh thoughts regarding their respective roles. Consequently, this instrument will also substantially reinforce the first specific stipulated objective after the second and third columns of this instrument are fulfilled.

### ***Table 2. Archetypes found in the book***

Archetype Category	Archetype Quotes	Researcher's Interpretation of Archetypes

*Table 2 shows the archetypes found in the book under study. Source: Researcher's creation*

### ***3.5.3 Literary Analysis Chart of the Resolution of Conflicts Influence of Hermione Granger on the development of the plot***

First, similar columns can also be found in the third table, which functions as the third instrument. This chart will achieve the second specific goal, which is to highlight pivotal instances where Hermione Granger's role is essential in order to illustrate how she influences the plot's development, and the way problems are resolved. This time, though, six (6) conflicts from the first book will be assessed in the first column named "Hermione's Resolution of Conflicts" which are: "Solving the Potion Riddle, Magical Skills during Challenges, Quick Thinking in Dangerous Situations, Supporting Harry and Ron, Research and Knowledge, and Logic in Chess Game". The first column is predetermined, and the researcher is required to complete the remaining two. Next, the researcher references each conflict resolution scenario in the next column by entering relevant passages, events, or statements from the book. "Resolution of

Conflicts Quotes" will be the name of this second column. Finally, the researcher's study of the quotes and its judgment of how or why they connect to the categories indicated in column one will be stated in the third and last column. The column titled "Researcher's interpretation of Resolution of Conflicts" will be the final one.

It is important to remember that, as was already mentioned, Hermione is not usually seen as the development story's protagonist and, consequently, as a lifesaver. This tool will, therefore, help extract and arrange lines or sections from the book and support the investigator in demonstrating how her problem-solving abilities develop the story's plot. As a result, after the second and third columns of this instrument are completed, this instrument will significantly support the second stated specific objective.

***Table 3. Chart of the Resolution of Conflicts Influence of Hermione Granger on the development of the plot***

Hermione's Resolution of Conflicts	Resolution of Conflicts Quote	Researcher's Interpretation of Resolution of Conflicts

*Table 3 demonstrates the resolution of conflicts that influence Hermione in the development of the plot.*

*Source: Researcher's creation*

### ***3.5.4 Character Personality Comparison Chart***

First, on this occasion, there will be three columns found in the fourth table, which functions as the fourth instrument. In order to comprehend how Hermione Granger's interactions with other major characters, like Harry and Ron, affect the overall heroic journey and group dynamic, this chart will accomplish the third specific purpose. In this table, five (5) character personality characteristics discovered from the first book will be prepopulated in the first column named "Character Personality Characteristic". The first column is predetermined, and the researcher is required to complete the remaining two. "Courage, Loyalty, curiosity, Compassion/Empathy, and Determination" are the five (5) character personality characteristics that are listed in the first column. Subsequently, the researcher will insert pertinent quotes, incidents, or quotes from the book in the following column, referencing each peculiarity separately for Harry, Ron, and Hermione, also known as "The Trio." The name of the second column will be "The Trio Personality Quotes." The last and third columns will then list the researcher's analysis of the quotes and the perspective of how Hermione's and her two closest friends' personalities influence the overall heroic journey and friendship chemistry. The column titled "Researcher's interpretation of Personalities" will be the final one.

Therefore, this instrument will assist with pulling out and organizing lines or passages from the book and help the investigator show how important a role Hermione plays in the first book and how her interactions touch the broader heroic journey and dynamics of the trio. This instrument will, therefore, greatly support the third and final specified objective once the second and third columns have been accomplished.

### ***Table 4. Personality Comparison***

Character Personality Characteristic	The Trio Personality Quotes	Researcher's interpretation of Personalities

*Table 4 shows a comparison of the personality of some of 7 the characters. Source: Researcher's creation*

**3.5.5 Themes Identification Chart**

**Table 5. Themes**

Theme	Quote	Researcher Interpretation

*Table 5 shows the themes found in the book under study. Source: Researcher's creation*

**3.5.6 Motifs Identification Chart**

**Table 6. Motifs**

Motif	Quote	Researcher Interpretation
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*Table 6 shows the motifs found in the book under study. Source: Researcher's creation*

**3.5.7 Symbol Identification Chart**

**Table 7. Symbols**

Symbol	Quote	Researcher Interpretation

*Table 7 shows the symbols found in the book under study. Source: Researcher's creation*

**3.6 Collection data process and data analysis**

The process of gathering data for this thesis will be meticulous and in-depth. The first Harry Potter book comprises 332 pages throughout. To begin gathering data, the researcher will read through each Hero's Journey stage as many times as necessary to fully comprehend and absorb it. The researcher then will save time by reading the steps several times instead of reading the chapters back and forth repeatedly. The first and second instruments, as stated above, will help in the completion of the first specific objective. The third instrument will serve to accomplish the second specific goal. Lastly, a third instrument, the fourth instrument, will serve to accomplish the third and last specific goal.

Fortunately, the researcher has both the physical copy and the digital version of the book. Hence, the researcher's next task is to read the first Harry Potter novel from cover to cover to get a broad sense of the storyline. Also, the fact that the researcher has access to the audiobook itself is an additional advantage. The researcher thinks that using the three types of formats will be very helpful for taking notes. Thus, the researcher will be using a combination of these sources during the book read-through. The initial reading of the novels will not involve any skimming or scanning since the researcher wants to collect as much comprehensive information as possible and wants to take advantage of all the details and opportunities to find the proper quote. The researcher will additionally put colored sticky notes on every finding so that each step can be immediately identifiable. Every quotation, detail, or occurrence that the investigator feels is crucial to achieving the main and specific goals will be noted to compile this information.

Then, the researcher will carefully read the book a second time using their understanding of the Hero's Journey theory, archetypes, conflicts, and character personalities from the book to take precise notes. It will also be crucial to read the information gathered again to ensure that it all makes sense. Subsequently, the investigator anticipates using the process of scanning to find

missing data and complete the instruments. Once verified, the actual book quotes used in determining the Hero's stage, archetypes, conflicts, and character personalities will be included in the charts mentioned above, along with the page number from which the quote was derived. After writing down the statements, the researcher intends to compare them with the first columns of each table and provide its interpretation.

## Chapter IV

### Data Analysis

Data analysis helps to translate and clean data into a uniform format so that research can be done more efficiently. Staff (2022) states that although data analysis is more challenging than reading a book, the results must be trustworthy. Comprehensive data analysis in literature will strengthen researchers' understanding of their field because new questions may arise during research. Stated differently, a researcher must develop questions requiring more thorough inquiry to examine data from literary works. Analysis aids scholars in reading literature with authority as it provides a basis for synthesizing, processing, and displaying data.

Data from the experts has been collected for this chapter's study. As a result, both the readers and the researcher can understand the conclusions more clearly. Its main objective is to use quotation analysis from the book to assist the researcher in reaching the best and the most accurate conclusions possible on the main and specific objectives. This data analysis consists of three pieces. The first segment will discuss the approaches used in the investigations; the second will discuss theories vs literary works; and the third and final section will discuss symbols, motifs, and themes from the first book under examination. Together with the data and analysis, the researcher's interpretation will either confirm or deny the objectives of this study.

#### 4.1 Approaches to the Investigation

The Hero's Journey by Joseph Campbell is the perfect fit approach for this investigation. As explained in the sections above, this journey represents a story template containing steps in which a hero features as the focus and embarks on an adventure, gains wisdom, uses that wisdom

to win a battle, and then comes home changed. The development of a hero's journey consists of three main stages: the departure, when the hero leaves behind the known world; the initiation, when the hero learns to traverse the unknown world; and the return when the hero goes back to the known world. Therefore, as per Campbell's structure, the steps are divided into 17 stages. Thankfully, all these steps are represented in the first Harry Potter book. Nevertheless, Hermione Granger, who would be considered a supporting character at first glance, is given the full 17 phases of treatment. Then, there is an analysis of how she resolved conflicts, and finally, the analysis will focus on how the three personas in the first book are similar.

## **4.2 Theories vs Literary Work**

This chapter is significant because it presents the data under analysis and offers the researcher's interpretation by reading, quoting, and analyzing specific passages from *Harry Potter and the Philosopher's Stone*. Literary theories then support these passages to show whether the research objectives can be met.

### ***4.2.1 Hero Stages followed by the character under analysis***

The researcher will use the table below to analyze the book. The researcher will apply the steps of the Hero's Journey in Hermione Granger's character to support or refute its existence in the book. The Hero's Journey stages are listed in the first column of this instrument, followed by the book passage or quote corresponding to the stage and the researcher's interpretation in the third column.

#### ***Table 1. The character under analysis follows the Hero Stages***

Joseph Campbell's Hero's Journey Stage	Hermione's Hero's Journey quotes	Researcher's Interpretation of Hermione's Journey
Stage One: Departure and Separation		
Call to Adventure	<p>“They were looking straight into the eyes of a monstrous dog, a dog which filled the whole space between ceiling and floor. It had three heads. Three pairs of rolling, mad eyes; three noses, twitching and quivering in their direction; three drooling mouths, saliva hanging in slippery ropes from yellowish fangs.” (p.172)</p>	<p>Her curiosity is piqued by discovering the dog with the three heads, which makes her believe someone is attempting to use the trapdoor. This sets her on the path of figuring out the mystery surrounding the Stone. Hermione's curiosity and dedication to morality are the foundations of her call to adventure. This occurrence initiates her active participation in the main conflict. It sets her on a path beyond her academic pursuits and into magical discovery and danger.</p>
Refusal of the Call	<p>“Hermione had got both her breath and her bad temper back again. ‘You don’t use your eyes, any of you, do you?’ she snapped.</p>	<p>Hermione is reluctant to do anything that could get her into trouble or violate school laws because she is dedicated to</p>

	<p>‘Didn’t you see what it was standing on?’ ‘The floor?’ Harry suggested. ‘I wasn’t looking at its feet, I was too busy with its heads.’ ‘No, not the floor. It was standing on a trapdoor. It’s obviously guarding something.’ She stood up, glaring at them. ‘I hope you’re pleased with yourselves. We could all have been killed – or worse, expelled. Now, if you don’t mind, I’m going to bed.’” (p.173)</p>	<p>adhering to the rules and succeeding academically. Her discomfort about their dangerous situation when they realize what the prohibited corridor on the third floor is hiding highlights her hesitation and refusal to continue helping Harry and Ron.</p>
Supernatural Aid	<p>“He took a step forward and Neville dropped Trevor the toad, who leapt out of sight. ‘Go on then, try and hit me!’ said Neville, raising his fists. ‘I’m ready!’ Harry turned to Hermione. ‘Do something,’ he said desperately. Hermione stepped forward. ‘Neville,’ she said, ‘I’m really, really sorry</p>	<p>Hermione's magical ability introduces her to the world of wizardry, and she is set on the path to accepting her magical talents and helping her friends. Hermione uses the spell as a key ability to pursue the mutual goal, initiating her journey into Hogwarts's strange world of magic.</p>

	<p>about this.’ She raised her wand.</p> <p>‘Petrificus Totalus!’ she cried, pointing it at Neville. Neville’s arms snapped to his sides. His legs sprang together. His whole body rigid, he swayed where he stood and then fell flat on his face, stiff as a board.” (p.293)</p>	
<p>Crossing the First Threshold</p>	<p>“A few seconds later, they were there, outside the third-floor corridor – and the door was already ajar. ‘Well, there you are,’ Harry said quietly. ‘Snape’s already got past Fluffy.’ Seeing the open door somehow seemed to impress upon all three of them what was facing them.</p> <p>Underneath the Cloak, Harry turned to the other two. ‘If you want to go back, I won’t blame you,’ he said. ‘You can take the Cloak, I won’t need it now.’</p> <p>‘Don’t be stupid,’ said Ron.</p>	<p>This moment marks the transition from a safe and ordinary world of Hogwarts rules and academics to a dangerous and mysterious new world. Hermione's courage to defy authorities and explore unknown territories is evidence of her bravery, commitment to the greater good, and growth as a hero.</p>

	<p>‘We’re coming,’ said Hermione.</p> <p>Harry pushed the door open.”</p> <p>(p.295)</p>	
Belly of the Whale	<p>“It’s a soft landing, you can jump!’ Ron followed straight away. He landed sprawled next to Harry. ‘What’s this stuff?’ were his first words. ‘Dunno, sort of plant thing. I suppose it’s here to break the fall. Come on, Hermione!’ The distant music stopped. There was a loud bark from the dog, but Hermione had already jumped. She landed on Harry’s other side.” (p.297)</p>	<p>The terrifying place where Hermione confronts her fears demonstrates her strength and experiences significant personal growth is represented by the terrible obstacle they must overcome to get past Fluffy, the three-headed dog watching the trapdoor and using the flute to keep the dogs asleep. This crucial stage of her hero's journey is when she explores unknown territories of magical difficulties and develops her character.</p>
Stage Two: The Initiation		
The Road of Trials	<p>“Oh, right!’ said Hermione, and she whipped out her wand, waved it, muttered something and sent a jet of the same bluebell flames she had used on Snape at the</p>	<p>Hermione's success in overcoming the Devil's Snare demonstrates the value of her bravery, magical abilities, and cooperation to the trio. This is a crucial phase where she</p>

	<p>plant. In a matter of seconds, the two boys felt it loosening its grip as it cringed away from the light and warmth. Wriggling and flailing, it unravelled itself from their bodies and they were able to pull free. ‘Lucky you pay attention in Herbology, Hermione,’ said Harry as he joined her by the wall, wiping sweat off his face.” (p.298 - 299)</p>	<p>demonstrates her character-shaping growth and perseverance by overcoming this obstacle.</p>
<p>Meeting with the Goddess</p>	<p>“Had to let that happen,’ said Ron, looking shaken. ‘Leaves you free to take that bishop, Hermione, go on.’ Every time one of their men was lost, the white pieces showed no mercy. Soon there was a huddle of limp black players slumped along the wall. Twice, Ron only just noticed in time that Harry and Hermione were in danger. He himself darted around the board taking almost as</p>	<p>Ron was Hermione's trusted ally in the chessmen challenge. Their goal was only achievable with him. To help Hermione grow as a person and finish her hero's journey, Ron helps her overcome that and strengthens their bond even further.</p>

	many white pieces as they had lost black ones.” (p.303)	
Woman as the Temptress	<p>“The white queen turned her blank face towards him. ‘Yes ...’ said Ron softly, ‘it’s the only way ... I’ve got to be taken.’ ‘NO!’ Harry and Hermione shouted. ‘That’s chess!’ snapped Ron. ‘You’ve got to make some sacrifices! I’ll make my move and she’ll take me – that leaves you free to checkmate the king, Harry!’” (p.304)</p>	<p>Hermione is initially reluctant to allow Ron to sacrifice himself to win in Chessmen. Her hesitation to engage in more rule-breaking activities or even experience a friend's death highlights her loyalty to the first principles she believed in.</p>
Atonement with the Past	<p>“Of course not,” said Hermione. ‘Everything we need is here on this paper. Seven bottles: three are poison; two are wine; one will get us safely through the black fire and one will get us back through the purple.’ ‘But how do we know which to drink?’ ‘Give me a minute.’ Hermione read the</p>	<p>Hermione has changed in this stage, as seen by her desire to collaborate with Harry to get beyond the bottle puzzle obstacle, even if it means breaking the rules. Hermione’s transformation on the hero’s journey exemplifies how her former strict adherence to the rules has</p>

	<p>paper several times. Then she walked up and down the line of bottles, muttering to herself and pointing at them. At last, she clapped her hands. ‘Got it,’ she said. ‘The smallest bottle will get us through the black fire – towards the Stone.’” (p.307)</p>	<p>been made up for, and she now defends her friends.</p>
<p>Apotheosis or Climax</p>	<p>“Hermione’s lip trembled, and she suddenly dashed at Harry and threw her arms around him. ‘Hermione!’ ‘Harry – you’re a great wizard, you know.’ ‘I’m not as good as you,’ said Harry, very embarrassed, as she let go of him. ‘Me!’ said Hermione. ‘Books! And cleverness! There are more important things – friendship and bravery and – oh Harry – be careful!’ ‘You drink first,’ said Harry. ‘You are sure which is which, aren’t you?’ ‘Positive,’ said Hermione. She took a long</p>	<p>Hermione had previously proven her bravery in the face of adversity and contributed to accomplishing the ultimate victory. At this point, Hermione is aware of her last and meaningful assignment: to return, save Ron, get straight to the owlery, and bring Hedwig to Dumbledore. Her remarkable experience represents personal development and a better comprehension of her friendship, path, and herself.</p>

	<p>drink from the round bottle at the end and shuddered. ‘It’s not poison?’ said Harry anxiously. ‘No – but it’s like ice.’ ‘Quick, go, before it wears off.’ ‘Good luck – take care –’ ‘GO!’</p> <p>Hermione turned and walked straight through the purple fire.</p> <p>Harry took a deep breath and picked up the smallest bottle. He turned to face the black flames.”</p> <p>(p. 308)</p>	
The Ultimate Boon	<p>“But sir, the Stone –’ ‘I see you are not to be distracted. Very well, the Stone. Professor Quirrell did not manage to take it from you. I arrived in time to prevent that, although you were doing very well on your own, I must say.’ ‘You got there? You got Hermione’s owl?’ ‘We must have crossed in mid-air. No sooner had I reached London than it became</p>	<p>The group's successful retrieval of the stone from the underground chambers is associated with Hermione Granger's ultimate boon. With its ability to provide immortality, the Stone represents Hermione and her friends' ultimate objective and a noteworthy achievement in their adventure.</p>

	<p>clear to me that the place I should be was the one I had just left. I arrived just in time to pull Quirrell off you.” (p. 319)</p>	
<p>Stage Three: The Return</p>		
<p>Refusal of the Return</p>	<p>The character does not follow this stage as she experiences this stage during the climax.</p>	<p>In the book, Hermione never explicitly refuses to return. Instead, this stage is seen as more symbolic when Hermione thinks about everything that has happened to them during their magical adventure.</p>
<p>The Magic Flight</p>	<p>“So what happened to you two?” said Harry. ‘Well, I got back all right,’ said Hermione. ‘I brought Ron round – that took a while – and we were dashing up to the owlery to contact Dumbledore when we met him in the Entrance Hall. He already knew – he just said, “Harry has gone after him,</p>	<p>The three get together again once Harry awakens. This scene, in which Hermione and Ron explain to Harry how they were searching for Dumbledore to help Harry in the final chamber, symbolizes their escape with the Stone and an important turning point in Hermione's heroic mission.</p>

	hasn't he?" and hurtled off to the third floor." (p. 324 – 325)	
Rescue from Without	The character does not follow this stage; instead, she returns to her ordinary world during the climax.	Hermione does not specifically have help or assistance because she makes her way back. Aside from that, she helps Ron and heads to find Dumbledore to save Harry from the horrifying situation.
Crossing of the Return Threshold	<p>“At last there was silence again. ‘Second – to Miss Hermione Granger ... for the use of cool logic in the face of fire, I award Gryffindor house fifty points.’ Hermione buried her face in her arms; Harry strongly suspected she had burst into tears.</p> <p>Gryffindors up and down the table were beside themselves – they were a hundred points up.” (p.329)</p>	Following everything Hermione experienced, she triumphantly returns to her normal life when Dumbledore offers her points for Gryffindor's house and praises her for her hard work. This moment signifies the end of her incredible adventure and the start of the integration of her acquired knowledge and experiences into the wizarding community to which she belongs.

<p>Master of Two Worlds</p>	<p>“Harry had almost forgotten that the exam results were still to come, but come they did. To their great surprise, both he and Ron passed with good marks; Hermione, of course, came top of the year.” (p. 330)</p>	<p>Hermione now has experience handling both magical and non-magical areas of her life and continues her pursuit of good exam scores after facing obstacles, learning new things, and helping others achieve their goals. This phase represents her development, proficiency, and capacity to coexist peacefully in both worlds.</p>
<p>Freedom to Live</p>	<p>“Thanks,” said Harry. ‘I’ll need something to look forward to.’ People jostled them as they moved forwards towards the gateway back to the Muggle world. Some of them called: ‘Bye, Harry!’ ‘See you, Potter!’ ‘Still famous,’ said Ron, grinning at him. ‘Not where I’m going, I promise you,’ said Harry. He, Ron, and Hermione passed</p>	<p>After playing a significant part in the search for the stone, Hermione is now free to live her life and put the lessons she learned along the way into practice. This phase of her life starts a new one in which she can embrace her relationships, personal development, and amazing experiences at Hogwarts.</p>

	through the gateway together.” (p. 331)	
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*Table 1 illustrates Hermione’s hero stages. Source: Researcher’s creation*

#### **4.2.2 Archetypes found in the book**

The following table will reveal the archetypes from the first book, offering other characters for analysis and comparison to spark new ideas about their roles. The archetype Categories are listed in the first column of this instrument, followed by the book passage or statement related to the archetype Category. Then, the researcher's interpretation is recorded in the third column.

*Table 2. Archetypes found in the book*

Archetype Category	Archetype Quotes	Researcher's Interpretation of Archetypes
Hero	“Hermione let out a great sigh and Harry, amazed, saw that she was smiling, the very last thing he felt like doing. ‘Brilliant,’ said Hermione. ‘This isn’t magic – it’s logic – a puzzle. A lot of the greatest wizards haven’t got an ounce of logic, they’d be stuck in	Hermione's support of Harry and Ron in the Underground Chambers, especially her use of reasoning and wizardry during the potion challenge, highlights her hero status. Hermione's development as a character fits the hero's journey archetype because she overcomes

	<p>here forever.’ ‘But so will we, won’t we?’ ‘Of course not,’ said Hermione. ‘Everything we need is here on this paper. Seven bottles: three are poison; two are wine; one will get us safely through the black fire and one will get us back through the purple.’ ‘But how do we know which to drink?’ ‘Give me a minute.’ Hermione read the paper several times. Then she walked up and down the line of bottles, muttering to herself and pointing at them. At last, she clapped her hands. ‘Got it,’ she said. ‘The smallest bottle will get us through the black fire – towards the Stone.’” (p. 307)</p>	<p>this significant obstacle and positively contributes to the mission's accomplishment by proving her determination to solve the logic puzzle so Harry can make it.</p>
Mentor	<p>“Transfiguration is some of the most complex and dangerous magic you will learn at Hogwarts,” she said. ‘Anyone</p>	<p>Professor McGonagall acknowledges Hermione's remarkable magical ability and intelligence when she was the only</p>

	<p>messing around in my class will leave and not come back. You have been warned.’ Then she changed her desk into a pig and back again. They were all very impressed and couldn’t wait to get started, but soon realized they weren’t going to be changing the furniture into animals for a long time. After making a lot of complicated notes, they were each given a match and started trying to turn it into a needle. By the end of the lesson, only Hermione Granger had made any difference to her match; Professor McGonagall showed the class how it had gone all silver and pointy and gave Hermione a rare smile.” (p. 143)</p>	<p>student to achieve the transfiguration class exercise. She acts as Hermione's mentor and adviser, supporting her efforts in school and encouraging her personal development throughout the story.</p>
Ally	<p>“Hermione had sunk to the floor in fright; Ron pulled out his own wand – not knowing what he was</p>	<p>Hermione Granger has an ally in Ron Weasley. Ron's friendship and loyalty provide invaluable support</p>

	<p>going to do he heard himself cry the first spell that came into his head: ‘Wingardium Leviosa!’ The club flew suddenly out of the troll’s hand, rose high, high up into the air, turned slowly over – and dropped, with a sickening crack, on to its owner’s head. The troll swayed on the spot and then fell flat on its face, with a thud that made the whole room tremble.” (p. 189)</p>	<p>to Hermione, particularly during the troll event when Ron uses the spell; she teaches him to defeat the troll and save Hermione's life. His position as an ally highlights how crucial friendship and cooperation are to Hermione's path.</p>
Herald	<p>“And did he – did he seem interested in Fluffy?’ Harry asked, trying to keep his voice calm. ‘Well – yeah – how many three-headed dogs d’yeh meet, even around Hogwarts? So I told him, Fluffy’s a piece o’ cake if yeh know how to calm him down, jus’ play him a bit o’ music an’ he’ll go straight off ter sleep –’ Hagrid suddenly looked horrified.</p>	<p>When Rubeus Hagrid unexpectedly reveals the Fluffy secret to the trio and Professor Quirrell, Hagrid assumes the position of the Herald character archetype for Hermione Granger. This marks the beginning of a significant transformation and the turning point in the trio's mystery journey. Hagrid's function as the Herald is to prepare the</p>

	<p>‘I shouldn’ta told yeh that!’ he blurted out. ‘Forget I said it! Hey – where’re yeh goin’?’ Harry, Ron and Hermione didn’t speak to each other at all until they came to a halt in the Entrance Hall, which seemed very cold and gloomy after the grounds.” (p. 285 - 286)</p>	<p>audience for Hermione's arrival in the magical world.</p>
Trickster	<p>“After a tea of turkey sandwiches, crumpets, trifle, and Christmas cake, everyone felt too full and sleepy to do much before bed except sit and watch Percy chase Fred and George all over Gryffindor Tower because they’d stolen his prefect badge.” (p. 219)</p>	<p>Together, Fred and George Weasley represent the archetype of the Trickster character. Their playful and comical activities bring a dynamic element to the plot, adding to the depth of the magical world and indirectly influencing Hermione's experiences as a member of the Hogwarts community, even though they are never explicitly focused on aiding Hermione Granger.</p>

Shapeshifter	<p>“They were standing with their backs to it, getting warm, when Snape crossed the yard. Harry noticed at once that Snape was limping. Harry, Ron and Hermione moved closer together to block the fire from view; they were sure it wouldn’t be allowed. Unfortunately, something about their guilty faces caught Snape’s eye. He limped over. He hadn’t seen the fire, but he seemed to be looking for a reason to tell them off anyway. ‘What’s that you’ve got there, Potter?’ It was Quidditch through the Ages. Harry showed him. ‘Library books are not to be taken outside the school,’ said Snape. ‘Give it to me. Five points from Gryffindor.’ ‘He’s just made that rule up,’ Harry muttered angrily as Snape limped away. ‘Wonder</p>	<p>Professor Snape's motivations and loyalty are ambiguous, creating a sense of mystery and unpredictability. Hermione Granger's vision of the magical world is affected by her tension and curiosity as she, Harry, and Ron struggle to understand Snape's intentions, making him a Shapeshifter archetype.</p>
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	<p>what's wrong with his leg?'</p> <p>'Dunno, but I hope it's really hurting him,' said Ron bitterly."</p> <p>(p. 194 - 195)</p>	
Threshold Guardian	<p>“‘This is it!’ Ron moaned, as they pushed helplessly at the door.</p> <p>‘We’re done for! This is the end!’</p> <p>They could hear footsteps, Filch running as fast as he could towards Peeves’s shouts. ‘Oh, move over,’ Hermione snarled.</p> <p>She grabbed Harry’s wand, tapped the lock, and whispered, ‘Alohomora!’ The lock clicked and the door swung open – they piled through it, shut it quickly and pressed their ears against it, listening. ‘Which way did they go, Peeves?’ Filch was saying.</p> <p>‘Quick, tell me.’ ‘Say ‘please’.”</p> <p>(p. 171)</p>	<p>The third-floor forbidden corridor is guarded by Filch, the Hogwarts caretaker, who prevents students from entering the area since it is prohibited. Filch stands for a challenge for Hermione and her friends and keeps them in the loop so they do not enter the corridor.</p> <p>He is seen as a Threshold Guardian because he adds intrigue to the story by posing a challenge for the group to overcome.</p>

Shadow	<p>“I think we’ve lost him,’ Harry panted, leaning against the cold wall and wiping his forehead. Neville was bent double, wheezing and spluttering. ‘I – told – you,’ Hermione gasped, clutching at the stitch in her chest. ‘I – told – you.’ ‘We’ve got to get back to Gryffindor Tower,’ said Ron, ‘quickly as possible.’ ‘Malfoy tricked you,’ Hermione said to Harry. ‘You realize that, don’t you? He was never going to meet you – Filch knew someone was going to be in the trophy room, Malfoy must have tipped him off.’ Harry thought she was probably right, but he wasn’t going to tell her that. ‘Let’s go.’”</p> <p>(p. 170)</p>	<p>Since Draco Malfoy ultimately deceives Harry into facing punishment along with the rest, he is viewed as the paradigm of the Shadow figure. Although Hermione and Draco Malfoy do not always conflict, Hermione has obstacles in the magical realm because of his rivalry with Harry and his contempt for Muggle-born people like herself.</p>
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*Table 2 shows the archetypes found in the book under study. Source: Researcher’s creation*

#### ***4.2.3 Resolution of Conflicts: Influence of Hermione Granger on the development of the***

##### ***plot***

The third instrument is expected to discover and demonstrate how Hermione Granger, acting with initiative and determination, handled conflicts and how her presence in the book significantly altered the plot. Key scenarios in which Hermione resolved conflicts are listed in the first column of this instrument, followed by the literature passage or remark that pertains to the conflict situation. The third column then contains the researcher's interpretation.

***Table 3. Chart of the Resolution of Conflicts Influence of Hermione Granger on plot development.***

Hermione's Resolution of Conflicts	Resolution of Conflicts Quote	Researcher's Interpretation of Resolution of Conflicts
Keeping Fluffy Asleep	<p>“You want to go first? Are you sure?” said Ron. ‘I don’t know how deep this thing goes. Give the flute to Hermione so she can keep him asleep.’ Harry handed the flute over. In the few seconds’ silence, the dog growled and twitched, but the moment Hermione began to play, it fell back into its deep sleep. Harry climbed over it and looked</p>	<p>The trio's success in overcoming the first obstacle is largely due to Hermione's willingness to put herself in danger by jumping last and playing the flute to keep the three-headed dog guarding the trapdoor asleep so her friends could access the trapdoor set miles under the school.</p>

	down through the trapdoor.” (p. 296)	
Solving the Potion Riddle	<p>“Of course not,” said Hermione. ‘Everything we need is here on this paper. Seven bottles: three are poison; two are wine; one will get us safely through the black fire and one will get us back through the purple.’ ‘But how do we know which to drink?’ ‘Give me a minute.’ Hermione read the paper several times. Then she walked up and down the line of bottles, muttering to herself and pointing at them. At last, she clapped her hands. ‘Got it,’ she said. ‘The smallest bottle will get us through the black fire – towards the Stone.’” (p. 307)</p>	<p>In order to solve the Potion Riddle, one of the puzzles defending the Stone in the Underground Chambers, Hermione's expertise and logical reasoning are essential. Her participation helps move past the final and most significant barrier and helps advance toward the resolution of the main conflict.</p>
Quick Thinking in a Dangerous Situation	<p>“Hermione had managed to free herself before the plant got a firm grip on her. Now she watched in</p>	<p>In this dangerous situation, Hermione's quick thinking and ingenuity are demonstrated as the</p>

	<p>horror as the two boys fought to pull the plant off them, but the more they strained against it, the tighter and faster the plant wound around them. ‘Stop moving!’</p> <p>Hermione ordered them. ‘I know what this is – it’s Devil’s Snare!’”</p> <p>(p. 298)</p>	<p>three fall into an enormous plant (Devil's Snare). Hermione's knowledge about magical plants proves vital in overcoming this challenge, as she recognizes the plant and guides Harry and Ron on escaping. Thanks to her quick thinking and decisive action, the trio can move through this dangerous event and get closer to achieving the main challenge.</p>
<p>Supporting the Chessmen Challenge</p>	<p>'Well, Harry, you take the place of that bishop, and Hermione, you go there instead of that castle.' 'What about you?' 'I am going to be a knight,' said Ron."</p> <p>“Their first real shock came when their other knight was taken. The white queen smashed him to the floor and dragged him off the board, where he lay quite still, face down. ‘Had to let that happen,’ said</p>	<p>Despite Hermione's lack of chess knowledge or skill, her friendship and unwavering support for Harry and Ron help to solve the chessmen challenge. While Ron plays, Hermione provides valuable support, contributing to successfully navigating this obstacle while strengthening their relationship.</p>

	Ron, looking shaken. ‘Leaves you free to take that bishop, Hermione, go on.’ (p. 303)	
Research and Knowledge	<p>“You’re saying it wrong,’ Harry heard Hermione snap. ‘It’s Winggar-dium Levi-o-sa, make the “gar” nice and long.’ ‘You do it, then, if you’re so clever,’ Ron snarled. Hermione rolled up the sleeves of her gown, flicked her wand and said, ‘Wingardium Leviosa!’ Their feather rose off the desk and hovered about four feet above their heads. ‘Oh, well done!’ cried Professor Flitwick, clapping. ‘Everyone see here, Miss Granger’s done it!’” (p. 184)</p>	Hermione's research abilities and vast knowledge of magical literature helped her find spells that would eventually help her friends. She exhibits how her commitment to learning makes her one of Howard's youngest and most talented witches.

*Table 3 demonstrates the resolution of conflicts that influence Hermione's plot development.*

*Source: Researcher's creation*

#### **4.2.4 Personality Comparison**

The fourth chart compares the trio's personalities and their similarities. The character's personality trait is listed in the first column, followed by a quote or section from the book that proves the trait. The researcher's interpretation is listed in the last column.

***Table 4. Personality Comparison***

Character Personality Characteristic	The Trio Personality Quotes	Researcher's interpretation of Personalities
Courage	Harry - “Harry then did something that was both very brave and very stupid: he took a great running jump and managed to fasten his arms around the troll’s neck from behind. The troll couldn’t feel Harry hanging there, but even a troll will notice if you stick a long bit of wood up its nose, and Harry’s wand had still been in his hand when he’d jumped – it had gone straight up one of the troll’s nostrils.” (p. 188 - 189)	One thing they all have in common is courage. Hermione shows courage despite her initial fear of breaking the rules when she helps defend her friends and takes the blame when confronting the troll. Harry shows bravery, especially when facing the dangerous situation when confronting the troll and putting his life in danger; Ron, despite always having fears and insecurities, had to stand up against Neville so they could

	<p>Ron - “ ‘I won’t let you do it,’ he said, hurrying to stand in front of the portrait hole. ‘I’ll – I’ll fight you!’ ‘Neville,’ Ron exploded, ‘get away from that hole and don’t be an idiot –’ ‘Don’t you call me an idiot!’ said Neville. ‘I don’t think you should be breaking any more rules! And you were the one who told me to stand up to people!’ ‘Yes, but not to us,’ said Ron in exasperation. ‘Neville, you don’t know what you’re doing.’ ” (p. 292 - 293)</p> <p>Hemione - “Then a small voice came out of the shadows. ‘Please, Professor McGonagall – they were looking for me.’ ‘Miss Granger!’ Hermione had managed to get to her feet at last. ‘I went looking for the troll because I – I thought I could deal with it on my own – you know,</p>	continue with their mission of protecting the stone.
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	<p>because I've read all about them.'</p> <p>Ron dropped his wand. Hermione Granger, telling a downright lie to a teacher? 'If they hadn't found me, I'd be dead now. Harry stuck his wand up its nose and Ron knocked it out with its own club. They didn't have time to come and fetch anyone. It was about to finish me off when they arrived.'" (p. 190 – 191)</p>	
Loyalty	<p>Harry - "He turned back to Harry. 'You'll soon find out some wizarding families are much better than others, Potter. You don't want to go making friends with the wrong sort. I can help you there.' He held out his hand to shake Harry's, but Harry didn't take it. 'I think I can tell who the wrong sort are for myself, thanks,' he said coolly. Draco Malfoy didn't go red, but a pink</p>	<p>Harry is fiercely loyal to Ron when Malfoy wants to persuade him not to become Ron's friend. Instead, Harry defends his friend, reinforcing the importance of friendship; Ron also shows loyalty when he stands next to Harry when Malfoy challenges his friend to go on a wizard's duel. His persistent commitment to those he cares about is a defining aspect of his character; Hermione</p>

	<p>tinge appeared in his pale cheeks. 'I'd be careful if I were you, Potter,' he said slowly." (p. 116)</p> <p>Ron - " 'Half past eleven,' Ron muttered at last. 'We'd better go.' They pulled on their dressing-gowns, picked up their wands and crept across the tower room, down the spiral staircase and into the Gryffindor common room. A few embers were still glowing in the fireplace, turning all the armchairs into hunched black shadows." (p. 166)</p> <p>Hemione - "They showed Harry and Hermione the harness they'd rigged up, so they could suspend Norbert between them. They all helped buckle Norbert safely into it and then Harry and Hermione shook hands with the others and thanked them very much. At last,</p>	<p>is also a fiercely loyal friend not only to her friends but to Hagrid by helping him protect and send Norbert safely away to be raised with other dragons, so Hagrid did not get in trouble. Her loyalty contributes to the strength of the trio's bond and plays a significant role in their collective journey.</p>
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	Norbert was going ... going ... gone.” (p. 259)	
Curiosity	<p>Harry - “ ‘Who?’ ‘Well – I don’ like sayin’ the name if I can help it. No one does.’ ‘Why not?’ ‘Gulpin’ gargoyles, Harry, people are still scared. Blimey, this is difficult. See, there was this wizard who went ... bad. As bad as you could go. Worse. Worse than worse. His name was ...’ Hagrid gulped, but no words came out. ‘Could you write it down?’ Harry suggested. ‘Nah – can’t spell it. All right – Voldemort.’ Hagrid shuddered.” (p. 58 – 59)</p> <p>Ron – “ ‘Just have to find out for ourselves, then,’ said Ron, and they left Hagrid looking disgruntled and hurried off to the library. They had indeed been</p>	<p>Harry displays a natural curiosity about the magical world as he learns about his background, the wizarding realm, and how his parents died once he meets Hagrid; Ron, while not as book lover as Hermione, Ron exhibits curiosity about who Nicolas Flamel is and takes the task of doing some research; His interest and fascination with the task contribute to the trio's exploration; Hermione is known for her exceptional intelligence and insatiable curiosity. Her passion for learning and reading is evident. However, she makes a huge contribution to the research when she finally finds out who Nicolas Flamel is and that the dog</p>

	<p>searching books for Flamel's name ever since Hagrid had let it slip, because how else were they going to find out what Snape was trying to steal? The trouble was, it was very hard to know where to begin, not knowing what Flamel might have done to get himself into a book." (p. 212)</p> <p>Hermione – “‘Light?’ said Ron, but Hermione told him to be quiet until she'd looked something up, and started flicking frantically through the pages, muttering to herself. At last she found what she was looking for. ‘I knew it! I knew it!’ ‘Are we allowed to speak yet?’ said Ron grumpily. Hermione ignored him. ‘Nicolas Flamel,’ she whispered dramatically, ‘is the only known maker of the Philosopher's Stone!’ This didn't have quite the</p>	<p>must be guarding Flamel's Philosopher's Stone.</p>
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	<p>effect she'd expected. 'The what?' said Harry and Ron. 'Oh, honestly, don't you two read? Look – read that, there.'" (p. 235 - 236)</p>	
Compassion/Empathy	<p>Harry – "Harry didn't sleep all night. He could hear Neville sobbing into his pillow for what seemed like hours. Harry couldn't think of anything to say to comfort him. He knew Neville, like himself, was dreading the dawn. What would happen when the rest of Gryffindor found out what they'd done?" (p. 262)</p> <p>Ron – "I don't want more trouble,' he mumbled. 'You've got to stand up to him, Neville!' said Ron. 'He's used to walking all over people, but that's no reason to lie down in front of him and make it easier.' 'There's no</p>	<p>Harry's compassion is evident with Neville when he feels bad for getting him into trouble when he is innocent. He shows a caring side of his personality. Ron also demonstrates empathy towards Neville and pushes him to stand up to Malfoy. His compassion highlights his caring nature. Hermione's empathetic nature is also evident in her interaction with Neville. She shows pity and advises him to report Malfoy after being unfairly bewitched.</p>

	<p>need to tell me I'm not brave enough to be in Gryffindor, Malfoy's already done that,' Neville choked." (p. 234)</p> <p>Hermione – "Everyone fell about laughing except Hermione, who leapt up and performed the counter-curse. Neville's legs sprang apart and he got to his feet, trembling. 'What happened?' Hermione asked him, leading him over to sit with Harry and Ron. 'Malfoy,' said Neville shakily. 'I met him outside the library. He said he'd been looking for someone to practice that on.' 'Go to Professor McGonagall!' Hermione urged Neville. 'Report him!' Neville shook his head." (p. 234)</p>	
Determination	Harry – " 'AAAARGH!' Quirrell rolled off him, his face blistering	Despite facing numerous challenges, Harry is determined to

	<p>too, and then Harry knew: Quirrell couldn't touch his bare skin, not without suffering terrible pain – his only chance was to keep hold of Quirrell, keep him in enough pain to stop him doing a curse. Harry jumped to his feet, caught Quirrell by the arm and hung on as tight as he could. Quirrell screamed and tried to throw Harry off – the pain in Harry's head was building – he couldn't see – he could only hear Quirrell's terrible shrieks and Voldemort's yells of 'KILL HIM! KILL HIM!' and other voices, maybe in Harry's own head, crying, 'Harry! Harry!'" (p. 317)</p> <p>Ron – “‘But –’ ‘Do you want to stop Snape or not?’ ‘Ron –’ ‘Look, if you don't hurry up, he'll already have the Stone!’</p>	<p>protect the stone with all his heart. Even defenseless, he fights against Quirrell to protect the stone. His determination propels him forward, making him win this battle; Ron's determination becomes evident, especially during his incredible participation when putting his life in danger. When winning at Chessmen, he sacrifices himself so his friends can continue with the mission; Hermione has a strong sense of justice and fairness. She stands up against anyone advocating for what she believes is right. She is so determined to stop Harry and Ron from breaking more school rules that she interferes whenever possible with no hesitation.</p>
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	<p>There was nothing else for it.</p> <p>‘Ready?’ Ron called, his face pale but determined. ‘Here I go – now, don’t hang around once you’ve won.’ He stepped forward and the white queen pounced.</p> <p>She struck Ron hard around the head with her stone arm and he crashed to the floor – Hermione screamed but stayed on her square – the white queen dragged Ron to one side. He looked as if he’d been knocked out.” (p. 304)</p> <p>Hermione – “‘Excuse me.’ They both looked up. It was Hermione Granger. ‘Can’t a person eat in peace in this place?’ said Ron.</p> <p>Hermione ignored him and spoke to Harry. ‘I couldn’t help overhearing what you and Malfoy were saying –’ ‘Bet you could,’ Ron muttered. ‘– and you mustn’t go wandering around the school</p>	
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	at night, think of the points you'll lose Gryffindor if you're caught, and you're bound to be. It's really very selfish of you." (p. 165)	
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*Table 4 shows a comparison of the personality of some of the characters. Source: Researcher's creation*

### 4.3 Themes, Motifs, and Symbols

#### 4.3.1 Themes Identification Chart

A primary, central idea is called a theme. According to Bushnell (n.d.), a theme is the larger problem that surfaces as the characters work toward their objectives. It is more about the underlying issues and conflicts about identity, philosophy, and morality that come up during their endeavors than about whether they will find the treasure or win the race. The book's themes are listed in the chart below, with the themes appearing in the first column and each being supported by a passage or quote from the text in the second one. In the final column, the researcher's interpretation will be added.

*Table 5. Themes*

Theme	Quote	Researcher Interpretation
Identity	““You knew?” said Harry. ‘You knew I’m a – a wizard?’ ‘Knew!’	The internal conflict Harry has as "The Boy Who Lived" and his

	<p>shrieked Aunt Petunia suddenly.</p> <p>‘Knew! Of course we knew! How could you not be, my dratted sister being what she was? Oh, she got a letter just like that and disappeared off to that – that school – and came home every holiday with her pockets full of frog-spawn, turning teacups into rats. I was the only one who saw her for what she was – a freak!</p> <p>But for my mother and father, oh no, it was Lily this and Lily that, they were proud of having a witch in the family!’ She stopped to draw a deep breath and then went ranting on. It seemed she had been wanting to say all this for years. ‘Then she met that Potter at school and they left and got married and had you, and of course I knew you’d be just the same, just as strange, just as – as</p>	<p>quest for self-awareness as he discovers his magical background while his muggle family hates the wizarding world and hides important information from Harry.</p>
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	<p>– abnormal – and then, if you please, she went and got herself blown up and we got landed with you!”” (p. 57 - 58)</p>	
Friendship	<p>“And she let Ron and Hermione in. ‘Harry!’ Hermione looked ready to fling her arms around him again, but Harry was glad she held herself in as his head was still very sore. ‘Oh, Harry, we were sure you were going to – Dumbledore was so worried –’ ‘The whole school’s talking about it,’ said Ron. ‘What really happened?’” (p. 324)</p>	<p>Harry, Ron, and Hermione develop a strong connection as they help one another through difficult times throughout the story while they become an unbreakable family.</p>
Good vs. Evil	<p>“‘Ah, now, I’m glad you asked me that. It was one of my more brilliant ideas, and between you and me, that’s saying something. You see, only one who wanted to find the Stone – find it, but not use it – would be able to get it,</p>	<p>The continuous struggle between the dark forces of evil, personified by Voldemort and his followers, and the forces of good, represented by figures like Dumbledore.</p>

	<p>otherwise they'd just see themselves making gold or drinking Elixir of Life. My brain surprises even me sometimes." (p. 323)</p> <p>"Quirrell was walking backwards at him, so that Voldemort could still see him. The evil face was now smiling. 'How touching ...' it hissed. 'I always value bravery ... Yes, boy, your parents were brave ... I killed your father first and he put up a courageous fight ... but your mother needn't have died ... she was trying to protect you ... Now give me the Stone, unless you want her to have died in vain.'" (p. 316)</p>	
Prejudice and Discrimination	<p>"Don't make me feel worse," said Harry. He told Hagrid about the pale boy in Madam Malkin's. "— and he said people from</p>	<p>The theme of prejudice in the wizarding community is highlighted by the Malfoy family's prejudice, which is</p>

	<p>Muggle families shouldn't even be allowed in –' Yer not from a Muggle family. If he'd known who yeh were – he's grown up knowin' yer name if his parents are wizardin' folk – you saw 'em in the Leaky Cauldron. Anyway, what does he know about it, some o' the best I ever saw were the only ones with magic in 'em in a long line o' Muggles – look at yer mum! Look what she had fer a sister!'" (p. 85)</p>	<p>evident in the way they treat Muggle-born individuals.</p>
<p>Power of Love</p>	<p>“But why couldn't Quirrell touch me?' 'Your mother died to save you. If there is one thing Voldemort cannot understand, it is love. He didn't realize that love as powerful as your mother's for you leaves its own mark. Not a scar, no visible sign ... to have been loved so deeply, even though the person who loved us is</p>	<p>One of Harry's strongest weapons against Voldemort is Lily Potter's sacrifice, which exemplifies the protective force of a mother's love.</p>

	gone, will give us some protection for ever. It is in your very skin. Quirrell, full of hatred, greed and ambition, sharing his soul with Voldemort, could not touch you for this reason. It was agony to touch a person marked by something so good.” (p. 321 - 322)	
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*Table 5 shows the themes found in the book under study. Source: Researcher's creation*

#### ***4.3.2 Motifs Identification Chart***

Repeated patterns are called motifs. (Delf & Williams, n.d.) define a motif as a picture, sound, word, or symbol that recurs frequently in a specific story and grabs the reader's attention. A motif can assist in setting the narrative's tone or emphasize a particular aspect of a character, giving the reader a deeper understanding of them. The following chart lists the motifs found throughout the book; each motif is mentioned in the first column and is accompanied by an excerpt or quote from the text in the second. The researcher's interpretation will be added in the last column.

***Table 6. Motifs***

Motif	Quote	Researcher Interpretation
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<p>The Number 7</p>	<p>“If he wants ter go, a great Muggle like you won’t stop him,’ growled Hagrid. ‘Stop Lily an’ James Potter’s son goin’ ter Hogwarts! Yer mad. His name’s been down ever since he was born. He’s off ter the finest school of witchcraft and wizardry in the world. Seven years there and he won’t know himself. He’ll be with youngsters of his own sort, fer a change, an’ he’ll be under the greatest Headmaster Hogwarts ever had, Albus Dumbled–” (p. 63)</p> <p>“He opened the crate. Inside were four different-sized balls. ‘Right,’ said Wood. ‘Now, Quidditch is easy enough to understand, even if it’s not too easy to play. There are seven players on each side.’” (p. 179)</p>	<p>The number 7 serves as a motif for magical Significance in the wizarding world. There are seven books in the series, seven school years at Howard's, seven players on a Quidditch team, seven years for Gryffindor of not winning a game at Quidditch, and seven bottles in the last obstacle that was guarding the stone.</p>
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	<p>“The Weasleys complained that Wood was becoming a fanatic, but Harry was on Wood’s side. If they won their next match, against Hufflepuff, they would overtake Slytherin in the House Championship for the first time in seven years.” (p. 232)</p> <p>“He pulled open the next door, both of them hardly daring to look at what came next – but there was nothing very frightening in here, just a table with seven differently shaped bottles standing on it in a line.” (p. 305)</p>	
The Hogwarts Express	<p>“Hagrid was there to take them down to the fleet of boats that sailed across the lake; they were boarding the Hogwarts Express; talking and laughing as the countryside became greener and</p>	<p>The Hogwarts express serves as a motif for transition and arrival as it signifies the journey from the Muggle world to the magical world and vice versa. It serves as a transitional element as the trio</p>

	tidier; eating Bertie Bott’s Every-Flavour Beans as they sped past Muggle towns; pulling off their wizard robes and putting on jackets and coats; pulling into platform nine and three-quarters at King’s Cross Station.” (p. 331)	embark on a new chapter of their lives back and forth.
Wizard Chess	“They were standing on the edge of a huge chessboard, behind the black chessmen, which were all taller than they were and carved from what looked like black stone. Facing them, way across the chamber, were the white pieces. Harry, Ron and Hermione shivered slightly – the towering white chessmen had no faces.” (p. 302)	Wizard Chess serves as a motif for strategic thinking and symbolic battles. The chess game becomes a metaphor for the death challenge the trio faces.
Muggles	“Uncle Vernon certainly seemed to have got back his courage. He was glaring at Hagrid and his fists were clenched. ‘Now, you listen	Muggles serve as a motif for ordinary, nonmagical human beings; they are an obvious contrast to the realm of wizards.

	<p>here, boy,' he snarled. 'I accept there's something strange about you, probably nothing a good beating wouldn't have cured – and as for all this about your parents, well, they were weirdos, no denying it, and the world's better off without them in my opinion – asked for all they got, getting mixed up with these wizarding types – just what I expected, always knew they'd come to a sticky end –'" (p. 60 - 61)</p>	<p>Wizards appear grand and colorful, but Muggles are bland, conventional, cruel, closed-minded, selfish, and self-deluded, like the Dursleys, Harry's muggle family.</p>
House Points	<p>"Miss Granger, I thought you had more sense. As for you, Mr Potter, I thought Gryffindor meant more to you than this. All three of you will receive detentions – yes, you too, Mr Longbottom, nothing gives you the right to walk around school at night, especially these days, it's</p>	<p>House Points serve as a motif for competition and unity, highlighting Hogwarts's competitive nature. They also underscore the importance of unity within each house and how easily it can be lost if rules are broken.</p>

	<p>very dangerous – and fifty points will be taken from Gryffindor.’</p> <p>‘Fifty?’ Harry gasped – they would lose the lead, the lead he’d won in the last Quidditch match.</p> <p>‘Fifty points each,’ said Professor McGonagall, breathing heavily through her long pointed nose.”</p> <p>(p. 261 - 262)</p>	
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*Table 6 shows the motifs found in the book under study. Source: Researcher’s creation*

#### ***4.3.3 Symbols Identification Chart***

Symbols stand for concepts or attributes. (Elbom, n.d.) defines a symbol as a literary device in which an item, action, or event serves as a metaphor for a more expansive idea, concept, or feeling. A symbol is more than just a literal interpretation; it might be an abstract idea like abandonment or a real object like a ring. Using symbols allows authors to express their ideas more emotionally and connect with readers more deeply, creating a more engaging and memorable reading experience. The following chart lists the symbols found throughout the book; each symbol is mentioned in the first column and is accompanied by an excerpt or quote from the text in the second. The researcher's interpretation will be added in the last column.

***Table 7. Symbols***

Symbol	Quote	Researcher Interpretation
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<p>The Hogwarts Houses (Gryffindor et al.)</p>	<p>“The four houses are called Gryffindor, Hufflepuff, Ravenclaw and Slytherin. Each house has its own noble history and has produced outstanding witches and wizards. While at Hogwarts, your triumphs will earn your house points, while any rule-breaking will lose house points. At the end of the year, the house with the most points is awarded the House Cup, a great honor. I hope each of you will be a credit to whichever house becomes yours.” (p. 122)</p>	<p>These four houses symbolize different values and characteristics, from good to evil, so the trio becomes very anxious about the house they will belong to. The houses have their own history, and the trio will be chosen based on their core qualities. Once selected, they must earn points in favor of their house.</p>
<p>The Invisibility Cloak</p>	<p>“ ‘It’s an Invisibility Cloak,’ said Ron, a look of awe on his face. ‘I’m sure it is – try it on.’ Harry threw the Cloak around his shoulders and Ron gave a yell. ‘It is! Look down!’ Harry looked down at his feet, but they had gone. He dashed to the mirror.</p>	<p>The invisibility cloak symbolizes protection, hiddenness, and secrecy in favor of the trio. It also becomes a valuable belonging for Harry as it is a heritage passed down through generations in his family.</p>

	<p>Sure enough, his reflection looked back at him, just his head suspended in mid-air, his body completely invisible. He pulled the Cloak over his head and his reflection vanished completely.” (p. 216)</p>	
<p>The Mirror of Erised</p>	<p>“ ‘It shows us nothing more or less than the deepest, most desperate desire of our hearts. You, who have never known your family, see them standing around you. Ronald Weasley, who has always been overshadowed by his brothers, sees himself standing alone, the best of all of them. However, this mirror will give us neither knowledge or truth. Men have wasted away before it, entranced by what they have seen, or been driven mad, not knowing</p>	<p>The mirror of erased symbolizes desire and the reflection of the deepest desires of those who look into it and become obsessed with watching. It symbolizes the importance of acknowledging and understanding one's own desires.</p>

	if what it shows is real or even possible.” (p. 229)	
The Philosopher's Stone	“The ancient study of alchemy is concerned with making the Philosopher’s Stone, a legendary substance with astonishing powers. The Stone will transform any metal into pure gold. It also produces the Elixir of Life, which will make the drinker immortal.” (p. 236)	The stone, being the focal point for conflict in the story, symbolizes immortality and the desire for great power for the one possessing the stone.
Harry's lightning-shaped Scar	“‘Is that where –?’ whispered Professor McGonagall. ‘Yes,’ said Dumbledore. ‘He’ll have that scar forever.’ ‘Couldn’t you do something about it, Dumbledore?’ ‘Even if I could, I wouldn’t. Scars can come in useful. I have one myself above my left knee which is a perfect map of the London Underground. Well – give him	Harry's lightning-shaped scar symbolizes revenge, survival, and destiny as "The Boy Who Lived" and his destined role in the wizarding world, defeating Voldemort when he was just a baby.

	here, Hagrid – we’d better get this over with.” (p. 16)	
The Sorting Hat	<p>“ ‘So we’ve just got to try on the hat!’ Ron whispered to Harry. ‘I’ll kill Fred, he was going on about wrestling a troll.’ Harry smiled weakly. Yes, trying on the hat was a lot better than having to do a spell, but he did wish they could have tried it on without everyone watching. The hat seemed to be asking rather a lot; Harry didn’t feel brave or quick-witted or any of it at the moment. If only the hat had mentioned a house for people who felt a bit queasy, that would have been the one for him.” (p. 127)</p>	The sorting hat symbolizes the students' identities and the paths they choose at Hogwarts. It reflects the theme of destiny, what they have in their hearts, and the choices individuals make whether they are good or evil.
The Golden Snitch	<p>“‘This,’ said Wood, ‘is the Golden Snitch, and it’s the most important ball of the lot. It’s very hard to catch because it’s so fast</p>	The Golden Snitch, a tiny ball with wings symbolizes victory and seeker of truth. Catching the Snitch will determine the

	<p>and difficult to see. It's the Seeker's job to catch it. You've got to weave in and out of the Chasers, Beaters, Bludgers and Quaffle to get it before the other team's Seeker, because whichever Seeker catches the Snitch wins his team an extra hundred and fifty points, so they nearly always win." (p. 181 – 182)</p>	<p>outcome of the game and will demonstrate Harry's ability and strength.</p>
The Forbidden Forest	<p>"At this, Neville let out a little moan and Malfoy stopped dead in his tracks. 'The Forest?' he repeated, and he didn't sound quite as cool as usual. 'We can't go in there at night – there's all sorts of things in there – werewolves, I heard.' Neville clutched the sleeve of Harry's robe and made a choking noise. 'That's your lookout, isn't it?' said Filch, his voice cracking with glee. 'Should've thought of them</p>	<p>The forbidden forest symbolizes danger, punishment, and mystery as it represents the unknown and holds secrets and dangers. The trio and some students must venture into it due to school detention after breaking some rules.</p>

	werewolves before you got in trouble, shouldn't you?" (p. 267 – 268)	
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*Table 7 shows the symbols found in the book under study. Source: Researcher's creation*

## Chapter V

### Conclusions and Recommendations

#### 5.1 Purpose of the Conclusion

In the last chapter, the researcher will provide the findings and closing remarks of the three specific objectives, which were separately and meticulously examined using instruments introduced at the beginning of the study. The researcher will discuss its conclusions and whether the goals were achieved. The researcher will also provide further details on the "How to Analyze Hermione Granger's hero's journey theory from a mythological approach using the book *Harry Potter and the Philosopher's Stone* by J. K. Rowling during the I quarter of 2024" research question. Finally, a set of surprising findings and suggestions will be given to future researchers tackling related study subjects.

#### 5.2 Conclusions

##### *5.2.1 To confirm the steps of the hero's journey in one of the main characters, Hermione Granger*

The Hero's Journey was applied to Hermione Granger by the researcher using a three-column chart. To maintain a systematic approach, the first column featured the seventeen (17) steps of Joseph Campbell's Hero's Journey. After reading *Harry Potter and the Philosopher's Stone*, it was necessary to make notes and highlight certain passages to complete the second column. Since the researcher had to monitor the events concerning Hermione Granger in the novel closely, this is where most of the work was completed. Fortunately for the researcher, fifteen (15) stages of the Hero's Journey were successfully applied in the book. However, it is

good to mention that Hermione Granger's character did not comply with two (2) steps. Furthermore, it was a wise choice for the researcher to include their own interpretation of the events in the third column, which permits the researcher to expand on their point of view and allow the reader to comprehend each step better. The conclusion of the seventeen (17) steps is explained in more detail below, as well as the conclusion pertaining to the archetypes found in the book, which made it possible to accomplish the first goal.

#### **5.2.1.1 Call to Adventure**

Hermione Granger's character is presented as a highly brilliant, bossy, studious young witch who is eager to impress her teachers and strictly adheres to rules. This makes the first stage one of the most difficult steps to find, as this call is where the hero first gets an opportunity to embark on a journey. However, as the narrative progresses, she valiantly aids Harry and Ron in their search for the Sorcerer's Stone. Her bravery and devotion are demonstrated by her determination to accompany them on this dangerous expedition.

#### **5.2.1.2 Refusal of the Call**

This next stage is also found in Hermione in the first book. Hermione Granger hesitates to do anything that might get her into trouble and shows hesitation and indignation about it. As soon as she realizes how risky the operation is, she is completely opposed to continuing. This moment of rejection gives Hermione's path more depth by illuminating her early doubts before accepting the difficulties ahead. Her ultimate choice to accompany them in their search for the stone, however, highlights her development as a character and her embrace of the call to adventure and signals a change from hesitation to bravery.

### **5.2.1.3 Supernatural Aid**

This is a difficult step to find as it usually entails Harry getting support or direction from a mystical or supernatural source. However, this step is analyzed through the perspective of Hermione's magical ability. She is introduced to the world of wizardry and is set on accepting her magical talents and helping her friends. She would understand the importance of supernatural assistance in forming her personality and helping her overcome obstacles on her journey to becoming a hero.

### **5.2.1.4 Crossing the First Threshold**

This is a simple step to find as, at this point, Hermione has accepted her role in the story. Hermione Granger can see this step as a turning point in her journey from the mundane Muggle world to the wizarding world. She could see that stepping into the magical world pushed her beyond her comfort zone, and that was simultaneously terrifying and thrilling to her. Her thoughts to decide to help her new friends focus on the difficulties she encounters, the bravery required to travel into the unknown, and the understanding that this crossing signals the start of a life-changing journey that would eventually shape her development into a powerful witch and important figure in the wizarding community.

### **5.2.1.5 Belly of the Whale**

Hermione Granger's contemplations on this step are centered on the difficulties and introspection found when she confronts her fears, demonstrates her strength, and goes through significant personal growth. This stage is a pivotal time in her development, fortifying her for the tribulations that would lie ahead in her brave journey and fortifying her resilience. Here is where

she feels she is a strong member of the trio, and the mission will be accomplished with her support and wisdom.

#### **5.2.1.6 The Road of Trials**

This step is another of the easiest to find in the book as there are many examples where Hermione has numerous obstacles that she overcomes on her own and saves the others. Here, the researcher focuses on what she has learned along this difficult route, the friendships she has strengthened, and the spells she has mastered. This stage signals her development into a strong and capable witch and plays a crucial part in the events in the wizarding world, as well as in her personal development.

#### **5.2.1.7 Meeting with the Goddess**

Finding a tutor or advisor for Hermione is a challenge. However, this step entails how Hermione is being mentored by her unexperienced friends, making her character think on the lessons learned as she is never alone and more with people who care about who she is and what she can accomplish, the recognition of her power, and how these experiences shape her identity as a formidable witch. She considers the advice given, the inner resources she has accepted, and the strengthening bond she feels with the magical realm. This step symbolizes a greater sense of self-awareness and alignment with her magical destiny, a turning point in her heroic path.

#### **5.2.1.8 Woman as the Temptress**

Hermione Granger's contemplations on this step are centered on her role when she becomes transformative. With her cleverness, bravery, and resourcefulness, Hermione is a hero who must face her inner demons and fears by letting her friend sacrifice himself. This step

demonstrates that Hermione is more a hero than a supporting character, as she has been seen since the first book was released; by overcoming obstacles and displaying fortitude, she adds to the overall hero's journey. From this vantage point, Hermione is shown as a real hero in her own right, giving the narrative complexity through her growth as the protagonist and her contributions to the primary goal.

#### **5.2.1.9 Atonement with the Past**

Hermione has changed in this stage since she actively faces and makes peace with her past and way of thinking. She becomes a hero in the story when she faces her past, makes amends for her transgressions, and finally comes to a greater knowledge of who she is. She takes the lead in fully supporting her friends even if their well-being is in the way or they must break the rules to ensure their mission is accomplished.

#### **5.2.1.10 Apotheosis or Climax**

In this step, Hermione reaches a peak of metamorphosis and faces the greatest obstacles. Hermione takes center stage; her development and deeds are vital to the resolution. Without her, no one else could have solved the challenge. Her contributions and character growth culminate in self-sacrifice, or even enlightenment, demonstrating her bravery. This viewpoint puts Hermione in a prominent position by highlighting her crucial part in creating the story's climax and her major contribution to the hero's overall journey.

#### **5.2.1.11 The Ultimate Boon**

This step proves how Hermione undergoes a profound and transformative understanding as her views, knowledge, loyalty, friendship, and efforts significantly impact the main goal's

achievement. Hermione's character is essential to the story through bravery, wisdom, and self-discovery. She is key to achieving the mission and ensuring her friend has everything he needs to make it happen, even keeping him alive.

#### **5.2.1.12 Refusal of the Return**

Hermione does not follow this stage as she experiences this stage during the climax. This stage is seen as more symbolic when Hermione figures out how fascinating and important her character is to the story.

#### **5.2.1.13 The Magic Flight**

In this step, Hermione daringly makes an audacious escape that advances the story. Hermione proves how highly elevated and major her character is, highlighting her ability to make important decisions and her active role in the plot. She puts her friends before her by seeking help and protection when Harry is in danger. Her determination, ingenuity, and intelligence are crucial in helping the whole trio overcome the final obstacle.

#### **5.2.1.14 Rescue from Without**

Hermione does not follow this stage as she returns to her ordinary world during the climax. She is not rescued as she makes her way back.

#### **5.2.1.15 Crossing the Return Threshold**

In this step, Hermione readjusts to the everyday world after gaining new knowledge and experiences. Hermione returns as a hero, praised for her courage and loyalty, and wins points for her Gryffindor house. Her capacity to put the lessons she has learned in the mission and integrate them into the wizarding world makes her feel proud of herself as influence goes beyond the

domain of fantasy, presenting her as a dynamic and transforming hero who leaves a lasting great and magnificent impression on the story.

#### **5.2.1.16 Master of Two Worlds**

Hermione balances the spectacular and everyday parts of her life in this stage. Hermione rises like a phoenix, incorporating the knowledge and insights gained from her valiant mission into her day-to-day activities at Hogwarts, and continues her pursuit of exceptional exam scores. From this vantage point, Hermione is portrayed as a hero who has a profoundly transformational effect on the ordinary and magical worlds, triumphing not only in the former but also in the latter.

#### **5.2.1.17 Freedom to Live**

In this step, Hermione accepts a free and content life. Hermione's path culminates in a life marked by knowledge, personal growth, and a significant impact on her world and friends. She is no longer limited to being structured and straight, but her bravery goes beyond missions, highlighting a larger role in influencing the future and fighting for the well-being of the ones she loves. From this point, Hermione is elevated to a central role whose story goes beyond the fantastical, leaving a legacy and representing the core of the "Freedom to Live" as a courageous finale to her adventure.

#### **5.2.1.18 Archetypes**

By analyzing the archetypes from the first book, Hermione stands out as a fascinating character who embodies important heroic qualities; even if Harry Potter is unquestionably seen as the main hero, she proves to be superior. Hermione is the ideal wise Companion, ingenious,

with expertise and unshakable devotion to Harry's mission. Her contribution goes beyond aiding; she takes an active part in making decisions and addressing problems. Hermione is positioned as a hero in her own right because of her bravery and tenacity, demonstrated by her deeds in trying times. To sum up, Hermione's character challenges the idea of a single hero and emphasizes the value of cooperation and diversity while adding depth and richness to the story.

Then, the support she gets from her lead mentor, Professor McGonagall, encourages her personal development throughout the story. Hermione has different allies in the story; her friend Ron Weasley proves to be an ally when he protects her against dangerous situations. Also, the herald role is taken by Rubeus Hagrid, who demonstrates his paternal support and love for the trio while also protecting them from not getting in the mission as it could be dangerous. Then, the trickster characters Fred and George bring a dynamic element to the plot. The shapeshifter character, Professor Snape, is such an ambiguous one that confuses the trip from beginning to end as his intentions are difficult to decipher. Also, the threshold Guardian Filch is a real challenge and pain to the trio as he is always stepping in to stop them from achieving their mission. He adds intrigue to the story by posing these challenges for the group to overcome. Finally, the Shadow Draco Malfoy does not directly conflict with Hermione. However, his rivalry with Harry and his contempt for Muggle-born people negatively impact her journey. To conclude, archetypes are crucial for telling stories that feel relevant and timeless; they demonstrate the real value that characters have in a story and their impact on the plot, whether they are positive characters such as Hermione or dark ones such as Severus.

***5.2.2 To demonstrate Hermione Granger's influence on the plot's development and resolution of conflicts by identifying key moments in which her role is fundamental***

### **5.2.2.1 Keeping Fluffy Asleep**

Hermione's assistance in putting Fluffy, the dog with three heads, to sleep helps to resolve a big dispute. Portrayed as a hero, Hermione overcomes this challenge by coming up with a clever solution and putting it into action. In addition to showcasing her magical abilities, her use of the enchanted flute to soothe Fluffy to sleep also illustrates how important it is for her to work with Harry and Ron to overcome obstacles. With this accomplishment, Hermione is elevated to be the heroic trio, demonstrating her bravery through her quick thinking and significant contribution to the team's triumph. Hermione's assistance in putting Fluffy to sleep demonstrates her heroic traits and emphasizes how crucial she is to the story's resolution of problems.

### **5.2.2.2 Solving the Potion Riddle**

Hermione plays a major part in resolving a crucial issue by solving the potion riddle. Her ability to think, make quick decisions, and be intelligent is evident when she determines the right combinations to advance through the obstacle. Hermione is portrayed as a hero in this way, demonstrating her resourcefulness and ability to solve problems. Hermione's assistance is helpful and crucial in getting over challenges, highlighting her importance as a key player in the trio's accomplishment. This scene reveals her heroic traits and shows that she is not limited to a supporting role in the plot; rather, she plays a crucial role in overcoming obstacles and demonstrating her importance in resolving issues.

### **5.2.2.3 Quick Thinking in a Dangerous Situation**

Hermione is shown as a hero with priceless traits because of her ability to think quickly under pressure. For instance, Hermione's wisdom and resourcefulness emerge when confronted

with obstacles like the Devil's Snare. Her capacity to quickly utilize the knowledge she has retained about magical plants to resolve conflicts is helpful. This demonstrates Hermione as a hero who actively helps people overcome dangerous situations and is a bright character. Her quick-thinking ability emphasizes how crucial she is to the trio's ability to overcome obstacles and navigate the story, securing her place as a major and heroic character. Hermione's ability to act quickly in dangerous situations gives her more nuance and highlights her importance in resolving problems.

#### **5.2.2.4 Supporting the Chessmen Challenge**

Hermione helps to resolve a crucial disagreement by encouraging the chessmen's challenge. Hermione plays an important role in the chess match even if she does not play a physical part since she helps Harry and Ron with their strategy. Her strategic thought and intelligence make her stand out as a hero who actively contributes to the team's success rather than just being put in charge of tasks. Hermione's assistance highlights Hermione's importance in the trio's dynamic and the variety of ways heroism can appear. Her varied heroism is demonstrated by her ability to cognitively contribute to resolving conflicts, solidifying her significance in the story, and highlighting her role as a crucial player in resolving challenges.

#### **5.2.2.5 Research and Knowledge**

Hermione Granger's dependence on information and investigation makes her a consistent hero in the story, particularly when resolving issues. Her commitment to education and her broad understanding of magical topics are invaluable resources in overcoming challenges. Hermione's intellectual prowess plays a major role in conflict resolution, whether gathering information during a crisis, delving into the qualities of magical plants, or solving a potion puzzle. Hermione

is portrayed as a hero who uses her cunning and resourcefulness to overcome obstacles because of her unwavering reliance on her intelligence and accumulated knowledge. Her character is a compelling illustration of how bravery may have an intellectual foundation and not just be based on brute force. The fact that Hermione places a high value on learning and investigation makes her bravery in the narrative more nuanced and powerful.

***5.2.3 To compare the personality of Hermione Granger and other main characters, such as Harry and Ron, to understand how her interaction contributes to the overall heroic journey and group dynamic***

**5.2.3.1 Courage**

The trio share common courage and act as a strong unifying factor. Despite having different methods, Harry, Hermione, and Ron are united by their courage and tenacity. Ron's unwavering devotion forms a well-rounded and formidable team, Hermione's intellectual bravery, and Harry's audacity. Their shared bravery is a reminder that there are many kinds of heroism. Even though every character has a different viewpoint, their combined bravery enables them to overcome obstacles. The trio's resolve to overcome hardship proves that variety, solidarity, and selflessness are essential to heroism.

**5.2.3.2 Loyalty**

The loyalty of the trio is reflected in their traits while they create a strong and enduring friendship. Harry, Hermione, and Ron are all devoted to one another without fail. Ron's strong bond with Hermione, Harry's devotion to his friends, and Hermione's unwavering support all combine to make the group strong and united. Their unwavering devotion to one another is proof of the resilience of friendship and solidarity in the face of difficulty. The trio's unwavering

devotion to one another highlights the notion that a shared sense of loyalty may triumph over obstacles and strengthens the themes of friendship and solidarity throughout the story. Their mutual devotion to one another fortifies their personalities and establishes the trio as a powerful unit.

### **5.2.3.3 Curiosity**

The trio are united and defined by their common interest. Harry, Hermione, and Ron are curious to learn more about their magical world. A sense of surprise and discovery is heightened by Ron's infatuation with discovering the truth behind Nicolas Flamel, Hermione's desire for knowledge, and Harry's curiosity about his identity. In addition to advancing the plot, their mutual curiosity represents the human desire for knowledge and comprehension. The group's curiosity creates a vibrant and captivating plot, highlighting the fact that curiosity is what propels each character's development and the revelation of the enchanted world they live in.

### **5.2.3.4 Compassion/Empathy**

A key component that unites the trio is their common compassion. Harry, Hermione, and Ron all consistently show that they are capable of empathy and compassion for others. A common sense of compassion is shown by caring for his friend Neville and those who suffer injustice. This common characteristic emphasizes how crucial empathy and comprehension are when facing hardship. The trio's capacity for compassion enhances their personas and highlights the overarching themes of acceptance and the struggle against injustice in the magical realm. The trio's epic journey's depth and continuing appeal are partly due to their mutual compassion.

### **5.2.3.5 Determination**

One defining and uniting quality of the trio is their mutual determination. Harry, Hermione, and Ron all exhibit unflinching tenacity when faced with obstacles. Ron's fortitude in facing fears when winning in Chessmen shows a common dedication to their objectives, Hermione's perseverance in standing up against anyone advocating for what she believes is right, and Harry's determination to protect the stone with all his heart even when he felt defenseless. Their tenacity not only gets them through many difficulties but also represents endurance, a trait everyone shares. Because of the trio's resiliency, readers feel empowered and motivated, encouraging them to persevere through challenges. This unwavering resolve plays a pivotal role in their heroic mission, proving that their success is defined by their character strength and refusal to give up.

### **5.3 Restatement of the Research Question**

The investigation revealed positive results; thus, the following research question remains: "How to Analyze Hermione Granger's hero's journey theory from a mythological approach using the book *Harry Potter and the Philosopher's Stone* by J. K. Rowling during the I quarter of 2024."

### **5.4 Unexpected Results**

First, since Hemione has always been viewed as a supporting character and Harry Potter ultimately completes the plot and the book's planned mission, researchers may have had difficulty deciphering Hemione's character as a "hero." Nonetheless, this investigation's favorable findings tended to show that Hermione's Hero's Journey, of which several examples of the steps, fits accurately within the first book, "*Harry Potter and the Philosopher's Stone*." Hermione's unexpected bravery is demonstrated by her fast thinking under pressure, cunning

problem-solving techniques, and crucial assistance to Harry and Ron. Her significance extends beyond her role as a supporting character; she deepens the interactions among the trio.

## **5.5 Recommendations**

The researcher of this work has some recommendations she wishes to provide. She hopes that those who follow a similar path in literary analysis will take a look at the following. First, choose a book that they are genuinely and sincerely in love with, as doing the investigation is a difficult task that calls for involvement, enthusiasm, and subject-matter expertise. Next, as the investigation should never be taken lightly, it is crucial to fulfill deadlines; for this reason, time management and organizational abilities are critical. Research, hours of writing back and forth, taking abundant notes, and last-minute adjustments that result in numerous linguistic and thought alterations are all required, and most importantly, because it is still being determined how long the investigation will take. For new researchers to accomplish the target deliverables, it is ideal that they set goals and adhere to an action plan.

Furthermore, researchers should stick to Christopher Vogler's 12 stages of the Hero's Journey rather than Joseph Campbell's 17 if they do not want to complicate things. This is because Vogler's 12 stages are easier to understand and find in a book, require fewer steps to identify, and more clearly illustrate the psychological process coherently, while Campbell's offers a more high-level approach and eventually takes more time for completion.

In addition, it could be intriguing to closely examine and evaluate dark characters like Draco Malfoy or Severus Snape. Although, these individuals appear as shadowed, dark, and evil characters on the outside, they actually have vague but good intentions that hide pretty well on the inside, making them appear as antagonists instead. Lastly, there were other directions this

work may have gone through. One way to demonstrate this would be to pick one of the later books rather than the first, in which Hermione Granger's character is somewhat less naive and more fully formed. In addition, an alternative approach would be to shift the focus of the inquiry away from tables and use another set of instruments, such as tests, checklists, interviews, or surveys so public opinion can be considered.

The best piece of advice the researcher could give is that it is crucial for aspiring researchers to understand how to handle any issue that can come up, so they should utilize their tutor merely as a crutch to get them started. Then, they will become more informed and skilled if they watch them and understand not only the answers the tutors assist them in finding, but also how the tutors find the answers the investigators were unable to find on their own.

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