

CULTURAL REPRESENTATION IN THREE VARIOUS COVER DESIGNS OF HARRY POTTER AND THE PHILOSOPHER'S STONE

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ABSTRACT

This study aims to look at the cultural representations within the cover of Harry Potter and the Philosopher's Stone from three different countries, namely the United Kingdom, the United States, and Indonesia, and how the cultures of three countries influence the focuses represented on the cover. Using cultural semiotic theory by Yuri Lotman, this research uses a descriptive-analytical method to analyze the visual and verbal texts synchronically and diachronically on the basis of temporal context to see the relationship between the culture and the focuses. This study indicates several cultural representations on each cover that can only be seen when these focuses are analyzed with their diachronic aspects. Some of the focuses only appears on one cover and not on the two other covers because there are no correlations between the focus it represents and the culture of that country, so the cover chooses to display other focuses which do have cultural and historical correlations with the country. These cultures are represented and contributed to influence the focuses displayed on the cover. The influence on each focuses could take the form through its pose and portrayal, size comparison, visibility, location, color, and also the style of the illustration itself.

Keywords: Cultural Representation, Cover Design, Harry Potter and The Philosopher's Stone

INTRODUCTION

People might be familiar with the phrase '*don't judge a book by its cover*,' which metaphorically means that people should never judge the value of anything by the look of its appearance. However, it could not be denied that a cover is the 'face' of the novel itself. Ned Drew and Paul Sternberger (2005) stated in their book on modern American cover design, "*The cover is a book's first communication to its reader, a graphic representation not simply of its content, but of its point in history*" (p.8). Therefore, the cover is the exclusive representation of the novel itself, which uses visual images to portray the story. It is relevant according to the survey conducted by www.thebooksmugglers.com in 2010, out of 613 people, 79% of them said that covers did play a decisive role in the decision to purchase a novel.

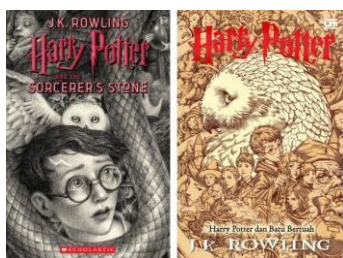
Multiple research studies have proved that people are more interested in novels with an appealing cover. In 2006, Alain d'Astous, Francois Colbert, and Imene Mbarek

analyzed factors that influencing people to buy a new book. The research suggests five variables regarding people's interest in a new book: (1) the reputation of the author, (2) the reputation of the publisher, (3) the attractiveness of the book cover, (4) the degree to which the cover represents the content of the book, and (5) the type of book (a novel or a technical book). As a result, it turns out that the first three variables have a significant impact on people's interests. However, the author's reputation only affects people's interest in technical content books.

Another experiment has also done in 2012 by Hinze, McKay, Vanderschantz, Timpany, and Cunningham that analyzed what causes people to select one particular book from academic library shelves. The result shows that the participants used age, cover, and images for decision-making. This result corroborates several previous studies that said that book age, size and dustiness, cover image, and popular cultural associations in book decision-making (p. 311-312). Therefore, there are some cases when novels were published with different cover designs in various countries which might represent the culture from the country itself.



One of the novels which had different cover designs in various countries is the *Harry Potter* novel series. There are lots of variations for the *Harry Potter* series' cover designs aside from the original one from Bloomsbury. This research used the 2014 *Harry Potter* cover sets as the comparison to the other covers in various countries and will be focused on the cover of the first book, *Harry Potter and the Philosopher's Stone*. Two other countries have been selected to be compared for this study.



The other two countries are representative of the the major continents besides Europe, which are America and Asia, namely the United States for America, and Indonesia for Asia. For the American continents, the United States 20th Anniversary Edition cover design by Brian Selznick was chosen because it lacks colors if we compared it with the 2014 U.K. edition. the Indonesian 2017 Celebration Paperback Edition will be compared as well because it contains very detailed illustrations. Moreover, all chosen cover designs have their own characteristics that could be compared with one another.

This study would try to to find out how each culture is represented through each *Harry Potter and the Philosopher's Stone* cover design. Furthermore, the study will analyze how the already existed cultures from each country intervene and modify *Harry Potter and the Philosopher's Stone* visual and verbal texts and form a new system of relationships. Finally, the establishment of the newly developed relationships between each culture and the each visual and verbal texts will be analyzed to see how differentiation between each culture gives negotiations to each other so they could unify with the *Harry Potter* novel as a whole.

The analysis of three different cover designs of *Harry Potter and the Philosopher's Stone* from various countries will be done using cultural semiotics by Yuri Lotman, which focuses on cultural perspective. Lotman sees semiotic representation in social relations as a part of a symbolic-organized system, which is built upon a system of signs that regulates communication and behavior. It is a complex system that Lotman calls as the Semiosphere.

RESEARCH METHOD

The descriptive-analytical interpretative method is used to break down and analyse the data, which is the cultural elements reflected in the cover designs of *Harry Potter and the Philosopher's Stone* from three countries, namely the United Kingdom, United States, and Indonesia. The method was chosen because it could answer questions about experiences, meanings, and perspectives (Hammarberg, 2016).

The cultural elements are visual and verbal texts which plays an essential role in building the *sphere* of *Harry Potter* series. Therefore, any text will be treated as cultural elements as long as it is inside the *sphere*. It could be in the form of written words, colors, shapes, pictures, illustrations, etc. Moreover, if it is outside of the *sphere*, it will be treated as its *Other*, or the non-represented culture. Thus, the Data is the texts that carry the cultural elements and what are considered as its *Others* from outside of its *sphere*.

The data will be analyzed using cultural semiotic theory to find out how each culture is represented in each cover design and to what extent the design reflected it. It could be done by analysing the visual and verbal texts from three cover designs of *Harry Potter and the Philosopher's Stone* to see the representation of culture from each country that are carried within each texts. Then, after the analysis of each texts from three different cover designs is done and the results are compared between each other, its *Other* will reveal itself since some of the text might not appear because it does not have any correlation with the culture of the country that the cover created from. Finally, the result will be interpreted to draw the conclusion.

RESULT AND DISCUSSION

RESULT

The results of the analysis will be separated into three sections based on the country where the cover design was originated from. It will be divided into the analysis of the United Kingdom, the United States, and Indonesian cover design. Furthermore, since *Harry Potter* series was originated from the United Kingdom, the first cover to be analysed should be the one from the country itself, which is

the *Harry Potter and the Philosopher's Stone* Children's Edition 2014 that was published by Bloomsbury.

1. *Harry Potter and the Philosopher's Stone* Children's Edition 2014: the United Kingdom

The design from Bloomsbury Children's Edition 2014 has a cartoony and cheerful style with dark blue, purple, and a little bit of orange as its primary color palette. Afterward, the illustration will be broken down into several focuses. Then, each focus will work as a sign or, as Lotman said, a representation of the culture, which is needed for deeper analysis. Therefore, here are several focuses that could be found in the Bloomsbury Children's Edition 2014, which published in the United Kingdom:

			
<p>Four children wearing robes</p>	<p>A glowing castle</p>	<p>The title and the subtitle</p>	<p>The author's name</p>

Table 1.1. The signs from the cover design of Bloomsbury Children's Edition 2014, the United Kingdom.

In order to analyze a broader context of the culture represented through each focus, the focus has to be stripped out from its Harry Potter context since the context is only a part of the synchronic aspects of the sign itself. One of the synchronic aspects that these items represent is the characters and the novel's setting, which J. K. Rowling had written in 1990. It bounds to the synchronic aspect where readers could only know that the children are students of a wizarding school and the castle is the school itself named Hogwarts when they read the novel. However, as Anna Maria Lorusso interpreted from Lotman's perspective of culture, culture has to elaborate new contents and transmit them both in synchronic and diachronic aspects. Therefore, to observe the true meaning of the item and learn its culture, analysis of the diachronic aspect should be done as well.

Through the cover, it could be seen that the main focuses of the cover design are Harry Potter and his friends, Hagrid, Hogwarts, and the title and the author's name. However, the analysis will be focused on Harry Potter and his friends, the castle, and the redactional elements of the design due to the compactness of the article. Harry Potter is chosen because he appears in all three cover designs as the main character of the story. Meanwhile, the castle is selected because it represents historical and cultural aspects of the United Kingdom which will be analyzed more in the following section.

The first focus that shown in the cover design is four children wearing robes. From the synchronic aspect, it could be found that these children are a student of a wizarding school called Hogwarts, so the robe act as a uniform for the wizarding school. However, nowadays, students in the United Kingdom do not wear a robe as their uniform, or even in the 1990s, where the Harry Potter setting occurs. It is the part where the diachronic aspect works since there was a robe-like school uniform in the United Kingdom around 14th to 16th centuries. In a book titled *The Schools of Medieval England*, written by Arthur Francis Leach in 1915, there are pictures of several schools which show a robe-like uniform, and one of the schools was the Winchester College, which is still existing



Image 1.1.
Winchester
College
uniform by
Warden
Chandler, 1460.



Image 1.2. The depiction
of the condition of a class
in the 16th-century by Paul
Lacroix, 1878.

It

front of the robe, unlike the one Hogwarts' students wear, and also, since the picture is in black and white, the color of the robe is unknown. However, another illustration from *Science and Literature in The Middle Ages* by Paul Lacroix, 1878, which depicted the condition of a class in the 16th-century, shows that the robe had an opening in the front of it. Therefore, the characteristics between the classic 14th to 16th centuries robes and the Hogwarts' uniform are mainly the same. J. K. Rowling redefines the past and externalizes it to the time where she 'reused' robe as a school uniform in Harry Potter, which is occurred during 1990 where robes were no longer used as a uniform.

today.

From one of the pictures, which Warden Chandler drew in 1460, it could be seen that the robe shares the same characteristic with the one Hogwarts' students wear, which is represented through the design. has layers and covers the clothes they wore underneath. However, the 1460 Winchester College uniform did not have an opening in

Another probability is that robe might





Image 1.4. The illustration from the 1591 pamphlet 'Newes from Scotland.'

be used to represent wizards and witches in the United Kingdom since Hogwarts is a wizarding school. Witchcraft was often

Image 1.3. The illustration of witch execution by Ralph Gardiner, which was taken from a 1655 pamphlet.

mentioned in the history of the United Kingdom. However, the history of witchcraft is mainly about some traditions that might be unfamiliar to lawyers and judges, and therefore, subject to misinterpretation (Renteln, 2010, as cited in Bianchini, 2021). The witches in the United Kingdom mainly were unspecific since, in most cases, it is about an accusation of some unfamiliar culture that occurred during that era. Therefore, it is pretty challenging to look for the 'ideal' appearance of a witch in the culture of the United Kingdom. The illustration taken from a 1655 pamphlet by Ralph Gardiner shows the execution of several witches, and it could be seen that the 'witches' wore a simple traditional gown and headwear. Another illustration from the 1591 pamphlet 'Newes from Scotland' also shows similar clothing that the 'witches' wore during that era. The reason for that probably goes back to the fact that these witches are victims of accusations by the lawyers and judges, and these 'witches' might be innocent. However, since anthropologists believe that witchcraft denotes innate supernatural powers used to inflict misfortune and/or death (Bianchini, 2021, p.2), the depiction of witches and wizards throughout literacies in the United Kingdom are often exaggerated in a mysterious or weird way.

Representation of witches in the United Kingdom could be seen through many representation in literature. One of the famous witches comes from Shakespeare's *Macbeth*, which is the Three Witches or the Weird Sisters. In the dialogue, the Weird Sisters was described by Banquo as a being who does not look like the inhabitants of the earth. They are withered and wild, their fingers are chappy, and their lips are skinny. Moreover, they described having beards which are commonly associated with a male attribute. One of the reasons why the depiction of the witches in *Macbeth* was terrifying and weird might be because the playscript itself was composed around the early 17th century. During the era, a witchcraft trial, specifically North Berwick Witch Trials, was recently happened, where King James VI of Scotland believed a coven of witches who made a pact with the Devil attempted to murder him. Around 70 to 200 people were tortured as they were accused of being witches, and some of them were even executed. However, in the 20th century, the representation of witches in British literature was not really weird and scary anymore, and one of the examples is the White Witch in *the Chronicles of Narnia*. In the first book published in 1950, the White Witch named Jadis was described as "*a great lady, taller than any woman that Edmund had ever seen. She also was covered in white fur up to her throat and held a long straight golden wand in her right hand and wore a golden crown on her head. Her face was white - not merely pale, but white like snow or paper or icing-sugar, except for her very red mouth. It was a beautiful face in other respects, but proud and cold and stern.*" (Lewis, 2014, p. 14-15). Therefore, instead of being weird and scary looking, what was highlighted is her graceful yet mysterious and powerful appearance. She was powerful, which could be seen from the symbolization of power through her golden wand and golden crown, but also cold and fierce as Digory said in the sixth book in the *Chronicles of Narnia*, *The Magician's Nephew*, "*a woman even more richly dressed than the others, very tall (but every figure in that room was taller than the people of our world),*

with a look of such fierceness and pride that it took your breath away. Yet she was beautiful too." (Lewis, 2014, p. 28).

Therefore, through the depictions of witches in the United Kingdom's history and literature, it could be seen that robe is not a way to represent witches, since the depiction of witches mainly were related to the artists' representation. Furthermore, through the diachronic analysis of witches' representation, it could be seen how witches are represented differently through time, the Weird Sisters from *Macbeth* were represented as terrifying and weird, even does not look like the inhabitants of the earth, and the White Witch was represented as beautiful and graceful, yet fierce and cold. Meanwhile, the representation of witch and wizards in the cover of *Harry Potter and the Philosopher's Stone*, Bloomsbury Children's Edition 2014, did not shows any of those aspects that have been mentioned. They did not weird and terrifying, nor fierce and cold. Three of them were looking at the castle and seemed mesmerized by the castle itself. Moreover, one of them, Harry, even turned his face towards the reader and showed a kind smile.

Therefore, through the representation on the cover, J.K. Rowling might try to break the negative stigma of witches that had developed in the United Kingdom's culture, and Ronald Hutton had research regarding this issue. He analyzed the portrayal of witches and cunning folk in British literature between 1800-1940. He found out that "*Furthermore, it is true both that the treatment and folk magicians became overall more benign during the century and a half concerned, and that negative portrayals of them remained powerful and often dominant until the end.*" (Hutton, 2018, p.22). Moreover, he concluded that any figure could be represented in many creative and complex ways in the world of fiction, and the representation of witches is one of the examples.

The next focus that could be seen in the cover is the castle in the background. Based on the synchronic aspect, the castle functioned as a wizarding school named Hogwarts, where the main character attended school. On the other hand, the diachronic aspect shows that the British culture has many castles with various purposes. Moreover, Wales, one of the members of the United Kingdom, is the country with the most castles around the world. Based on *Castellarium Anglicanum*, there were around 3000 castles located in the United Kingdom during the time the book was written, which was 1983 (Gatehouse Gazetteer, 2017). However, there is no exact number of how many castles the United Kingdom has nowadays since some of them had already collapsed and only left ruins behind, but researchers still analyze the remaining castles and ruins to determine the characteristics and the function during its era.

Many English historians and archeologists have a debate regarding the function of castles in the British medieval era. It occurs because scholars applied dichotomies when analyzing the castles, such as military and domestic, public and private, and high-status and low-status (Speight, 2005). The dichotomy between the military and domestic function had been the most debated one in the British historian since the Norman Conquest introduced the definition of a castle as

‘defensible lordly residences.’ Many British historians and archeologists believe that military function comes first and is followed by the residential function (King, 1988, as cited in Coulson, 1996). However, those two aspects are supposed to be seen as one unit, and a castle could be something with or even without military purpose. As Brian O’Neil, ex-Chief Inspector of Ancient Monuments (1954), had said, ‘the word "Castle" may be seen on English maps against all manner of different sites and buildings, some fortified, some purely (sic) residential, from long-abandoned prehistoric camps to pseudo-Gothic shams. The practice of the country, on which the makers of the maps relied, is no sure guide in this respect’ (Coulson, 1996). Therefore, the function of a castle might differ from one another depends on the location and environment, and Speight already stated about this issue where she believed that a castle needs to be understood in a local, regional or national context since it represents different levels of rights and lordship, different social classes, different relationships with hinterland and community.

The castle portrayed in the Bloomsbury 2014 cover design might be the representation of British culture and might also be an attempt to break the stereotype that believes a castle’s first function should be the military purpose. As a wizarding school, Hogwarts prioritized academic purpose rather than military and ensured a facility so the students could feel comfortable with their school life. It could be seen that it has various classrooms for each subject taught in the school. It also has a study room, a place where students could gather and do discussions, and a library. Moreover, to ensure the convenience of the students, each House, namely Gryffindor, Slytherin, Hufflepuff, and Ravenclaw, have their own common room where students could have fun and relax with their friends from the same House. As for socializing with students from the other Houses, there is a Great Hall which is large enough for all the students of Hogwarts. It also has its own Quidditch Pitch and Greenhouses for outside activities. Thus, it could be seen that Hogwarts provides various facilities and infrastructure to ensure the students’ comfort, but it also has several defensive measurements in the castle, such as turrets and defensive magical spells. However, it comes back to the fact that Hogwarts castle is a school, so all of the defensive measurements are for the students’ safety and convenience. It could be seen by how the measurements are meant to keep intruders out rather than prepare for an attack. J. K. Rowling presented Hogwarts not as a fortress but as a school that is comfortable enough for the students to live in and enjoy their school life yet also has protection in case somebody attacks the castle. Therefore, the depiction of Hogwarts in the cover is a way to represent the British culture since castles are always part of its culture for a long time, yet by creating the castle as a school, it challenges the idea of several British historian and archeologist that believe a castle’s main priority is the military focuses rather than the domestic one.

Therefore, the signs left from the Bloomsbury Children's Edition 2014 from the United Kingdom are the title and the subtitle and the author's name. Those signs will be discussed later under the discussion section since all of the

cover must have those focuses in their designs, so the analysis will be done simultaneously with the other designs.

2. Harry Potter and the Sorcerer’s Stone 20th Anniversary Edition: the United States

The following cover design to be analyzed is *Harry Potter and the Sorcerer’s Stone* 20th Anniversary Edition, which comes from the United States. The design has a realistic and sketchy style which appears like it was hand-drawn. Moreover, it also comes in a black and white theme, and the only things in color are the written words and the publisher’s logo. Same with the United Kingdom cover, the illustration will be broken down into several focuses, which can be seen in the table below:







 <p>A boy with a lightning-shaped scar</p>	 <p>A baby</p>	 <p>A witch holding a wand</p>
 <p>A snake-like thing</p>	 <p>The title and the subtitle</p>	 <p>The author's name</p>

Table 1.2. The signs from the cover design of 20th Anniversary Edition, the United States.



Like the previous design, each focus should not only be seen through its synchronic aspect, which is the Harry Potter elements that it presented, but also its diachronic aspect should also be observed to gain a broader perspective of the culture that it represents. Based on the synchronic aspect, it could be seen that there are several focuses that people might recognize in the design, namely the face of Harry Potter as the point of interest of the cover, a flying owl, another Harry who is still a baby, Hagrid who is holding an egg, a troll, a witch who appears to be Professor McGonagall, a silhouette of a witch/wizard casting a spell, a snake-like thing, and also the title and subtitle, the publisher, and the author’s name, J.K. Rowling. However, just like the previous cover designs, not all focus will be analysed on the United States’ cover design.

Harry Potter is chosen under the same reason as in the United Kingdom's design. Moreover, the baby version of him is also selected since it highlights the United States' traits more as will be discussed below. Meanwhile, Professor McGonagall is selected as well because it represents the stereotype of witches' characteristic and appearance. The snake-like thing will be and the redactional elements will be analysed further under the discussion section.

The first focus that will be analyzed will be the point of interest of the cover itself, Harry Potter's face, and the baby version of him. In the design, Harry's face appears in the middle and takes almost half of the cover. He could be seen looking to the left with his lightning scar clearly visible on his forehead. Moreover, his best friends are nowhere to be seen. It might be related to the heroism traits that the Americans hold in high esteem; as Alexis de Tocqueville stated in Margon's article, the Americans perceived and presented themselves with a 'self-interest rightly understood' character (Margon, 1976). The heroes in the American culture act as the man-of-action who has the vision and courage to strengthen the groups and can support himself and others without breaking the rules (Holt and Thompson, 2004), and Harry carries those traits as the main character of the novel. Therefore, the design includes him when he was a baby to show how important he was even since he was a baby. The lightning scar on his forehead acted as a distinctive trait, a mark that emphasized that he was the chosen one, the hero, who had survived a deadly attack at such an early age. In addition, it could be found in the book that indeed he fits the characteristic of man-of-action in American ideology.

However, several researchers found out that over the past few decades, American culture has become more individualistic (Fukuyama, 1999; Seligman, 1999, as cited in Twenge and Foster, 2008), and it led to narcissism. In 2008, Twenge, Konrath, Foster, Campbell, and Bushman found out that between 1982 and 2006, the Narcissistic Personality Inventory (NPI) rose by 0.33 standard deviations among 16,475 students in 31 colleges throughout the United States (Twenge and Foster, 2008). The reason why Harry is portrayed alone might be because of this phenomenon, where he was separated among his best friends. Through the synchronic aspect, people might agree that Harry was not individualistic or even narcissistic, yet this might be related to the fact that individualism is part of American culture nowadays. Moreover, the fact that his lightning scar is clearly visible and his baby picture might indirectly be a form of narcissism since he is the hero of the story.



Image 1.8.
"Examination of a Witch", Thompkins H. Matteson, 1853.

The next focus to be analyzed is the witch herself, that is represented wearing a pointy hat and glasses and holding a wand. In order to trace the culture of witches' representation, the diachronic aspect should be analyzed as well, and in the history of the United States, the Salem witch trials were the most well-known witch execution, as have been mentioned in the last paragraph. It happened in Massachusetts between 1692 and 1693 when around 200 people were accused of witches, both male and female. Later, 20 people were executed by hanging (Blumberg, 2007). The representation of the accused witches could be seen through the portrayal of them in some illustrations. The first painting was drawn by Thompkins H. Matteson, 1853, and it is titled 'Examination of a Witch.' The painting shows the accused witch was being examined by being stripped out of her dress in the middle of a courtroom. It could be seen that a woman is pointing at a speck on the accused witch's back, which is believed to be a witch mark. Meanwhile, another painting by Thomas Satterwhite Noble, 1869, shows an accused witch whose hands had been tied up while two guards kept an eye on her from behind. She wore a black dress while her face was not showing any expression, seemed emotionless. The next painting is an illustration from the *Pioneers in the Settlement of America* by William A.



Image 1.10. "Witchcraft at Salem Village" in *Pioneers in the Settlement of America* by William A. Crafts, 1876.

Crafts, 1876. It took place in another courtroom where a woman could be seen falling on the floor while another woman was standing in front of the judge. The woman who was standing in front of the judge was the one who was accused of being a witch, and it could be seen that she was raising her left hand while holding her right hand over her heart to pledge her innocence since others seemed to blame her for what happened. Then, an illustration from *Lynn and Surroundings* by Clarence. W. Hobbs, 1886, shows an accused witch who was hanged down in the Salem witch trials.

From the four paintings, it could be seen that none of the witches wore a pointy hat nor held a wand. Also, these paintings did not show them being evil or bringing misfortune, yet one thing they share in common is the way they represented the witches as someone helpless, in contrast with their evil stereotypes. The woman in the first painting was stripped out of her concern in a room full of people. They invaded her privacy and exposed her body to everybody in the room, and she could not do anything about that. Meanwhile, in the next painting, the woman was even physically constricted where she was tied up and guarded, and her



Image 1.9.
"Witch Hill," or "The Salem Martyr" Thomas Satterwhite Noble, 1869

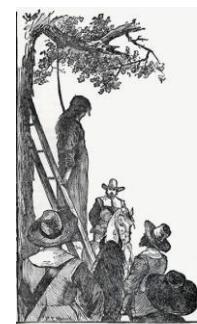


Image 1.11.
"Execution of Mrs. Ann Hibbins" in *Lynn and Surroundings* by Clarence. W. Hobbs, 1886.

expression shows that she could not resist nor fight back against the people who accused her. The next woman tried to show her innocence through a pledge to the judge, yet the other people's expression in the courtroom showed that they were angry towards the woman and blamed her for what happened to the fallen lady. Finally, the last one is the cruelest one where resistance could no longer be done since she was already hanged down. Therefore, it is interesting how people believed that witches were people who made a pact with the Devil, yet most of the illustrations that represent them show the helpless side of them as if they are the victims.

On the other hand, the cover design of *Harry Potter and the Sorcerer's Stone* 20th Anniversary Edition reflects more on the intelligence side of the witch, which could be seen through the representation of Minerva McGonagall. She was the professor of Hogwarts who taught the transfiguration subject. She was also the deputy headmistress of Hogwarts as well as the head of Gryffindor House. Therefore, her intelligence and bravery were no need to be doubted since even the Sorting Hat was confused about whether to put her in Gryffindor, which is famous for its courage, or Ravenclaw, which is famous for its intelligence (Rowling, 2015). She loved wizard chess and even designed one of the traps to get into the philosopher's stone as it (Rowling, 1997, p. 284). Her love for chess could be the proof that she was an amazing witch since it takes intelligence, patience, and sharp traits to make a good strategy against the enemy, and J. K. Rowling even narrated it in the book that, "...but Professor McGonagall, who could spot trouble quicker than any teacher in the school, was there in a flash." (p. 145). She was also courageous, which could be seen through how the Sorting Hat put her in Gryffindor, and supportive even though she was a strict person. It could be seen through the way she punished Hermione by taking five points from Gryffindor for confronting the mountain troll away, yet giving Harry and Ron five points each because "*not many first years could have taken on a full-grown mountain troll.*" (Rowling, 1997, p. 178). Therefore, the representation of the witches in the design contrasts with the depiction of witches in the painting. The witch represented in the cover is Minerva McGonagall, who was the next headmistress of Hogwarts after Dumbledore died, and therefore, she was not weak and helpless at all. She was courageous, intelligent, sharp, independent, and even well-respected among students and other teachers. In addition, she shared the name Minerva with the Goddess of Arts, Handicrafts, and even War. Therefore, the portrayal of witches/wizard that was casting a spell might be the symbolization of power and courage. Moreover, this power is represented beside the intelligence and supportive witch that is well-respected among others, which might be tried to break the stereotype of how people believed magic as something related to the Devil.

Furthermore, the focuses left to be analyzed are the title and the subtitle, the author, and the snake-like thing. There was a unique case where the title of *Harry Potter and the Philosopher's Stone* had to be changed into *Harry Potter and the Sorcerer's Stone* in the United States. However, since the focuses, namely the

title and the subtitle, and the author’s name, are present in any of the designs, it will be analyzed further in the discussion section, including the different subtitles in the United States edition and why it had to be done. In addition, the snake-like thing would also be analyzed further in the discussion section since it is another part where the United States edition is different from the two others. The snake-like thing is actually a snake that was cropped out of a vast mural, and the mural could only be formed when the whole seven books of Harry Potter from the United States 20th Anniversary edition are arranged to each other.

3. Harry Potter dan Batu Bertuah 20th Anniversary Edition: Indonesia

Harry Potter and the Philosopher’s Stone 20th Anniversary Edition from Indonesia, which had been translated into *Harry Potter dan Batu Bertuah*, will be the last design to be analyzed, and it has the most complex design out of all three. It has detailed illustrations with many aspects from the book represented there. Moreover, it comes in a brownish theme with red, white, and black colors for the written words. Therefore, just as before, the illustration will be broken down into several focuses so it can be analyzed further, which can be seen in the table below:








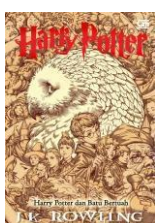
			
An owl’s head	A boy with lightning shaped scar who is wearing a robe and holding a wand	Four children	Two man with mustache and beard with a goblin-like creature.
			
The title	The subtitle	The author	

Table 1.3. The signs from the cover design of 20th Anniversary Edition, Indonesia.



In total, there are 43 focuses from the design, including the title, subtitle, author, and publisher. However, same as the two previous cover designs, only some of the focus will be analysed,

namely an owl head, Harry Potter and his friends, some ghosts, and the redactional elements. Harry Potter is chosen since he is the main character that also carries the main theme of the novel, magic and wizardry. Meanwhile, the owl and ghosts are chosen because it represents some of Indonesian cultures that will be discussed further bellow.

The analysis will start from the main focus of the design, the owl. It is reasonably expected why the owl was chosen as the design's significant aspect since Indonesia is famous for its natural landscape, including bird species. Based on Avibase, Indonesia has 1.786 bird species, which means Indonesia has 16% of bird species in the world, and the statistic shows that there are 56 species of owl in Indonesia, with 30 of them being Indonesia endemic species. Furthermore, only 16 species are protected under the Minister of Environment and Forestry Regulation No. 92 the Year 2018 (Laily, 2021), so they should not be kept or hunted down, while the rest could be kept as pets. There are even several cases where owls were used as natural pest repellent by farmers to eradicate rat pests in the rice fields, and research in Indonesia has proven the effectiveness of the owls as a natural predator of rats. One of the research was done by Made Dwi Pusparini and I Ketut Suratha to analyze the effectivity of owls as a natural pest repellent in Wringinrejo village, Banyuwangi, and the results show that it increases the income of every commodity in the village. In addition, it is also cheaper and does not have any chemical side effects that a pesticide has (Pusparini and Suratha, 2018). Therefore, the concept of owls living side by side with people is not something recently developed since lots of people in Indonesia keep owls as pets as well as use them as a natural pest repellent in the rice fields, and it is the same with the owl represented in the design since it is also a pet owl named Hedwig, whom Harry owns.

Besides the fact and statistic about the owl, Indonesian people also have local wisdom regarding these two animals included in the design. Javanese people believe that owls are the omen of death, and several others believe the presence of an owl indicates the presence of a ghost. The reason comes from the way owl flies that do not make any sounds, which often surprises people. Another reason comes from its sound that is similar to a ghosts' sound in Indonesia. In addition, owls are also nocturnal animals, which are most active during the nights. Therefore, since it often spooks people at night with its sound and flying ability, an owl is often associated with ghosts for Indonesian people. Moreover, an owl in Bahasa Indonesia is called *burung hantu*, where *burung* means bird and *hantu* itself means ghost, which literally means ghost bird in English. However, the local wisdom from the Sumatran people believes that there is a particular type of owl, namely *Bubo Sumatranus*, or the Barred Eagle-Owl, that could protect its owner from *santet* (dark magic) and even make them rich. Moreover, the Minahasa people from Sulawesi Utara call owls *Manguni*, which carries the role as an intercessor between human and *opo Empung*, the highest ruler associated with the God in their beliefs (Raymond, 2019). The term *Manguni* is derived from the word *mauni*, which means observing, and the Minahasa people believe that *opo*

Empung assigns the *Manguni* to guide their lives. Therefore, there are both negative and positive beliefs regarding owls in Indonesia, and it varies depending on which ethnic group the local wisdom originated from.

The next focus to be analyzed is the boy with a lightning-shaped scar, wearing a robe and holding a wand, and the four children. Based on the synchronic aspect, these children, namely, sequentially from left to right, Draco Malfoy, Neville Longbottom, Harry Potter, Hermione Granger, and Ron Weasley, are the students of the magic and wizarding school called Hogwarts, and in Indonesia, it is not something unfamiliar for its people. The concept of magic is very close to the Indonesian people, and It is believed that two kinds of magic often occur: dark and white magic. The dark magic is locally known as *santet* in Indonesia, which, based on the language of Osing people from Banyuwangi, stands for *mesisan kanthet* (to be intimate), dan *mesisan benthet* (to break) (Baharudin, 2007). Therefore, the purpose of *santet* is either to forcefully make someone love another person, such as *jaran goyang* and *semar mesem*, or to ruin somebody's life, such as



Image 1.14. Representation of *dukun* in the movies from left to right: *Ratu Ilmu Hitam* (1982), *Kafir* (2018), and *Si Manis Jembatan Ancol* (2019).

both could be performed by a people called *dukun*, or called *orang pintar*, by performing sacred rituals and enchanting some spells, which could be derived from ancient scriptures or, in some cases, religious prayers. Moreover, dark magic has been considered an essential phenomenon since the issue of *santet* has been proposed in Article 25 of the 2019 Criminal Code Bill, where violators can be sentenced to a maximum of three years or a maximum fine of Rp. 200,000,000,- (Putra et al, 2020). In addition, a national organization about *dukun* was established on 3rd February 2021 in Banyumas, East Java, and the concept of *dukun* is in line with the concept of witches since both are believed to be able to conjure magic.

Meanwhile, the representation of *dukun* in Indonesia is quite different from how witches and wizards were depicted in the Indonesian cover. There were 13 wizards and witches represented in the design, including students, professors, a nurse, and a groundskeeper, yet the only two



Image 1.15. Appearances of *dukun* and people who conjure magic in Indonesia from left to right: Mentawai (West Sumatra), Banyumas (East Java), Dayak (Kalimantan), Kajang Amma Toa (South Sulawesi), and Asmat (Papua).

people similar to the representation of *dukun* in Indonesia are Professor Dumbledore and Hagrid. In lots of Indonesian horror movies, *dukun* was depicted as an old man who wears black clothing and mainly has a room with dimmed lighting with some sesajen, food, flowers, etc. served to spirits or ghosts, as could be seen through these several movies, namely *Ratu Ilmu Hitam* (1981), *Kafir* (2018), and *Si Manis Jembatan Ancol* (2019). There are also several cases where the one who performed santet was a woman, and they mainly were represented as a scary hag with messy hair and a black dress, and the examples of it are depicted in the movie *Mak Lampir* and *Ratu Ilmu Hitam*. However, the actual appearance of a *dukun* does not always match their stereotypes since its presence is usually hidden and mainly spread through oral transmission. Therefore, the appearance of *dukun* tends to vary because they are tied to certain places that are limited to specific people and the culture they adhere to. It could be seen through how a *dukun* from each tribe and ethnic group has different accessories based on their belief and culture. Some *dukun*, like *dukun beranak*, who helped a woman give birth, and *dukun* from the Perdunu (Persatuan Dukun Nusantara) organization, wear ordinary daily clothes rather than some cultural accessories, which make them look less mystical.

That being the case, besides the fact that magic is the central theme of the Harry Potter series, these witches and wizards might be represented since it is in line with the concept of *dukun* in Indonesia, where it is commonly accepted and even considered as an essential issue. It could be proven that the issue of dark magic has been proposed Criminal Code Bill, and there is even a national organization, Perdunu, which consist of *dukun* from all around Indonesia. The concept of a *dukun*, where it is usually hidden and only spread through oral transmission, is also similar to the concept of Hogwarts and the wizarding world of Harry Potter, where the witches and wizards tried to keep a secret about themselves from the muggle, a non-magical person. In addition, they were also depicted in various ages and appearances, with Dumbledore and Hagrid being the closest to the *dukun* stereotype in Indonesia, where in reality, *dukun* in Indonesia was diverse and varied depending on the culture itself, which could be represented through the other characters.

The following focuses are also related to dark magic and supernatural things: ghosts. In the design, it could be seen that there are two men with moustaches and beards with a goblin-like creature, which from the book is known as Nearly-headless Nick, Bloody Baron, and Peeves the Poltergeist, and these three characters were described as ghosts in the story. Nearly-headless Nick and Bloody Baron were the ghosts of the houses, where Nick was the ghost of Gryffindor and Baron was Slytherin. Meanwhile, Peeves was not a ghost but a poltergeist, a supernatural being that could do physical disturbances, which is why he was described as a prankster. Indonesian culture does not have the separation concept between ghosts and poltergeists, yet there are some other separations based on the local wisdom of the Indonesian people. Some people believe that ghosts are entirely different beings that live side by side with us, yet we cannot

see them, and some others believe that it is the soul of humans who had already passed away yet still have an unfinished business. Some of them respected the ghost and sometimes even worshipped and believed that the ghosts were their protector. In addition, some other people use ghosts to attack people they hate by using the ghost as a santet medium.

The general example of ghosts as entirely different beings is the presence of local ghosts, such as *pocong*, *kuntilanak*, *genderuwo*, etc. As for the ghosts that are respected, one of the cases is a ghost that is believed to live in a sacred *keris*, where the owner would serve it a glass of black coffee or even bathe them with water mixed with various flowers. Another more specific case is a room in the Grand Inna Samudra Hotel, Sukabumi, that could not be booked since the hotel management prepared it for a ghost named *Nyi Roro Kidul*. She is believed to be the Ruler of the southern beaches in Java Island and had to be respected. Therefore, Grand Inna Samudra Hotel, and another hotel in Bali, Grand Inna Bali Beach, provides a particular room for her with her favourite colour, her painting, and some sesajen. Moreover, there is some local belief as well that said that people must not wear green clothes on the southern beaches of Java Island since green is Nyi Roro Kidul's favourite colour, and if they insist on wearing one, she will drown them in the sea.

In short, ghosts are a familiar concept for the people of Indonesia, which is why even though Nearly-headless Nick, Bloody Baron, and Peeves the Poltergeist did not share a similar appearance with Indonesian ghosts, it was still presented in the design. In addition, in 2018, a statistic by the Indonesian Central Bureau of Statistics shows that horror films are ranked second in the most screened films by cinema companies in Indonesia, proving that the interests in ghosts in Indonesia are pretty high. Therefore, these concepts regarding the practice of magic and ghosts are pretty close to the local belief of Indonesia, which could be why there are lots of witches and wizards, as well as ghosts, that are represented in the design. However, there are some professors among the witches and wizards depicted in the design, which might lead to another local wisdom that Indonesian people believe.

Therefore, based on the several findings and the analysis of them in each cover above, there are some similarities and differences from the covers. Some focuses appear in all of the covers, yet represented in a different way, but some other focus or styles appear in one of the covers only. Therefore, these similarities



Image 1.17. Room 308, the room provided for Nyi Roro Kidul.

and differences will be analyzed further in the discussion section to see whether each culture from each different country plays its part in modifying how *Harry Potter* elements were represented in the design.

DISCUSSION

Based on the the focuses from each designs, that have been already analyzed from its synchronic and diachronic aspects that they carry, it could be seen that some of them share the same focuses yet carry different diachronic meaning based on where they were published. Therefore, for further analysis, this section will be divided into the similarities of the focus that all of the designs from each covers has, and the differences section if there are some focuses that only appear in a specific design from a certain country.

1. Similarities

The first focuses that are shared with the three covers are based on the redaction aspect since these focuses must be presented on the cover of the book, which are the title, subtitle, author, and the publisher logo. From the table below, it could be seen that, even though they are all available in the design, they are all represented in different ways, such as their fonts, colors, size comparissons, and the language itself.

Table 1.4. Shared redactional focuses from each designs, from left to right: The United Kingdom, The United States, Indonesia.

The United Kingdom used a serif font for each written text in the cover, with a more rounded edge for the title. The title and subtitle are gold, with a sparkling decoration surrounding them, while the author's name is white. Moreover, the main focus of the written text is the title itself as the most significant written text on the cover, followed by the author's name, which is almost the same size as the title, and the subtitle, which is not even half the size of the title itself. These written texts are located on the top of the cover and took around a third of the design itself.

The written texts from the next cover, The United States, were dominated with red colors. The title is the most prominent written text written in a sharp serif font that included unique characteristics from the Harry Potter series. Meanwhile, the subtitle and the author's name are around the same size, typed with a serif font with small decorative tails and colored with red stroke and white fill. In addition, the subtitle of the book was changed into 'sorcerer's stone.' These three written

texts are also located on top of the cover and took a third of the design, just as the United Kingdom.

Meanwhile, the Indonesian cover only has the title on the top of the cover. The title is the most significant written text, just as the two previous covers, with red color and the same font type as the United States. The publisher logo is colored white and located on the top right of the cover. Meanwhile, the subtitle and author name were placed on the bottom part of the design. The subtitle is translated into Bahasa Indonesia and written in a black serif font with a dim white glow. Meanwhile, the author's name is also the second biggest written text, just like in the United Kingdom cover, written in a white heavy unbalanced serif font.

These differences depend on the focus that each cover wanted to highlight and might also represent culture from each country, which could be seen through its color and size comparison. The color dominating in the United Kingdom version is gold, which is often associated with joy, preciousness, and wealth (King, 2019). It is relevant because it could be seen that there are stars as the decoration surrounding the title that adds a precious impression to the title itself. The joyousness aspect also supports the cartoony and children-friendly design, supported by the font type with rounded edges for the title. Moreover, the author's name is white for the focal point among the written texts. Meanwhile, the United States and Indonesia covers are primarily red with only some text in white. Nevertheless, the reason behind the choice of color may be different. Red in the United States is often associated with powerfulness (King, 2019), which corroborates the theme of heroism represented in the design where Harry, the hero, as the story's main protagonist, was depicted alone without any of his best friends. The font type in the title also conveys a dramatic tone with the sharpness and the lightning-shaped letter 'p'. Meanwhile, the severe aspect is transmitted through the subtitle and the author's name font, yet, these two written texts do not stand out due to the white color with the red stroke, which is less prominent than the solid red color in the title. On the other hand, Indonesian culture identifies the red color as bravery (King, 2019). Rather than the power itself, it is more about doing what is right even though the challenges were complex, the fighting spirit representing Indonesian struggle during the colonial era. Meanwhile, the white represented in the author's name is often linked with an innocent, holy trait. Moreover, these two colors are what make up the Indonesian national flag. Therefore, it is closely related to Indonesia's history and fighting spirit because the flag itself reflects the struggle of Indonesian patriots against the colonialist.

The highlighted focuses also could be seen through the size of each text. The most significant written text in all of the covers is the title since it is the most crucial aspect of a story. However, what follows the title is different in one of the covers. In the United Kingdom and Indonesian covers, the size of the author's name is just a little bit smaller than the title itself, and the subtitle is much smaller than the other two written texts, while in the United States cover, the author's name is the same size as the subtitle. It might be related to the synchronic and diachronic aspects of the texts themselves. As could be seen, the United States

subtitle was changed from 'philosopher's stone' into 'sorcerer's stone' since, according to www.mentalfloss.com, Arthur A. Levine, the head of the Scholastic children's imprint, thought that the word 'philosopher' was too arcane for the American readers and wanted something that feels more magical. Therefore, the United States might want to highlight this difference since it is related to the American heroism trait, where the American people are proud of their exclusivity. It is different from the Indonesian case about the subtitle because, in the Indonesian cover, the subtitle is translated into Bahasa Indonesia to adapt to the mother tongue of the Indonesian people, while in the United States, it uses the same language, English, but it is changed because the word 'philosopher' feel less attractive to Americans. Therefore, the design highlighted the subtitle, which is exclusive to them, rather than just J.K. Rowling as the author. Meanwhile, the title and the author's name might be sufficient for the United Kingdom and Indonesia since Harry Potter is the bestselling book series of all time with nearly 500 million copies since the first publication in 1997, which resulted in the author name having a slightly smaller size than the title and a contrast small size for the subtitle.

It could be seen that one of the focuses that is represented in all of the covers is Harry Potter himself. To put it into consideration, through the synchronic aspect, it is very understandable to portray Harry since he is the main protagonist of the novel itself.



Table 1.5. Shared focus from each designs, from left to right: The United Kingdom, The United States, Indonesia.

However, even though these two focuses appear in all of the covers, they are rrepresented in a different way on each designs, and it could be seen from the table above. Harry in the United Kingdom Children's Edition 2014 were surrounded by his best friends, namely Ron Weasley and Hermione Granger, and there are even Draco Malfoy and Rubeus Hagrid nearby. Indonesian 20th Anniversary Edition was even more crowded since Harry was represented surrounded by his friends, his teachers, and even the headmaster of Hogwarts, Albus Dumbledore, and also Firenze, Harry's centaur friend. On the other hand, Harry represented in the United States 20th Anniversary Edition was the opposite of the first two as he was portrayed alone, and it is the only design that features Harry's depiction as he was a baby.

It is correlated with the Yuri Lotman theory regarding culture. It could be seen that culture play its part where in the United Kingdom book, Harry Potter and his best friends are depicted in the same size as his best friends, and Draco is the only one who portrayed small in a distant area. The children on the cover are represented as mere students since it could be seen that they are all wearing uniforms. There are no magical accessories depicted on these children, showing that the synchronic aspect is sufficient to represent the magical them of the story itself since the series of Harry Potter is originated from the United Kingdom. The uniform also represented British school uniforms from the 14th to 16th centuries, where the students wore robes as their uniform, which was redefined by J. K. Rowling and externalized into the era of Harry Potter. These two cases regarding the robe as a uniform are related to the synchronic aspect that Lotman proposed since these two could be traced back to the history of the United Kingdom, which made it distinctive because it is a representation of the history itself.

Meanwhile, just as analyzed in the finding section, Harry is portrayed alone in the United States design. It might be related to their heroism traits where Harry, as the main character, the hero, had to be stand out in the design, so he is portrayed alone as the primary focus. There is even an illustration of him as a baby to show how important he has been since he was born. Moreover, It could also represent the individualism in American society, as illustrated by Harry's loneliness without his friends. Therefore, these two focuses in the United States design are also related to the diachronic aspect where the national-shared belief and folklore influence how the characters are represented.

The Indonesian cover shows Harry surrounded by many other people and objects. It is the only design that depicts Harry performing magic with his wand. It might be related to the local wisdom of Indonesian who strongly believe in supernatural things and paranormal activity, which resulted in Harry doing magic in the design. The depiction of him surrounded with his friends might also represent Indonesian kindness and respect towards people, no matter their age, ethnic group, or religion. Based on InterNations, Indonesia occupies the 12th position as the friendliest country globally, while based on the World Population Review, Indonesia is ranked 21st. It is rooted deep in Indonesian culture, where it had developed into norms, unwritten laws, so the consequence is exclusion from society when it is defied.

Therefore, as has been mentioned, even though all of the designs have these three focuses, they are portrayed in various unique ways. It is because, besides the synchronic aspect, that they are all Harry Potter characters, the diachronic aspect also plays a significant part in how the characters were illustrated and represented in the cover design. It is why adjustments are made to convey the history and culture of the country, which may be conscious or unconscious, so the focus can represent the diachronic aspect, that could be in the form the size and color of the focus, the way characters pose and which part the portrayal emphasizes on.

2. Differences

Based on the findings, it could be seen that there are several focuses that appear in some of the covers yet did not portray in the others. For example, the United Kingdom version depicted the Hogwarts castle as one of its main focuses, while the United States did not. Indonesian cover also represented the castle, yet it was portrayed as fragments to fill spaces in the design instead of representing the whole castle. Indonesian cover also includes lots of focuses that did not appear in the other two covers, which made it the cover with the most focuses among the three analyzed covers. Moreover, there are also some distinctive traits in the United States cover where when the whole seven books are arranged to each other; it will form a vast mural depicting the significant events from the whole series.

As mentioned above, The castle appears as a unified whole and acts as one of the focuses only on the cover of the United Kingdom. The United States did not represent any castle, while the Indonesian cover only represents the castle as scattered fragments to fill some empty spaces in the design. It could be proof that the synchronic aspect of each focus cannot be separated from its diachronic aspect. Castle is a significant part of the British culture where there are around 3000 castles in 1983 based on *Castellarium Anglicanum* with a variety of purposes ranging from military to domestic. Indonesia also has several kingdoms written in its history, but the culture is different since it was heavily influenced by the Hindu, Buddha, and Islam religion and most of the relics left by these kingdoms are places of worship, such as temples and mosques. Therefore, the concept of castles is unfamiliar to Indonesian culture even though Indonesia and the United Kingdom share the same culture about kingdoms and landlords, which resulted in the castle represented as fragments. On the other hand, the United States did not have a direct culture regarding kingdoms and castles. There are several castles in the United States, yet they are either built by half-European people or influenced by European culture. It is resulted in the absence of Hogwarts castle in the design, even though the castle is the primary setting in the story.

The other focus that is quite visible in some of the designs but absent from one of them is the owl, Hedwig. In the United States, Hedwig was illustrated right atop of Harry, which is the main focus of the design, while in the Indonesian, the owl is the central focus of the design itself. Owl is one of the animals common in the culture of Native American people, where some of the guardian deities and monsters took shape as an owl. Another reason perhaps comes from the local belief that said witches are often had a familiar that could take shape like animals, where it could be seen from the Salem witch trials case as some of the executed witches were accused of serving their cat, bird, or any other animal, in a strange way, such as giving them their blood and feeding them with bizarre food. Therefore, the appearance of Hedwig the owl might support the local belief regarding the witches' familiar, or rather the representation of the Native American myths and culture. However, even though Indonesia did not have the

culture, Indonesia has various birds, including owls. Some people even breed owls and keep them as natural predators to protect their rice fields from mice. Therefore, the idea of living with owls is not a mere belief for Indonesian people since some of them already keep them as pets. Indonesian people also have some local wisdom regarding owls. Some of them believe that owls are the omen of death, indicating the presence of a ghost, while others believe that owls are their protectors. Therefore, it is understandable that the design uses the owl as the focus since animals and nature are something close to Indonesian people; it is part of the Indonesian people's synchronic aspect.

Meanwhile, even though the United Kingdom also shares the culture of witches' familiar, there is no representation of Hedwig, the owl. As mentioned above, the concept of witches familiar was often associated negatively, while Hedwig was in contrast with that since the owl was one of Harry's best friends. Therefore, it might cause confusion because the case of Hedwig as a pet was very similar to the concept of the witches' familiar, yet very different. J.K. Rowling might bring the culture from the history about the witches' familiar through the diachronic aspect, yet instead of representing it, she broke the culture and redefined it positively by showing the owl as one of Harry's trustworthy friends.

Another character who is absent in one of the designs is Minerva McGonagall. She also appears in the United States and Indonesian cover design but not in the United Kingdom. In the United States, she was represented as a witch with a pointy hat, glasses, and a wand, while in the Indonesian cover, she was portrayed only with a pointy witch hat. It perhaps has the exact reason why the United States subtitle was changed into 'sorcerer's stone' from the 'philosopher's stone,' which emphasizes the magical and wizardry aspect of the design. Minerva McGonagall's appearance is the closest witch in the Harry Potter series, representing witches from the stereotype. She wears a green robe and a pointy hat which is believed to be the everyday attire for witches. In the United States version, she even depicted holding a wand to highlight her witch appearance. The stereotype of witches in a pointy hat was developed in the 1710s-1720s in England, a provocation and indication that someone had done black magic and made a pact with the Devil. However, the stereotype was only spread when *The Wizard of Oz*, written by Lyman Frank Baum, came out in 1900, followed by the movie in 1939, which originated in the United States (Waldman, 2013). Therefore, the appearance of Minerva McGonagall in the United States design could be related to the diachronic aspect where the history of witches stereotype originated from there since her appearance is the closest to the representation of stereotype witches. The same reason may apply to the cover of Indonesia because it also represents her. However, because the cover of Indonesia also represents several other witches and wizards who have the same position as her, professor, it might be more focused on her position as a professor like the others, just like the analysis on the finding, compared to her appearance which represents the stereotype of witches. Indonesian people have local wisdom, which



Image 1.20. Batik tulis.

says that students should treat and respect teachers the same way as they treat their parents. It is believed that teachers are the students' parents while at school.

On the other hand, the United Kingdom did not represent her because, analyzed through the synchronic aspect, from the story, it could be seen that the narrations regarding McGonagall were only three, which indicates that her appearance was not that important. The story focuses more on her traits, such as courage, intelligence, sharpness, and independence, which made her well-respected among students and other teachers. Therefore, Professor McGonagall might have been created to break the stereotype of witches rather than represent it, just like Hedwig. She wore a pointy hat, green robe, glasses, holding a wand, but she was far from darkness, let alone the Devil. It has resulted in her absence in the United Kingdom design since it might cause misunderstanding with all the stereotypes spread in the world regarding witches if someone only looks at the cover and does not read the book.

Indonesian design is also the only cover representing animals and ghosts. It might be related to the Indonesian landscape, where the country is very rich in natural elements and closely familiar with it. They live side by side the animal and even use some of them to help with their daily routines, and one of the examples is the owl that are used to protect rice fields from rats. People in Indonesia also have local wisdoms regarding some animals that were inherited from their ancestors which are still believed nowadays by some people. As for the ghosts, it is related to the culture of Indonesian people that still believe in supernatural elements and paranormal activity. There are various kinds of ghosts believed in Indonesia, and some of them are even worshiped as a requirement for a person to have supernatural powers. Some of the ghosts are also believed to inhabit particular objects, so the object has to be treated with care and exceptionally special to respect the ghost that resides within. Therefore, these focus that only appear in the Indonesian cover might not be picked randomly from the synchronic aspect of *Harry Potter*, the story, but also through the synchronic and diachronic aspects of Indonesian cultures, such as Indonesian people are close to nature and believe in paranormal activity.

Furthermore, the Indonesian cover design is the one that represents the most focuses and also the most detailed illustration compared with the other two designs. The style of Indonesian cover design might be correlated to Indonesian heritage, *batik*, especially *batik tulis*. The term '*batik*' is used for a kind of garment with complicated yet beautiful patterns, which originated from Indonesia, and the techniques used to make the garments. There are several techniques to make *batik*, but the most famous one is the *batik tulis*, or the handmade *batik*, which are the kind of *batik* that people with extraordinary skills and patience manually draw one by one. Therefore, it takes much time in order to finish a single garment since it needs to be manually drawn and colored, and based on Andi Nur Muhammad Ihsan, the Head of Semarang Batik Production Section, it takes around 2-3 weeks in order to finish a *batik tulis* sized 2.5 meters (Suryo R.,

2018). Because of the difficulties, uniqueness, and the culture that resides within, UNESCO inscribed *batik* on the Representative List of the Intangible Cultural Heritage of Humanity in 2009. It could be seen how the cover and *batik tulis* share a detailed illustration drawn manually, and they also represent Indonesian culture even though in the cover, the culture appeared subtle yet could be seen when analyzed with cultural semiotic by Yuri Lotman. Therefore, besides the focuses that represent Indonesian culture, the illustration's style might also be influenced by the detailed *batik* patterns, which is another Indonesian heritage.

The United States also has its uniqueness with its cover design, where when all of the seven books are arranged with each other, it will form a vast mural depicting significant events of the Harry Potter story. It is the only country that added these features, and it might be related to the United States' concept of freedom of speech, where the United States people are allowed to express their opinion, feelings, thoughts, and any other things as long as it is presented politely. Therefore, instead of representing the book's major events, it combines significant events from the whole seven books, divided into seven parts for each cover of the book. There are no boundaries in the United States design that say the book's focus needs to be limited from the story of that book only. However, because of that, there is some other focus from the following book of the series that could be seen fragmented due to the partition of the vast mural. There is even a giant snake that could only be clearly visible when all the seven books are arranged with each other. It might be how the illustrator, Brian Selznick, voiced his freedom of speech, pouring his innovation while following the synchronic aspect of the Harry Potter culture. Moreover, it is the proof that, not only the synchronic aspect of the Harry Potter culture that is represented through the vast mural but also the freedom of speech, the synchronic aspect that occurred in the culture of the United States, which let Brian Selznick improvise his vision for the United States cover design of Harry Potter series.

CONCLUSION



Image 1.21. The vast mural that could be seen when all of the seven books are arranged with each other.

As Yuri Lotman believed that it is necessary to see a culture through both of its synchronic and diachronic aspects, it could be seen that there are some cultural

representations in the design of each cover from three various countries. However, it could only be seen that it is also analyzed with its diachronic aspect since when the only aspect analyzed is the synchronic aspect, the represented focus on the design would only be based on the *Harry Potter* universe. It could be seen from each design from the covers. For example, the primary focuses on the United Kingdom are Harry and his best friends, Hagrid, Hogwarts castle, and the redactional aspect, namely the title, subtitle, author, and the publisher's logo. When these focuses are only analyzed through its synchronic aspect, it could only

be seen as those characters and settings since its context is the *Harry Potter* universe. Meanwhile, when the diachronic aspect plays its parts, it becomes more comprehensive since the culture and history of the represented focuses could be analyzed as well.

It could be seen that there is some focus depicted in one of the covers but absent in the two others. For example, the Indonesian cover is the one with the most focus represented in the design. It even includes lots of creatures, ghosts, and magical objects. Most of this focus is actually a minor focus when viewed from the perspective of the synchronic aspect, which makes it understandable why the other two covers did not portray it. However, these focuses have a connection to the synchronic and diachronic aspect of Indonesian people, such as the country is very rich in natural elements and closely familiar with it, so creatures were represented in the design or the fact that the culture of Indonesian people still believes in supernatural elements and paranormal activity, which resulted in the depiction of ghosts and magical objects. Meanwhile, these focuses did not appear in the two other covers because there is something more relevant and close with their history and culture, which might be believed to be more important to represent.

These cultural representations could be represented in various ways since it influences the way characters are portrayed, size comparison, visibility, location, and color of the focus, and even the style of the illustration. It could be seen through the focus that appears on all of the three covers, Harry Potter himself, the book's main character. Harry in the United Kingdom was only represented as a student of some school since it could be seen that he was wearing the same robe with the children around him, which appeared to be a uniform. There is no magical attire represented with him, only Harry himself and his best friends. Meanwhile, the Indonesian cover represented him with lots more people, his best friends, and even his professors from the school. It could be representing the tolerance and respect that Indonesian people hold high towards each other. Harry is could also be seen conjuring magic in the cover where it could be seen that his wand lit up. It might correlate to the local belief of Indonesian people, where they still highly believe in supernatural things and paranormal activity. On the other hand, the United States cover is the only one out of the three covers representing Harry alone as the central focus of the design. It also represents him as a baby in the top left corner of the book. It could align with their heroism traits where Harry carries it as the novel's main character. He needs to be distinct and emphasized as the chosen one, the hero, who had survived a deadly attack at such an early age. In conclusion, even the same focus that appears in all of the cover designs might be illustrated differently due to the influence of the culture from each specific country.

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