

PERSONALITY ANALYSIS OF DRACO MALFOY IN HARRY POTTER: THE DEATHLY HALLOWS NOVEL

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ABSTRAK

Penelitian ini menganalisis kepribadian Draco Malfoy dalam novel Harry Potter and the Deathly Hallows karya J.K. Rowling. Latar belakang penelitian ini didasarkan pada peran tokoh-tokoh pendukung yang tidak hanya memperkuat alur cerita tetapi juga memperkaya dinamika psikologis tokoh utama. Draco Malfoy yang sebelumnya dianggap sebagai antagonis sederhana, justru menunjukkan sisi kompleks berupa keraguan, kecemasan, dan konflik batin. Tujuan penelitian ini adalah untuk mendeskripsikan kepribadian Draco Malfoy dengan menggunakan model kepribadian lima dimensi milik Costa dan McCrae serta pendekatan karakter datar dan bulat milik E. M. Forster, sebagaimana yang dijelaskan dalam buku karya X. J. Kennedy dan Dana Gioia. Metode penelitian yang digunakan adalah kualitatif deskriptif dengan teknik analisis isi. Data yang digunakan terdiri dari kutipan naratif, dialog, dan deskripsi tokoh yang relevan. Analisis dilakukan dengan mengklasifikasikan sifat-sifat kepribadian Draco Malfoy ke dalam lima dimensi, yaitu keterbukaan, disiplin, ekstroversi, sosiabilitas, dan neurotisisme, sekaligus mengkaji metode karakter datar dan bulat. Hasil penelitian menunjukkan bahwa dimensi yang paling dominan dalam diri Draco Malfoy adalah neurotisisme, terlihat dari perilakunya yang cemas, tidak pasti, dan labil secara emosional ketika menghadapi tekanan dari Voldemort dan lingkungannya. Meskipun sifat-sifat seperti keterbukaan dan keramahan terkadang muncul, neurotisisme lebih menonjol dalam menentukan tindakannya. Lebih lanjut, Draco Malfoy lebih tepat diklasifikasikan sebagai karakter bulat karena ia menunjukkan perubahan emosional dan psikologis yang meyakinkan. Ia bukan sekadar antagonis, melainkan seorang remaja rentan yang terjebak dalam dilema moral, yang memperkaya konflik dan tema utama novel.

Kata Kunci: Draco Malfoy, Karakter Pendukung, Karakter Bulat, Model Kepribadian Lima Faktor, Neurotisisme.

ABSTRACT

This study analyzes the personality of Draco Malfoy in J.K. Rowling's Harry Potter and the Deathly Hallows novel. The background of this study is based on the role of supporting characters who not only strengthen the storyline but also enrich the psychological dynamics of the main character. Draco Malfoy, previously considered a simple antagonist, actually shows a complex side in the form of doubt, anxiety, and inner conflict. The purpose of this

study is to describe Draco Malfoy's personality using Costa and McCrae's five-dimensional personality model and E. M. Forster's flat and round character approach, as explained in the book by X. J. Kennedy and Dana Gioia. The research method used is descriptive qualitative with content analysis techniques. The data used consist of narrative excerpts, dialogues, and relevant character descriptions. The analysis was carried out by classifying Draco Malfoy's personality traits into five dimensions, namely openness, discipline, extroversion, sociability, and neuroticism, while reviewing the flat and round character method. The results show that the most dominant dimension in Draco Malfoy is neuroticism, seen from his anxious, uncertain, and emotionally unstable behavior when faced with pressure from Voldemort and his surroundings. While traits like openness and sociability occasionally appear, neuroticism is more prominent in determining his actions. Furthermore, Draco Malfoy is more accurately classified as a round character because he displays convincing emotional and psychological changes. He is not simply an antagonist, but a vulnerable teenager caught in a moral dilemma, enriching the novel's main conflict and themes.

Keywords: *Draco Malfoy, Supporting Character, Round Character, Five-Factor Model of Personality, Neuroticism.*

A. INTRODUCTION

A novel is a form of literary work consisting of a long story in prose, recounting a number of events in a person's life and their interactions with those around them. A novel is defined as a long work of prose, usually longer than 100 pages, that emphasizes the personality and traits of each character involved in the story. One famous novel is by J.K. Rowling. Harry Potter and the End of the Reign by J.K. Rowling is the seventh and final book in the Harry Potter series, first published on July 21, 2007. In this final installment, The End of the Reign tells the journey of Harry, Hermione, and Ron as they attempt to destroy Horcruxes as the first step in defeating Voldemort. Harry Potter and The Deathly Hallows by J.K. Rowling is the final novel in the Harry Potter series. It not only resolves the conflict between the protagonist and his antagonist but also depicts the complex psychological journeys of its characters, including Draco Malfoy.

In this novel, J.K. Rowling explores various important issues such as the war between good and evil, moral choices, death, sacrifice, love, and loyalty. These issues not only complement the existing scenes but also open up space for analyzing the psychological development of the characters through personality theory. One character who experiences significant changes in attitude, behavior, and decisions is Draco Malfoy. He is depicted as ideologically and emotionally burdened by his family background and social circumstances. In Harry Potter and the End of the Reign, Draco Malfoy no longer appears simply as the main

villain, but as someone filled with doubt, hesitation, and inner conflict. This makes Draco Malfoy interesting to analyze from a literary psychology perspective, particularly through the theory of the five aspects of personality: Openness to Experience, Conscientiousness, Extraversion, Agreeableness, and Neuroticism. With this approach, readers can better understand how Draco Malfoy's personality influences his behavior in stressful situations, as well as the human values such as empathy, fear, and courage that shape character throughout human history. In terms of characterization, the author uses two categories: flat and round characters to analyze the characterization on Draco Malfoy. Therefore, this novel has great potential for psychological analysis to reveal character dynamics through a more scientific and structured approach.

B. RESEARCH METHOD

This study employed a descriptive qualitative method, as described by Creswell (2014), which aims to capture the complexity of human experience without adhering to a rigid framework. A qualitative approach is considered important because it allows researchers to collect detailed and in-depth data, reflecting the subjects' perspectives and psychological development. The data source for this study was J.K. Rowling's novel, *Harry Potter and the Basilisks*, the final installment in the series. This novel was chosen because it depicts not only the plot and conflict but also the psychological dimensions of Draco Malfoy, who undergoes significant personality changes compared to the previous books. Data collection was conducted through intensive reading and systematic notes on Draco Malfoy's attitudes, behaviors, and interactions in the novel. Particular attention was paid to moments where Draco exhibited internal conflict, doubt, or moral conflict, such as his reluctance to reveal Harry Potter at Malfoy Manor. These events reflect Draco's transformation from a one-dimensional antagonist to a more complex and morally ambivalent character, influenced by family pressures and social conditions.

Supporting references related to the psychological and social contexts were also used to strengthen the interpretation of Draco's character development. The data analysis applied the five-factor personality model, encompassing openness, discipline, extroversion, agreeableness, and neuroticism, as well as E.M. Forster's concept of flat and round characters. The analysis was conducted by categorizing Draco's behavior, identifying recurring themes such as internal conflict and moral growth, and connecting them to the theoretical framework. The results are

presented descriptively in narrative form, highlighting how Draco's character development reflects broader human values and provides insight into the psychological depth of Rowling's work.

C. RESULTS AND DISCUSSION

This study looks at Draco Malfoy's character in the book *Harry Potter and the Deathly Hallows*. It uses two theories: the Five Factor Model of Personality by Paul Costa and Robert McCrae from 1991, and the Flat and Round Character Theory by E.M. Foster, as explained in the book *An Introduction to Fiction* by X.J. Kenney and Dana Gioia from 2007. The first theory breaks down personality into five key traits: Openness to Experience, Conscientiousness, Extraversion, Agreeableness, and Neuroticism. The second theory splits characters into two types—flat and round—to better understand how Draco Malfoy is portrayed. The analysis connects Draco's personality traits to his actions, dialogue, and how he's described in the story. A main supporting character is someone who shows up often and has a big impact on the story and the main character's growth (Abrams, 1999). In *Harry Potter and the Deathly Hallows*, Draco Malfoy plays this role. Even though he isn't the main character, his moment of hesitation at Malfoy Manor is a key point in the story. Rowling (2014, p.372) writes: "I can't—I can't be sure," said Draco. He was staying away from Greyback and seemed just as scared to look at Harry as Harry was to look at him. "I don't know," he said, and he walked away toward the fireplace where his mother stood watching. This moment not only stops Voldemort from killing Harry but also shows Draco's fear, stress, and mixed feelings. By not confirming Harry's identity, Draco helps Harry survive and continue his mission to destroy the Horcruxes and finally defeat Voldemort. His unwillingness to get close to Greyback also shows that, even though he's part of the Death Eaters, he feels uneasy with the cruelty and terror connected to Voldemort's group. Draco can also be seen as a major character because he gets directly involved in the conflict and has complex emotions. He is caught between his loyalty to his family, who are loyal to Voldemort, and his own dislike of Voldemort's violence. This makes him seem unsure and nervous throughout the book. His role in the Room of Requirement shows this complexity. Even though he tries to stop Harry, his sudden shout—"Don't kill him! DON'T KILL HIM!"—shows that his opposition to Harry isn't from his own beliefs but from being forced to act that way. He follows orders, but his hesitation shows he doesn't really believe in being a villain. So, Draco Malfoy works as both a supporting character and a forced enemy.

His actions show that making moral choices isn't always clear-cut, which is a big theme in the book. His hesitation at Malfoy Manor and his mixed feelings during the battle show that even people on the “enemy” side can resist cruelty. While he is against Harry, his indirect help and inner struggle are important for the story to continue and for showing the moral uncertainty that defines The Deathly Hallows.

Data 1

*“To his right, his son Draco, who had been gazing up at the inert body overhead, glanced quickly at Voldemort and away again, **terrified to make eye contact**” “Draco Malfoy **looked in terror** at his father, who was staring down into his own lap, then caught his mother’s eye” (Rowling, 2014, p.7-9)*

In the Five-Factor Model of Personality for adults, Openness to Experience is about how much someone likes trying new things, whether they’re new ideas, experiences, or situations they’ve never faced before. People who are highly open usually like to learn new things, are good at adapting, and are brave when facing something unfamiliar. On the other hand, people with low openness often avoid new experiences, feel scared of change, and like to stay in their comfort zone. In the novel The Deathly Hallows, during the chapter 'The Dark Lord Ascending', Draco Malfoy is scared when he meets Voldemort and sees a dangerous situation that threatens his family. The phrase 'terrified to make eye contact' shows that Draco is very scared even of looking directly at Voldemort. This shows that Draco isn't ready to deal with this new and powerful authority in his life. Voldemort coming into Draco's home is strange, scary, and dangerous for both him and his family. The word 'terrified' shows that Draco is rejecting this new experience, which could put his family's life at risk, so he shuts down, refuses to face the truth, and avoids looking directly at Voldemort, who will take control of his family's life. Draco also gets really scared when he sees his father in a weak and helpless state, as described in the story: 'looked in terror at his father, who was staring down into his own lap.'

Draco had always seen his father as strong, powerful, and respected among pure-blood wizards. But now, Draco sees his father sitting quietly, unable to stand up to Voldemort. This fear isn't only because of Voldemort, but also because Draco sees a big change in his family's situation. His family used to be full of respect and authority, but now they're forced to be silent when facing Voldemort's power. The word 'looked in terror' clearly shows that Draco is having

a hard time accepting this new experience, which goes against what he used to know, leaving him unprepared to face the fact that the world he believed in—where the Malfoy family was superior—has been broken by Voldemort's power. This is what causes Draco Malfoy to have a low level of openness to experience, where he appears afraid, shocked, and unable to adapt. In this new experience, it can be said that Draco Malfoy is trapped in a new experience forced upon him by circumstances.

data 2

“Harry saw Draco’s face up close now, right beside his father’s. They were extraordinarily alike, except that while his father looked beside himself with excitement, Draco’s expression was full of reluctance, even fear. “I don’t know,” he said, and he walked away toward the fire- place where his mother stood watching.” (Rowling, 2014, p.373)

In the middle of Harry Potter and the Deathly Hallows, Draco Malfoy's character is shown through his reaction when Harry, whose face is covered by the Stinging Jinx, is taken to Malfoy Manor. The Death Eaters want Draco to confirm Harry's identity, but he hesitates and just says, “I don't know.” This uncertain answer shows that Draco is being careful with his choices. From a conscientiousness point of view, Draco doesn't act quickly, even though he knows the situation is serious. By not being sure, he avoids being directly responsible for Harry's possible death and also avoids looking like he's not loyal to Voldemort.

This hesitation also shows Draco's moral thoughts. On one hand, he is expected to be loyal to Voldemort; on the other, he doesn't want to be the one who causes Harry's death. His answer is a middle path that keeps him from either extreme. According to McCrae and Costa (1991), people with high conscientiousness don't make sudden decisions and think about the long-term results. Draco's choice shows this trait, as he carefully balances staying alive, being moral, and looking after himself under a lot of pressure. Draco's decision to walk toward his mother also supports this idea. He looks for comfort and support from his mother, showing that he needs security in a dangerous situation. It also means he is choosing family values over being loyal to Voldemort's plans, which fits with the conscientiousness trait of valuing responsibility and order. Overall, this scene shows Draco isn't just a bad guy following orders—he's a confused teenager who is being careful, thinking about right and wrong, and

caring about his family. His quiet answer and reliance on his mother show a level of thoughtfulness that makes him different from other Death Eaters.

Data 3

*“Draco shook his head jerkily. Now that the woman had woken, **he seemed unable to look at her anymore**”* (Rowling, 2014, p.9).

In *Harry Potter and the Deathly Hallows*, Draco Malfoy changes a lot compared to how he acted before. Earlier, he was very proud, liked to boss people around, and always wanted to be the center of attention. But in this last book, he becomes more quiet, nervous, and shy. This change is especially clear when he is controlled by Voldemort at Malfoy Manor. Instead of being confident, Draco tries to avoid arguments, keeps quiet, and doesn't really talk to anyone. This matches what the Five-Factor Model says about people with low extraversion—they tend to be quiet and not like to be around others much. A big moment happens when Voldemort tortures Professor Charity Burbage in front of the Malfoy family. The story says Draco is “unable to look at her anymore,” and he acts stiff and nervous. He doesn't want to look or speak, and he doesn't want to be part of what's happening. This shows he is avoiding social and emotional connection, which is something introverted people often do. This is different from before, when he was always trying to get attention and mocked Harry. From a personality point of view, his silence shows he isn't very assertive, which is part of being low in extraversion, and it shows he can't speak up when there's pressure.

Draco also doesn't talk much in conversations at Malfoy Manor. He only speaks when someone directly asks him questions, and he's not really involved in important moments. This change shows he's moved from being a dominant person at Hogwarts to being someone who just watches and doesn't act. This passivity can be seen as a way to protect himself: with Voldemort and the Death Eaters around, he avoids being noticed to keep himself and his family safe. In this way, his low extraversion isn't just something he was born with—it's also a response to a dangerous and unforgiving environment. The line “unable to look at her anymore” shows Draco is trying to keep himself emotionally separate from the cruelty happening around him. He doesn't want to get involved, either socially or emotionally. People with low extraversion often deal with anxiety by avoiding stressful situations, and Draco does this to avoid feeling guilty or conflicted about what's happening. His withdrawn behavior shows how

he has changed from a confident enemy of Harry into a quiet, scared, and introverted teenager. J.K. Rowling uses this transformation to show that Draco is not just Harry's rival, but someone who is caught in a situation where staying quiet and avoiding conflict is his only way to survive.

data 4

"I'm Draco Malfoy, I'm Draco, I'm on your side!" Draco was on the upper landing, pleading with another masked Death Eater. (Rowling, 2014, p.527)

In the Five Factor Model of Personality, one important trait to look at when understanding Draco Malfoy is agreeableness. Agreeableness means being friendly, working well with others, and avoiding conflict (McCrae & Costa, 1991). People who are high in agreeableness usually care about others and like to keep things peaceful. On the other hand, people with low agreeableness are often stubborn or like to argue. In Harry Potter and the Deathly Hallows, Draco, who was once seen as arrogant and mean, looks more scared and nervous, especially during the Battle of Hogwarts. In this stressful situation, his main concern is not fighting but staying alive. This is shown when he tries hard to tell a masked Death Eater that he is on their side. The line, "I'm Draco Malfoy, I'm Draco, I'm on your side!" shows both his fear and his effort to seem friendly. He keeps repeating his name, which shows he is unsure and wants to be recognized. It suggests that he is trying to be accepted, not to fight. From the agreeableness point of view, this isn't real kindness but a way to avoid trouble and protect himself. His words show that he is moving from being prideful to being humble, not because he is loyal to the Death Eaters, but because he wants to survive. This change is even clearer when it says, "Draco was on the upper landing, pleading with another masked Death Eater." The word "pleading" shows he is willing to lower himself, showing he is being obedient and trying to avoid conflict. Unlike his earlier behavior at Hogwarts, he is not being loud or fighting back; instead, he is asking for safety. This shows he is not very strong-willed and depends on others for help. His agreeableness is showing as being passive, not as a kind person. He is adapting by acting humble, which is a smart move in a dangerous situation where fighting back would be risky. In the end, Draco's agreeableness is not about being truly kind but about being willing to give in when under pressure. His actions during the battle show a scared teenager caught between two sides, with only one choice—to work with others for his own safety. As John and Srivastava (1999) say, agreeable people often avoid conflict even if it costs them something. Rowling uses

this moment to show Draco not as a cruel person, but as someone who is confused and caught up in the situation. His repeated words and begging put him in the role of someone who is not really an enemy, but someone who is forced to play along. This shows that his agreeableness is more about surviving than about changing his character.

data 5

*“He could hear someone scuttling down the cellar steps; next moment, Draco’s **shaking voice** spoke from behind the door. ‘Stand back. Line up against the back wall. Don’t try anything, or I’ll kill you!’ The door flew open; Malfoy marched inside, wand held out in front of him, **pale and determined.**”* (Rowling, 2014, p.380)

In the passage, Draco Malfoy is shown under a lot of stress while keeping prisoners locked up. The line, “Draco's shaking voice spoke from behind the door,” shows how nervous and scared he is. His voice quivers because his anxiety is taking over, which matches what McCrae and Costa (1991) said about neuroticism—people with this trait often feel stress easily and experience anxiety a lot. Draco is trying to do his job, but his emotions show right away in how he speaks. His fear is covered up by being aggressive, like when he shouts, “Stand back. Line up against the back wall. Don’t try anything, or I’ll kill you!” Even though this sounds like he’s in charge, it’s really a way to protect himself from feeling vulnerable. People who are neurotic often act hostile or defensive when they feel insecure. For Draco, this threat is more about keeping others away from his fear than showing real confidence. The line, “Malfoy marched inside, wand held out in front of him, pale and determined,” shows the difference between what he shows and what he feels. On the outside, he walks with strong steps and holds his wand like he’s ready, but his pale face shows he’s still scared. This mix of trying to look strong and feeling anxious is common in people with neurotic traits. The wand represents both a weapon and a shield, giving Draco a sense of safety against the stress he can’t handle emotionally. Overall, this scene shows Draco Malfoy as someone with strong neurotic tendencies. His shaky voice, harsh threats, and pale but determined look all show a teenager who is very anxious but trying to meet the role he’s given. Rowling’s writing highlights Draco’s mixed feelings—he’s not a fearless follower of Voldemort, but a young person full of uncertainty and stress. His struggle to keep going despite his fear makes him more complex,

showing that his neuroticism isn't just a weakness, but also plays a key role in how he fits into the story of Harry Potter and the Deathly Hallows.

D. CONCLUSION

Draco Malfoy in Harry Potter and the Deathly Hallows is a complex supporting character whose personality can be better understood through the Five Factor Model and Forster's flat and round character theory. The analysis shows that Draco has low openness, low energy, mixed feelings about being responsible, a defensive attitude towards being friendly, and high levels of nervousness. These traits influence his actions and decisions throughout the story, for example, his fear of Voldemort, his hesitation at Malfoy Manor, his reluctance to be cruel, his request for safety during the Battle of Hogwarts, and his aggressive defense of prisoners. Draco isn't just Harry's enemy or a typical villain. J.K. Rowling shows him as a more rounded character, with fears, doubts, and internal conflicts that make him more than just a simple antagonist. His refusal to identify Harry at Malfoy Manor and his plea to stop killing in the Room of Requirement show he isn't entirely on Voldemort's side. These actions help Harry survive and show that Draco is not fully committed to Voldemort's cause. His actions also show how a teenager can feel trapped, torn between family loyalty, survival, and his own discomfort with violence. As a supporting character, Draco plays an important role in the story. His hesitation helps the plot move forward, showing that even characters on the "enemy" side can resist cruelty. His weaknesses and fears also highlight a key theme in the book: that moral choices aren't always clear-cut. By showing Draco as both vulnerable and determined, Rowling adds depth to his character and challenges the idea that heroes and villains are clearly defined.

In conclusion, Draco Malfoy is a psychologically complex character whose internal struggles add richness to the story of The Deathly Hallows. His low openness, shy nature, mixed loyalty, defensive friendliness, and high nerves all shape his actions and relationships. He is not a flat villain but a character who shows the moral uncertainty that defines the book. This complexity shows Rowling's intention to show that even in dark times, people can be conflicted, hesitant, and human.

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