

Exoticism in “Harry Potter and The Sorcerer’s Stone” and “Archipelagos: Wizarding School in Nusantara”

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Abstract. This study contributes to a deeper understanding of how exoticism in fantasy literature is shaped by cultural backgrounds and the use of magical elements. . A comparative qualitative approach is used due to the use of narrative analysis in this study and is necessary to determine the similarities of the study objects. This study analyzes elements such as objects, characters, dialogues or narratives, and rituals or customs collected from both novels as primary data sources. The finding shows the distinct cultural background to build the exoticism. Harry Potter draws extensively from Western and Europe traditions, folklore, myths, and Greek mythology, applying these to create its magical world. In contrast, Archipelagos adopts Asian culture, particularly Indonesian traditions, to enhance the exoticism of its story. The magical elements in this novel are deeply connected to human relationships with nature and animistic beliefs that are central to Indonesian culture. Voldemort and Berong are cultural villain conceptions that have a strong basis in their respective mythologies. The different cultural influences in each novel appear in these differences. The research demonstrates that the cultural context is important in the development of exoticism in fantasy literature

Keywords: exoticism, comparative analysis, fantasy, harry potter, magical element, novel

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INTRODUCTION

Exoticism in literature serves as an emphasis on the “foreign” and extraordinary, which can draw readers into a fictional world that is very different from the reality of life. Exoticism often depicts places, cultures, characters, and even mythological creatures that are foreign, strange, and mysterious yet filled with beauty. Fantasy literature presents exoticism through magical and imaginative elements. It closely explores “uniqueness” through its unique characters, settings, and creatures. Fantasy literature relies on exotic depictions of “foreign” places or characters that make it appealing. These depictions typically involve detailed descriptions of “foreign” places or characters, which aim to challenge the reader's perception of reality. Magical elements in fantasy literature are a means to enhance the exoticism of the story. Elements such as mythical creatures, magical places, and supernatural events transport the reader to an exotic space where the impossible becomes possible.

There are various literary works that have a fantasy genre. For instance, *The Chronicles of Narnia* by C.S. Lewis, *Harry Potter* by J.K. Rowling, *Percy Jackson* by Rick Riordan, *The Alchemist* by Paulo Coelho, and *The Little Prince* by Antoine de Saint-Exupéry. In addition, Indonesia has a fantasy novel called *Archipelagos* by Sleepinigloo (a pen name) with the background of Indonesian culture. *Archipelagos* weaves elements of Indonesian folklore and culture into a captivating narrative, offering readers a unique and immersive reading experience. The novel explores themes of identity, tradition, and the power of unity. There are similarities between all of those novels. The main characters of each literary work are a child or adolescent who embarks on a quest for knowledge and encounters fantastical beings or creatures.

Among those literary works, the researcher focuses on “*Harry Potter and the Sorcerer's Stone*” by J.K. Rowling as an object for this study since Rowling’s books are excellent examples of the ageless appeal of the genre (White, 2010). In addition, “*Harry Potter and the Sorcerer's Stone*” is a representation of a fantasy magical world that includes various mystical creatures and beings. There are several unusual elements, such as the setting, characters, and themes, that make *Harry Potter* a rich source for analysis in relation to the researcher's focus on those elements in fantasy novels. Besides that, “*Archipelagos*” by Sleepinigloo was chosen for the comparative analysis due to its similarity in theme. However, both novels have different background cultures. *Harry Potter* is set in England with a distinctly Western Europe magical culture. It explores universal themes like courage, sacrifice, and love. *Archipelagos*, in contrast, is set in Indonesia and is believed to be inspired by local folklore and culture. This presents a unique perspective on the world of magic and allows for the exploration of specific Indonesian cultural elements within the narrative.

Several studies have investigated the same topic, which is also relevant to the topic that the researcher will discuss. For instance, Rahayu (2016) conducted a study about Japanese exoticism in *Sayonara* novel by James A. Michener. The study shows that Japanese exoticism in *Sayonara* is found in the Japanese female characters and the depiction of Japan as a setting. In this novel, Japan is represented as a place that

is foreign, beautiful, and interesting. Rachmidian's study provides valuable insights into the way the author creates exoticism in their works through character representation and setting descriptions.

Comparative literature has a very broad scope of study. [Falah et al. \(2020\)](#) discussed the application of comparative literature in Fitzgerald's *The Great Gatsby* and Hamka's *Tenggelamnya Kapal Van Der Wick*. This study yields several findings, including the similarities between the main characters in the two novels, Gatsby and Zainuddin, who are both known for their goodness and loyalty. They both find themselves drawn to a woman, leading them to exhibit unwavering loyalty to their romantic partner. However, the difference lies in their contrasting characteristics. Gatsby is a mysterious person who hides his identity from his surroundings, whereas Zainuddin, who is known to be very religious, is very friendly to his surroundings.

The study of [Esaliana et al. \(2021\)](#) discusses the exoticism and self-image of Indonesian women in the *Tjerita Njai Dasima* novel. The self-image of Indonesian women shows the figure of a colonized woman. This study intends to show the self-image of Indonesian women who are considered ‘exotic’ by westerners. It implies that this study focuses on the exoticism of the character.

Meanwhile, [Ramadhan Muhamad \(2020\)](#) conducted study entitled “Citra Eksotik dalam Novel Ronggeng Dukuh Paruk.” This study portrayed about the differences between west and east in *Ronggeng Dukuh Paruk* novel. The exotic images show on Dukuh Paruk tradition as a backward and uneducated tradition, and presents a distinction between East and West that is preserved through the discourse of Orientalism.

The study by [Suwondo \(2012\)](#), entitled “Eksotisme, Bahasa, Identitas, and Resistensi dalam Novel Indonesia Karya Suparto Brata: Pembacaan Pascakolonial,” discusses Indonesian novels by Suparto Brata. This study focuses on exoticism, language, identity, and resistance against the colonial powers. It can be concluded that in Suparto Brata’s novels, natives are described as exotic and unintelligent. This has happened since colonial powers, which are Japan and the Netherlands, still exert a dominant influence on Indonesian society. It is mentioned in the novels that the natives are far from the values of order, goodness, and civilization. It is contrary to the Netherlands, which is portrayed as very wise, firm, organized, and having the power to decide everything. The exoticism was also portrayed in how the traditional cultural values of the palace (Java) clashed with foreign cultural values.

The thesis of Pavlovskiy Maksym explores the concept of magic in *Harry Potter* and the *Witcher* novel. This thesis focuses on defining magic's terms and the authors' way of shaping the fictional world through magic. Magic is used by the authors to expand the reader’s imagination, provide unique, extraordinary adventures, and allow the readers to experience things that exceed the limits of the natural world and are impossible in real life ([Pavlovskiy, 2022](#)). This thesis says that magic plays a significant role in the books' popularity. These books would not be as well-known now if there was no magic.

There are several differences between the previous studies done by several researchers and the current study. The previous studies focused more on exoticism in colonial novels. Therefore, the resulting exoticism is in the form of a westerner's

view of Asians. For instance, in Muhamad's study about Ronggeng Dukuh Paruk novel. However, in the current study, the researcher focuses on exoticism in fantasy novels. The current study delves into how exoticism is depicted in a different genre, shedding light on new perspectives and interpretations. By focusing on fantasy novels, the researcher aims to uncover unique insights into the portrayal of exoticism in literature. In addition, the previous studies only used one literary work, while this study uses two literary works as material. Pavlovsky's study "Comparative Literary Analysis of The Concept of Magic In J.K Rowling's Harry Potter and Andrzej Sapkowski's The Witcher" has a similar concept to this current study. Pavlovsky focused on the concept of magic in two literary works. On the other hand, this current study focuses on the entirely exoticistic elements present in those two fantasy novels.

This study aims to identify the manifestation of exoticism within fantasy novels by examining the role of magical elements in creating an exotic setting. By exploring these aspects, it expects to provide insight into the distinctive role of magical elements in fantasy literature and contribute to a deeper discussion of literary exoticism. A comparative approach is used to analyze the exoticism present in Harry Potter and The Sorcerer's Stone and Archipelagos: Wizarding School in Nusantara, highlighting how each novel employs exotic elements to construct its unique fantasy world.

Comprative Literature

Comparative literature is a branch of study that focuses on the study of literature and culture, as well as the action of comparing two or more literary ([Amirrudin et al., 2022](#)). It involves analyzing and interpreting literary works from various regions, languages, and historical periods to uncover similarities, differences, and interconnectedness. Comparative research demonstrates the similarities or differences between two subjects ([Hidayat & Weda, 2021](#)).

According to [Damono \(2015\)](#), comparative literature allows for comparisons between literature, the arts, and even other disciplines, which align with [Remak's \(1961\)](#) statement that comparative literature is the study of comparison of literature with other spheres of human expression. Based on [Bassnett \(1993\)](#), "Comparative literature is a cross-culture study texts, characterized by interdisciplinary and related to the pattern of relationship in literature across space and time." It implies that comparative literature is a study that analyze two distinct objects from distinct cultural backgrounds.

In this context, novels can also serve as objects of comparative literature since they are not only seen as individual works of fiction but also as reflections of human expression. Comparative literature provides a unique lens through which to analyze the themes, identity, conflict, social, and cultural influences present in novels from different regions and time periods. This study, as described by [Remak \(1961\)](#), comparative literature is the study of literature beyond the confines of one particular country and the study of the relationship between literature on the one hand and other areas of knowledge and belief. [Bassnett \(1993\)](#) defines comparative literature as "a cross-culture study of texts, characterized by interdisciplinarity and related to the pattern of relationships in literature across space and time." This approach allows

for an exploration of the ways in which distinct literary works interact with and reflect diverse cultural contexts.

Exoticism in Literature

The concept of exoticism offers a distinctive perspective for comparative literature to examine representations of the "other," enhancing the connection between literature and culture. According to [Remak \(1978\)](#), "the etymology of the word foreshadows a wider as well as a more specific interpretation of the term Greek "exotikos," Latin "exoticus," from the Greek adjective and adverb "exo," which mean "outside" and "beyond" both spatially and temporally." [Remak \(1978\)](#), further elaborates in his book *Exoticism in Romanticism* that "'Exotic' means both less than "foreign" and more than "exotic" normally does." In addition, [Firdaus \(2021\)](#) defines exoticism as an understanding that has a unique point of view, is not common, and does not belong to the stereotypes that have become prevalent in society.

[Jones \(2017\)](#) defines exoticism in art and literature as the representation of one culture for consumption by another. In line with this idea, [Segalen \(2002\)](#) stated exoticism has an aesthetic value that is used to highlight the 'otherness' of significant cultures. Exoticism in literature often serves as a window to understanding the uniqueness and complexity of a region's culture ([Amanda et al., 2024](#)). It allows readers to interact with uncommon or unfamiliar objects, and it helps readers discover beauty in things that are difficult to explain. It opens readers' minds to things that cannot be determined with reliability and allows them to feel a deeper fascination with the world's wonders. According to [Mihet \(2014\)](#), imaginary exoticism is one type of exoticism found in literature. "Imaginary exoticism could be regarded as a pleonasm." Imaginary exoticism is a way of authors creating an exotic setting or foreign world based on their own imagination. Imaginary exoticism deeply relies on imagination, which means the beauty and the alienation that feel is just a shadow cannot be directly experienced.

Exoticism was a method of dealing with the intangible and of sharpening sensibility to the point where 'awe of the indefinable' became real ([Cowan, n.d.](#)). Aligning with this perspective, [Mihet \(2014\)](#) suggests that "exoticism has merely an exploratory function, that it is confined to a zone of endless curiosity and does nothing more except reach out for the imaginary decors with which we adorn our curiosity. It implies the exploration of a new zone can be very exciting, as it brings a different and mysterious feel that keeps the reader's curiosity alive."

Fantasy Literature

Fantasy is one of the modern literary genres that has been gaining popularity since the second part of the twentieth century ([Pavlovskyi, 2022](#)). The popularity of fantasy literature can be attributed to its ability to take readers to imaginative worlds and provide an escape from reality. [Tasari & Assiddiqi \(2023\)](#) also argued that fantasy is characterized as "imaginative fiction dependent on effect on strangeness of setting (such as other worlds or times) and characters (such as supernatural beings)" in terms of literature. Fantasy is a type of fiction containing something impossible, contrary to the laws and nature as people know them ([Wulandari, 2010](#)). [Saricks \(2009\)](#) that "fantasy deals with otherness of time or place; settings may be

contemporary or historical but something is out of kilter.” This genre commonly includes elements of mythical creatures, magic, and epic quests to engage readers of all ages. According to Mobley (1974) “fantasy requires the reader's entering an Other World and following a hero whose adventures take place in a reality far removed from the mundane reality of the reader's waking experience.” In line with Saricks (2009), fantasy frequently takes a familiar story, legend, or myth and adds a twist, a new way of looking at things that brings it to life again. In addition, Saricks (2009) also added that “the key to fantasy, however, is the presence of magic.”

The presence of magic or enchantment is the element that most clearly distinguishes fantasy from other genres (Saricks, 2009). Aligning with this statement, Poradecki (2020) explains that for fantasy fiction, magic is one of the immanent genre-defining elements. It emphasizes magic as the most significant aspect of the fantasy genre. According to Kuhn et al. (2008) magic is usually used to describe something supernatural or impossible, something that defies the laws of nature or exceeds the limits of what is possible. Magic may manifest itself in the existence of a magical sword or magical powers; there may be creatures that readers know can exist in none but a magical world; or there may be a feeling of otherness, a sense of enchantment that grows throughout the story (Saricks, 2009). Further, Saricks (2009) also stated that enchantment or magic may take unexpected forms, but if it drives the plot, this is fantasy.

Fantasy literature is characterized by its emphasis on the extraordinary, often realized through magical phenomena that challenge natural laws (Saricks, 2009). This aligns with the notion of exoticism, as Segalen explains, “a condition of exoticism is to be able to surpass the real.” Magical elements in fantasy introduce readers to worlds and experiences that are far beyond everyday reality. Furthermore, Segalen states, “Exoticism means recognizing the existence of something beyond our immediate understanding, embracing the mystery of the other and its ability to enrich our perception.” In this way, magical elements in fantasy can be seen as a form of exoticism, offering readers a chance to explore the unknown and expand their perception of what is possible.

RESEARCH METHOD

This study used the qualitative method since it uses a comparative literature approach. According to Creswell (2014), qualitative study is an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. A comparative literature approach is used due to the use of narrative analysis in this study and is necessary to determine the similarities of the study objects. Damono (2005) mentioned that comparative literature is a method that emphasizes the impact and analogy of similarities between at least two literary works. This approach allows for a deeper understanding of the similarities between literary works from different cultures. The primary data sources for this study include objects, characters, dialogues among the novel's characters as well as narratives delivered directly or indirectly.

According to Creswell (2014) when collecting data in the qualitative method, the researcher needs to obtain any information accurately, completely, and systemically that may be useful for the study by using voice recordings, photographs,

field notes, sketches, and other techniques that relate to the study. The researchers collect the data by observation through reading both novels. In addition, the researcher explored the novels to recognize their similarities by noted some excerpts which considered as the exoticism in both novels.

Following the collecting of data, the researcher continues to the next step of data analysis. The researchers divided the data analysis into three steps: categorizing, classifying, and analysing. By categorizing the data, the researchers were able to identify similar themes within the novels. This allowed for a more in-depth analysis of the exoticism present in both novels. The final step involved interpreting the data to draw conclusions and insights that contribute to the overall study.

RESULT AND DISCUSSION

According to [Saricks \(2009\)](#), fantasy literature often features characters with specific magical gifts, such as possessing a magical sword or exhibiting magical skills. Additionally, the fantasy genre is typically set in an alternate world, often a magical or imaginary realm. [Fennel \(2013\)](#) further elaborates on these "imaginary otherworld," describing them as exotic, magical, and wondrous. Based on these characteristics, this study analyzes elements such as objects, characters, dialogues or narratives, and rituals or customs collected from the novels Harry Potter and the Sorcerer’s Stone and Archipelagos: Wizarding School in Nusantara as primary data sources.

The results of this study show a variety of exoticism in the two novels, Harry Potter and the Sorcerer's Stone and Archipelagos: Wizarding School in Nusantara. These elements are classified as objects, characters, dialogue or narratives, and rituals or customs. The following tables present a comparative analysis of these elements, showcasing how these elements contribute to the exotic appeal of these works.

1. Exoticism of Objects in Fantasy Novels

Table 1. Objects as Exoticsm Element in “Harry Poter and the Sorcerer’s Stone” and “Archipelagos: Wizarding School in Nusantara”

No	Harry Poter and the Sorcerer’s Stone		Archipelagos: Wizarding School in Nusantara	
	Objects	Excerpts	Objects	Excerpts
1	Sorting Hat	<p><i>“Then the hat twitched. A rip near the brim opened wide like a mouth -- and the hat began to sing: ... For I'm the Hogwarts Sorting Hat... So, try me on and I will tell you Where you ought to be. You might belong in Gryffindor... You might belong in Hufflepuff... Or yet in wise old</i></p>	Paduraksa	<p><i>“Para murid baru akan disebutkan namanya satu per satu. Kemudian maju ke depan dan melewati Paduraksa itu. Jika ujung Paduraksa itu berapi, muridnya akan masuk golongan Agni. Jika muncul air, Wae. Jika ada tanah naik, Fangin. Jika muncul embusan angin, Dolok. Jika muncul taman bunga, Enau. Jika muncul banyak bayangan</i></p>

		Ravenclaw, ... Or perhaps in Slytherin..." (Rowling, 1999)		binatang, Tanko. Jika terdengar suara besi, maka Ranang." (Sleepinigloo, 2023)
2	Wand	"Tricky customer, eh? Not to worry, we'll find the perfect match here somewhere — I wonder, now — yes, why not — unusual combination — holly and phoenix feather, eleven inches, nice and supple." Harry took the wand. He felt a sudden warmth in his fingers. He raised the wand above his head, brought it swishing down through the dusty air and a stream of red and gold sparks shot from the end like a firework, throwing dancing spots of light on to the walls." (Rowling, 1999)	Kelat Bahu	"Tanra mendapatkan kelat bahu yang berbahan dasar kerang laut raksasa. Di atasnya ada hiasan akar bahar... Cahaya kebiruan muncul dari kelat bahunya, menjalar ke tangan hingga cahaya itu menmbus air." (Sleepinigloo, 2023)

Table 1 number 1 indicates that the exoticism of the object is present in both novels, which is the Sorting Hat and paduraksa. The Sorting Hat is the first example, appearing in Harry Potter and the Sorcerer's Stone. It is an ancient hat that has the ability to communicate, read the minds of students, and predict their fate and destiny. In Harry Potter and the Sorcerer's Stone, it is used to identify the dormitories—Gryffindor, Slytherin, Ravenclaw, Hufflepuff of the students of Hogwarts. It is not an ordinary hat, but rather something like artificial intelligence, which was created by magic. Meanwhile, in Archipelagos: Wizarding School in Nusantara, the exoticism of the object is present by paduraksa. It is a type of gateway with towering roofs that can be found on Indonesia's islands of Java and Bali. Similar to the Sorting Hat, paduraksa was used to identify the dormitories of the Archipelago's students based on their relationship with the elements of nature. paduraksa works when someone walks through it, causing one of the natural elements to appear, such as fire, water, earth, or wind.

Saricks (2009) emphasizes that fantasy features characters or objects with magical powers. As a result, the Sorting Hat and paduraksa can be defined as magical elements seen in fantasy-themed literature. Meanwhile, according to Fennel (2013), fantasy depicts "imaginary otherworlds" with magic, uniqueness, and exoticism. The Sorting Hat and Paduraksa can be considered exotic because they come from these "imaginary otherworlds." In the lens of cultural background, the Sorting Hat and paduraksa also represent Western and Asian cultures. The Sorting Hat interacted directly with the students by reading their minds and then identifying the dormitory

of them depending on the students’ personalities, abilities, and desires. This reflects the individualism of Western culture, especially in education, where personal potential is highly valued. In contrast, Paduraksa identifying the student depends on the natural elements, which are bound with the students. In Indonesian culture, the connection to nature is deeply rooted in traditional beliefs. paduraksa's way of working suggests that a person's identity can not only be seen from the character of the person but can also be seen from their relationship with the surrounding nature. Therefore, the “Archipelagos: Wizarding School in Nusantara” novel reflects the collectivist values of Asian culture, especially Indonesia.

The wand and kelat bahu is the second example of the exoticism of the object being present in both novels, as shown in Table 1, number 2. The wand and kelat bahu are not only used as tools or "weapons," but also as a representation of the magical power that every wizard possesses. As [Saricks \(2009\)](#) stated, the characters in fantasy literature are often possessed with magical objects, such as magical swords. In the context of Harry Potter, the wand is one of the significant elements to connect the characters with the magical world. The wand's reaction when Harry lifted it shows that it is not just a common object but rather is filled with magical powers. Similarly, the kelat bahu emitting a bluish glow until the light breaks through the water suggests the kelat bahu has extraordinary abilities that are beyond reality. This is in line with [Saricks \(2009\)](#), arguing that fantasy literature is characterized by its emphasis on the extraordinary, often realized through magical phenomena that challenge natural laws.

Harry's wand is described as being made from a combination of holly trees and phoenix feathers. In European beliefs, the holly tree is symbolized as a giver of good luck, while the phoenix that often appears in Greek mythology is symbolized as eternity. On the other hand, kelat bahu in archipelagos is described as being made of seashells adorned by akar bahar or black corals. Kelat bahu is an accessory worn on the arm of brides or dancers of Javanese, Balinese, and Sundanese. The use of natural elements in this kelat bahu shows the connection between Indonesian culture and magical elements. It also shows a sense of exoticism through a blending of natural elements that are deeply rooted in Indonesian culture. The contrasting of the symbolism of the object between European culture and Indonesian culture highlights a unique magical element within their respective cultural backgrounds.

2. Exoticism of Characters in Fantasy Novels

Table 2. Characters as Exoticsm Element in “Harry Poter and the Sorcerer’s Stone” and “Archipelagos: Wizarding School in Nusantara”

No	Harry Poter and the Sorcerer’s Stone		Archipelagos: Nusantara	Wizarding School in Nusantara
	Characters	Excerpts	Characters	Excerpts
1	Voldemort	“My dear Professor, surely a sensible person like yourself can call him by his name? All this 'You-Know-Who' nonsense -- for eleven	Berong	“Berong dulunya adalah manusia yang mengumpulkan hawa jahat lantas menyatukannya melalui ritual khusus kemudian membentuk

		years I have been trying to persuade people to call him by his proper name: Voldemort.” (Rowling, 1999)		suatu makhluk yang mengerikan.” (Sleepinigloo, 2023)
2	Troll	“The troll stopped next to a doorway and peered inside. It wagged its long ears, making up its tiny mind, then slouched slowly into the room.” (Rowling, 1999).	Ebu Gogo	“Para Ebu Gogo yang sebelumnya mematung langsung bergerak meruntuhkan bebatuan yang melekat di tubuh mereka. Makhluk kerdil itu terbangun dari tidur panjang.” (Sleepinigloo, 2023)

The characters of Voldemort and Berong are included in the exoticism of character in the fantasy genre, as shown in Table 2, number 1. These characters are the villains of the stories who manifest dark and powerful magic. As Tasari & Assidiqi (2023) stated, the characters of fantasy literature often present supernatural beings. In the Harry Potter novel, Voldemort is depicted as a dark wizard with a strong desire for power and immortality. The fact that people refer to him as "You-Know-Who" instead of his name indicates that just the mention of his name creates fear and a powerful mystical presence, even among wizards.

On the other hand, Berong is a creature that was created from a gathering of evil human spirits united through a particular ritual. It appears that Berong is a traitor who has been haunting Archipelagos for years. The Southeast Asian animism belief is reflected in the Berong's ritual, where evil spirits are used in achieving a specific goal. The novel also reveals that Berong has the ability to transform into a Jin. In Asian culture, especially Middle Eastern, a Jin, or genie (in the Western), is a powerful, dangerous, and mysterious entity that is generally invisible to human eyes.

The exoticism in both characters lies in their existence, how they arise, and the mysterious atmosphere offering a unique magic view in the different culture. Voldemort's existence in seeking immortality and magic power reflects Western culture in power and culture. In contrast, Berong's relation with evil spirits and Jin reflects Asian and Eastern belief in the spirit of nature. This aligns with Mihet's (2014) idea, that exoticism introduces a sense of mysterious and otherness.

Table 2, number 2, illustrates the additional exoticism of the characters in both novels, known as Troll and Ebu Gogo. It refers to Tasari & Assiddiqi (2023) supernatural beings frequently presented in fantasy story. In Harry Potter, trolls are depicted as enormous, strong, and barbaric creatures. Despite their powerful appearance, trolls have a rather foolish personality. Rooted in European mythology, trolls are described as humanoid giant monsters. As mythological creatures, trolls have to be adapted to the magical world, yet they retain the mythological characteristics that relate them to ancient beliefs about giant, dangerous creatures, emphasizing the nuance of exoticism.

On the other hand, Ebu Gogo is a mythological creature from Flores, Indonesia's folklore. In Flores language, "Ebu" means grandparents, and "Gogo"

means one who eats anything. The people of Flores believe that Ebu Gogo is a cannibal and even eats children. In the novel *Archipelagos: Wizarding School in Nusantara*, the depiction of their physical condition is consistent with the local mythology of the Flores people in Indonesia. It is written that Ebu Gogo hides in a cave. They have been statues for an extended period of time due to their escape from those who regarded them as a threat to young children. When Drio, one of the protagonists in the novel, enters the cave where the Ebu Gogo statue is a statue, it revives. This is evidence of the Ebu Gogo's supernatural ability to survive in a world that doesn't respect their existence.

Cultural elements of a particular society that are represented in a fantasy novel are part of the novel's exoticism. It is Jones' (2017) opinion that exoticism in literature is the representation of a culture. The 'otherness' of a specific culture is exemplified by exoticism, as Segalen (2002) stated. Troll and Ebu Gogo are mythologies from two distinct cultures, as evidenced by table 2, number 2. In the two novels, both serve comparable roles as supernatural creatures. This is the reason why Troll and Ebu Gogo are considered exotic characters in both novels and possess magical abilities.

3. Exoticism of Dialogues and Narratives in Fantasy Novels

Table 3. Dialogue or Narratives as Exoticism Element in “Harry Potter and the Sorcerer’s Stone” and “Archipelagos: Wizarding School in Nusantara”

No	Harry Potter and the Sorcerer’s Stone	Archipelagos: Wizarding School in Nusantara
1	<i>“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.” (Rowling, 1999)</i>	<i>“Ia menggeleng. Mendekati air laut. Melayangkan tangannya ke udara dengan dua telapak tangan mengarah ke bawah. “Heriara Chekang.” Cahaya kebiruan muncul dari kelat bahunya, menjalar ke tangan hingga cahaya itu menembus air.” (Sleepinigloo, 2023).</i>
2	<i>“He started to walk toward it. He was going to smash right into that barrier and then he'd be in trouble -- leaning forward on his cart, he broke into a heavy run -- the barrier was coming nearer and nearer -- he wouldn't be able to stop -- the cart was out of control -- he was a foot away -- he closed his eyes ready for the crash -- It didn't come... he kept on running... he opened his eyes. A scarlet steam engine was waiting next to a platform packed with people. A sign overhead said Hogwarts Express, eleven O'clock.” (Rowling, 1999)</i>	<i>“Cahaya kebiruan muncul dari kelat bahunya, menjalar ke tangan hingga cahaya itu menembus air. Benda berukuran besar muncul, membuat gelombang menjalar ke pantai. Benda itu adalah sebuah kapal berwarna hitam dengan tulisan bercahaya di sisinya “Archipelagos Jembar Kawruhe” berwarna keemasan.” (Sleepinigloo, 2023)</i>

Table 3, number 1, indicates the exoticism of magical elements in the dialogue of both novels. In Harry Potter novel's excerpts, it shows "*Wingardium Leviosa*" spells enable floating objects that can only be explained through magic. This phenomenon shows something impossible that defies the laws of reality. As cited in [Kuhn et al. \(2008\)](#), magic is usually used to describe something supernatural or impossible, something that defies the laws of nature or exceeds the limits of what is possible. Similarly, in the novel Archipelagos: Wizarding School of Nusantara, the "*Heriara Chekang*" spells trigger the *kelat bahu* to unleash the magic, allowing light to pierce the seas.

The spell "*Wingardium Leviosa*" is derived from "*wing*," the Latin word "*arduus*," meaning high, and "*leviosa*" from levitate, which is to make something float. Based on data, table 3 number 1, the exoticism presented on the spell and the effects of it. The etymology of "*Wingardium Leviosa*" highlights the adaptation of Latin words, which carry historical and cultural significance in the West and Europe. Thus, it gives the spell a distinct sense of exoticism and otherworldliness, rendering it sound more mystic and ancient. Furthermore, the effect of the spell, which causes an object to levitate, reinforces this sense of exoticism by introducing an action that goes against the natural laws. In the novel Archipelagos: Wizarding School in Nusantara, the spell "*Heriara Chekang*" leads to the appearance of blue light passing through the sea. This spell not only creates magical phenomena but also makes a spiritual connection with natural forces. As [Cowan's \(n.d.\)](#) perspective that exoticism was a method of dealing with the intangible and of sharpening sensibility to the point where 'awe of the indefinable' became real. In this case, the "indefinable" is the floating object in Harry Potter and the appearance of the blue light that passes through the seawater in Archipelagos that became possible or real due to the magic spell.

The exoticism of magical elements in both novels, which is further shown in Table 3, number 2. [Kuhn et al. \(2008\)](#), as cited in [Pavlovskyi \(2022\)](#), state that magic describes something supernatural that defies the laws of nature, which is evident in this moment where Harry runs into the wall expecting himself to crash into it, but instead he ends up on platform 9¾, showing magical phenomena that surpass the natural law. Meanwhile, in Archipelagos, present magical phenomena through the appearance of blue light passing through the seawater from the *kelat bahu* seams that brought in a large ship. These two phenomena in Harry Potter and Archipelagos demonstrate the exoticism of the magical elements from the impossible and defy the law to the possible one. This is in line with [Cowan \(n.d.\)](#), who stated exoticism is a way of engaging with the intangible senses, allowing the "awe of the indefinable" to become real.

In Harry Potter, it takes place in a station and train of Hogwarts Express as transportation to a magical world. It represents the European culture, especially British, who often use trains as daily transportation. In this novel, the train also symbolizes the journey from the real world to the magical world. In contrast, Archipelagos takes a coastline as a setting and a ship as a transportation to a magical world. It implies a maritime culture more closely associated with island nations such as Indonesia or Southeast Asia. Instead of using modern infrastructure, archipelagos

choose something related to the natural element, the sea. The ship is also the medium through which the real world and the magical world are connected. On the ship is written “*Jembar Kawruhe*,” which is Javanese for broad knowledge. This is also an exotic impression rooted in the Javanese culture. Thus, while both novels use transportation as a bridge between the ordinary and the magical worlds, *Harry Potter* reflects modernity, whereas *Archipelagos* presents a more natural form of exoticism, rooted in humanity’s connection to the sea and its cultural heritage.

CONCLUSION

The results of this study show that both *Harry Potter and the Sorcerer's Stone* and *Archipelagos: Wizarding School in Nusantara* create exoticism through their distinct cultural backgrounds. *Harry Potter* draws from Western European traditions and Greek mythology, using references to folklore, myths, and classical tales to build its magical world. The novel also emphasises modernity, which is evident in settings like the train station. Magical elements, such as the Sorting Hat and wands, along with characters inspired by Western culture, further enhance the exoticism in *Harry Potter*.

In contrast, *Archipelagos* adopts Asian culture, particularly Indonesian traditions, to enhance the exoticism of its story. The magical elements in this novel are deeply connected to human relationships with nature and animistic beliefs that are central to Indonesian culture. The story introduces magical elements drawn from Indonesian folklore, myths, and spiritual beliefs. Unlike *Harry Potter*, which highlights modernity, *Archipelagos* leans into traditionalism to evoke its unique sense of exoticism.

Comparative research can be applied to basic concepts such as genre, for example the fantasy genre. This is also related to the strong exoticism, with its magical elements, which is displayed in fantasy literature. Both novels successfully bring out their own forms of exoticism through magical elements, despite their different cultural contexts. As a result, they each present a magical world full of wonder and defies the natural laws of can be presented uniquely.

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