



Universiteit
Leiden
The Netherlands

Those Who Live Without Love: Confronting the Jungian Shadow in the Harry Potter Series

Dudok, Belén

Citation

Dudok, B. (2022). *Those Who Live Without Love: Confronting the Jungian Shadow in the Harry Potter Series*.

Version: Not Applicable (or Unknown)

License: [License to inclusion and publication of a Bachelor or Master thesis in the Leiden University Student Repository](#)

Downloaded from: <https://hdl.handle.net/1887/3463404>

Note: To cite this publication please use the final published version (if applicable).

“Those Who Live Without Love”

Confronting the Jungian Shadow in the Harry Potter Series

Belén Dudok

s2931486

Leiden University

Master Literary Studies, English Track

Supervisor: Dr. E.J. van Leeuwen

Second reader: Dr. K. Rolfe

Hand in date: 21 June 2022

Table of Contents

Introduction	2
Chapter One:	9
Jung's Concept of the Individuation Process	9
Chapter Two	19
The Duality of the Werewolf: Understanding Remus Lupin's Inability to Integrate his Shadow	19
Chapter Three	35
He Who Cannot See His Shadow: Voldemort's Refusal to Accept His Shadow	35
Chapter Four	50
The Boy Who (Is) Loved: Harry Potter's Gradual Acceptance of the Shadow and his Journey towards Wholeness	50
Conclusion	68
Appendix	74
Works Cited	80

Introduction

“We’ve all got both light and dark inside us. What matters is the part we choose to act on. That’s who we really are.”

(Harry Potter and the Prisoner of Azkaban 2004)

“The Shadow is a moral problem that challenges the whole ego-personality. ... To become conscious of it involves recognizing the dark aspects of the personality as present and real. This act is the essential condition for any kind of Self-knowledge.”

(Jung, Aion 14)

J.K. Rowling’s Harry Potter Series (1997-2007) has evolved into one of the most successful popular-culture phenomena of the past 25 years, challenging J.R.R. Tolkien’s *Lord of the Rings* trilogy (1937-1939) and George Lucas’ *Star Wars* film series (1976-2019) for the title of most influential fantasy saga. According to *The Atlantic*, *Harry Potter* is one of the most successful film franchises in history, owing this achievement to a diverse portfolio of assets that includes video sales and rentals, video games, domestic and international box office receipts, and most

importantly, merchandising (Kruhly). Furthermore, Wizarding World, the organisation behind everything *Harry Potter* related has opened three separate “Wizarding World of Harry Potter” theme parks since 2010; these parks have an open world setting in which *Harry Potter* fans can immerse themselves into a realm that is centred around *Harry Potter*’s magical universe.

According to Moniek Thunnissen, the *Harry Potter* series has proven itself to be more than escapist consumer culture. O’Brien states that *Harry Potter*’s success is related to Rowling’s ability of providing the reader “a taste of everything literary, from fantasy to myth and even the classic school story” (1). Rowling was careful in her plot construction, attempting to appeal to all children by portraying her protagonist as a scrawny, presumably ordinary, and unnoticeable boy who proves to be more unique than he believes. She then introduces the female sidekick, who is really more intelligent and skilled than her hero companion. Rowling also frequently draws parallels between her fictional world and legends from the “real world,” thereby reducing the gap between fiction and reality even more. In *The Philosopher’s Stone* (henceforth *Philosopher*), Harry starts to collect “Famous Witches and Wizards” cards, and comes across various cards depicting magical people that the reader knows of: “Soon he had not only Dumbledore and Morgana, but Hengist of Woodcroft, Alberic Grunnion, Circe, Paracelsus, and Merlin” (Rowling 103). In this excerpt, Rowling refers to Morgana and Merlin from the Arthurian legend, and also mentions Circe, the enchantress from Greek mythology as well as famous Swiss alchemist and astrologer Paracelsus. These are, of course, myths, and these individuals were not “magical”; they were alchemists, healers, and chemists, but people ascribed magical qualities to them because they thought they were actual mages. These persons now exist only in mythology and folklore. The purpose of this comparison is to demonstrate how Rowling intended to situate the wizarding world in “our” twenty-first century. Characters often associated with fantasy fiction,

such as magicians and wizards, healers, alchemists, and, of course, heroes and villains, serve a specific function and are not just there to make the narrative interesting. There are several theories on this, but Propp's archetypes and Joseph Campbell's "The Hero's Journey" are the most relevant to this thesis.

Propp's structural theory of fairy tales serves as a useful theoretical framework which is often applied to fantasy literature as well as children's literature. Propp developed a structural theory of fairy tales that has proven very useful in the study of works of fantasy as well. His character theory has been widely adopted by critics in the field of fantasy; Propp argues that all stories contain eight distinct character types. He defined: The Hero, The Villain, The Dispatcher, The Helper, The Princess/Prize, The Father, The Helper, and The False Hero. These particular character types are significant because they serve a specific purpose in the narrative. Ringel notes, for example, how The Hero "must actively seek out adventures; he must move forward along the Road. The whole of the hero's life, once outside the Center, is bound up with the concept of adventure" (72). Additionally, Campbell's "The Hero's Journey" is also worth mentioning. Campbell envisioned the Hero's Journey as a circular pattern of repetition. It refers to a person who has discovered, accomplished, or achieved anything beyond the regular patterns of experience. The journey starts when the hero separates himself from the everyday rhythms of life and enters a new region, where he or she must endure a series of challenges and overcome barriers to attain initiation into the unknown. Finally, the hero returns to impart self-knowledge or lessons learnt throughout the adventure (Smith 4). These ideas are significant and similar since both Propp and Campbell examined mythological stories and folk tales in an effort to comprehend their fundamental components. Campbell's *The Hero's Journey* creates a sort of "universal myth;" a journey the Hero always has to undertake. The objective of Propp's study is

to determine what is universal in certain narratives. Their ideas are pertinent to this thesis because of their similarities to Jung's notion of the process of Individuation, which will be discussed in the next section.

Of course, the Harry Potter novels cover seven volumes, resulting in a large number of characters, but the reader would still be able to match these functions accurately to their appropriate characters. For the purposes of this thesis, a comprehensive examination of The Hero, The Villain, and The Helper will suffice.

The Hero is the protagonist of the story. This character is often in search of something or attempting to resolve an issue. Typically, these are the characters the reader is rooting for and who the reader wants to succeed. Obviously, in *Harry Potter*, this narrative would be connected to Harry himself. After all, he is the story's protagonist; the books are named after him. Harry's heroic journey may be divided into seven distinct shorter storylines or into a single larger one that covers the seven volumes. Each book presents Harry with an issue or a problem that must be resolved. He does so with the assistance of The Donor, The Helper, The Father, and The Dispatcher. Together, although mostly due to Harry's efforts, the problem, or The Villain, i.e. Voldemort is resolved, or defeated.

The Villain is the antagonist who opposes the hero. The Villain is often represented in a sinister and menacing manner, generally dressed in black clothing and with a frightening appearance. This is to contrast The Hero with The Villain; to emphasise their fundamental differences. *Harry Potter* has a number of antagonists, some of whom Harry meets before meeting the story's final enemy, Voldemort. Voldemort, on the other hand, is unmistakably the primary antagonist in Harry's plot. It is his acts that motivate Harry to set out and ultimately defeat him. Voldemort reappears in each volume in some form; either as a parasitic creature on

the back of Professor Quirrell's head in *Philosopher*, as night terrors that haunt Harry's dreams, or as a ghost from the past in *The Chamber of Secrets* (henceforth *Chamber*). Voldemort has always been a part of Harry's story, and Harry's destiny has always been to defeat him. They are two sides of the same coin.

The Helper is the character who assists the hero in their journey by offering (an) object(s) or guidance. Frequently, the Helper will assist The Hero after determining that they are worthy and qualified for their task. The Helper is associated with a number of characters in *Harry Potter*. However, this thesis will put an emphasis on Remus Lupin's role as The Helper. Lupin is Harry's third-year Defence Against The Dark Arts (henceforth DADA) teacher. He establishes himself as The Helper by teaching Harry the Patronus Charm, a spell that shields the caster from Dementors, beings that guard the magical prison of Azkaban (see Appendix 4) and are notorious for sucking out people's souls with a "dementor's kiss." Lupin recognizes the Dementors' special interest in Harry, who is completely powerless against these creatures. He determines that Harry is strong enough to learn and perform the spell after observing Harry's great magical prowess, both in and outside of class. Harry is able to repel scores of Dementors at the climax of *The Prisoner of Azkaban* (henceforth *Azkaban*) as a result of his training.

Propp demonstrates that these character ideas are critical to the success of a fantasy tale, particularly one aimed at children. He states that: "Functions of characters serve as stable, constant elements in a tale, independent of how and by whom they are fulfilled. They constitute the fundamental components of a tale" (Propp 21). Thus, according to Propp, a tale and a character are complete when all theoretical roles are filled and the characters carry out their assigned duties.

Another archetypal perspective, from within the field of psychology, contends that this is insufficient to define a character as “complete.” Carl Jung refers to this “wholeness” as “The Individuation of the Self” (Stein 178). This process entails the presence or absence of four aspects of human nature in a person’s consciousness. If they are, the individual may be seen as whole and centred. Individuation, according to Jung, is necessary for self-realisation (Stein 3). In order for this phenomenon to occur, a person or character must successfully integrate the archetypes of the Shadow, Anima/Animus, the Persona, and the Self into their consciousness; only then can a character truly be whole (Jung, *Archetypes and the Collective Unconscious* 40). The Shadow is made up of suppressed aspects of the psyche; as a result, the mind first fails to identify it. Fantasy storylines are often analysed as metaphorical Individuation tales, in which the encounter with the Shadow is fundamental to the quest’s progression; i.e. “The Hero's Journey.”

A Jungian approach to *Harry Potter* would entail the idea that for the story to be complete, the characters must confront and integrate these many aspects of their psyche. However, as implied by the title of this thesis, not every significant character is capable of doing so for a variety of reasons. As mentioned before, this thesis will largely concentrate on The Helper, The Villain, and The Hero; namely, Remus Lupin, Voldemort, and Harry Potter. This thesis will examine these characters’ journeys towards wholeness and will explore to what extent they are successful in completing their “quests.” By dividing this thesis into four parts, one for each character, and one for an in-depth literary examination of Jung’s theory of Individuation, this thesis will shed a light on Lupin, Voldemort, and Harry’s Shadow selves. After a comprehensive study of the seven books and an in-depth examination of these three characters, this thesis will conclude that not every character is capable of confronting their Shadow for a number of internal and external reasons. Using the characters of Remus Lupin, Tom Riddle, and

Harry Potter, this study asserts that although Remus is incapable of embracing his Shadow Self and Tom is opposed to it, Harry eventually does so. Additionally, this thesis will illustrate that, much as Lily Potter's love for Harry saved his life, it is love that enables him to embrace his whole Self; his dark and light Persona.

Chapter One:

Jung's Concept of the Individuation Process

In the early twentieth century, Sigmund Freud developed new concepts for understanding the human mind, such as the ego, or Self (Hartmann 74). His studies and observations on the interpretation of dreams, as well as the human unconscious, revolutionised the way scientists analysed and explained the workings of the human mind. Since Freud, the notion of the Self has been broken down by many researchers and philosophers into several aspects and components that make up human consciousness. It raises the question: How do these elements relate? Which “Self” is the real one? Carl Jung, a Swiss psychiatrist and one-time associate of Freud, provided one unique response. According to Jung, the whole notion of the Self is connected to the prior process of Individuation that is required for a person to be whole and centred. To be whole, a person must essentially experience, integrate, and embrace certain aspects of themselves.

While Carl Jung borrowed many concepts about the human (sub)consciousness from his former teacher and acknowledged Freud's ideas on this subject, he also challenged Freud's beliefs (Falzeder and Rasche 117). Freud mainly based his theories of the unconscious on human aggression and repressed sexual desires (Stoléru 1). He had a more conspicuous view of the Self, or ego, and was opposed to mystification. Jung, by contrast, infused analytical psychology with a sense of idealism.¹ This is evident in Freud's and Jung's differing interpretations and analyses of fairy tales and myths. Freud believed that dreams, myths, and fairy tales provided insight into the unconscious region of the mind (Finn 9). Freud identified three layers of the unconscious mind,

¹ Idealism is the metaphysical viewpoint that identifies reality with mental concepts rather than physical things. Bishop asserts that German Idealists like Immanuel Kant and, more notably, Friedrich von Schelling provided Jung with significant influence (337).

including the conscious, the preconscious, and the unconscious. Jung also recognised three levels, although he saw them as the conscious mind, the personal unconscious, and the collective unconscious, respectively. He realised that the deeper unconscious was, in fact, the collective unconscious, in which everyone carries distinct archetypal images dating back generations (Hunt 78). Jung believed that these archetypal images were particularly prevalent in myths and fairytales. In his comment on the significance of archetypal imagery in fairytales, he stated:

Another well-known expression of the archetypes is myth and fairy tale. “But here too we are dealing with forms that have received a specific stamp and have been handed down through long periods of time. The term “archetype” thus applies only indirectly to the “representations collectives,” since it designates only those psychic contents what have not yet been submitted to conscious elaboration and are therefore an immediate datum of psychic experience. (Jung qtd. in Griffin 81)

Jung clearly drew direct parallels between the structure of mythical and folkloric stories and the workings of the human psyche.

Aside from “the Self,” Jung developed other concepts to define the various aspects of the human psyche; he termed these other psychological categories archetypes, which became important not only in psychology, but also in Jung’s research into the value of mythical, legendary, and folkloric literature. He saw many elements of fairy tales and mythology as narrative representations of the psychological archetypes that shaped the development of the human mind. Due to Jung’s views on the relationship between symbolic elements of human culture, as expressed in myth, legend, and fairy tale, and the human process of psychological Individuation, his theories have proven to be a useful theoretical framework for the analysis of

contemporary fantasy literature, which shares many structural and thematic characteristics with myths and fairy tales.

The application of Jung's insights into human psychology to the study of literary works is called Jungian literary theory. Jung saw literature as an expression of the collective unconscious, since it allows readers access to archetypal imagery hidden in their subconscious (Mambrol). Rather than concentrating on sexuality and sexual drives, as Freud did, Jung concentrated on what he refers to as the "Individuation" process; becoming whole. Individuation is connected to Jung's concept of archetypes. To complete the Individuation process and get access to one's true Self, one must first recognise, embrace, and incorporate these archetypes into one's unique identity. If one is not able to do this, the individual may not be seen as "whole" or "complete." Jung's introductory chapter of the archetypes states the following:

The figure of the Shadow already belongs to the realm of bodiless phantoms — not to speak of anima and animus, which do not seem to appear at all except as projections upon our fellow human beings. As for the Self, it is completely outside the personal sphere, and appears, if at all, only as a religious mythologem, and its symbols range from the highest to the lowest. ... This knowledge is an essential prerequisite for any integration — that is to say a content can only be integrated when its double aspect has become conscious and when it is grasped not merely intellectually but understood according to its feeling-value. (*Aion* 30)

Thus, Jung asserts that the process of Individuation is difficult, if not impossible to complete, since the components held inside the Self are always producing new material to integrate. The (un)consciousness of the human mind is always changing and developing (Stein 147).

Jung described archetypes as symbols and patterns originating in the collective unconscious. They have an universal significance that transcends all dreams, literature, art, and religion. Jung asserted that he identified a great number of archetypes but emphasised four primary archetypes: the Persona, the Anima or Animus, the Shadow, and of course, the Self. To maintain brevity and specificity, this thesis shall primarily focus on some aspects of Jungian psychology, i.e. the Persona and Shadow, and Jung's process of Individuation. However, a concise description of Jung's four primary archetypes is necessary for this research's validity and transparency.

Jung divided his concept of the Self into distinct aspects, with the Self included. The first of these Jungian archetypes is classified as the "Persona." The Persona is the face that an individual presents to the world; it hides the true Self. Essentially, Jung argues that each individual has a distinct "Persona" for each situation. It is a person's behaviour in a certain situation, one that is considered appropriate at the time. In certain respects, a person is thus always performing. There could be a "doctor" Persona, a "student" Persona, a "parental" Persona, and so on. It is the mask one wears in order to "conform" to the requirements of society at the time. While it could be a slight representation of an individual's inner nature, it remains a public face or role that a person displays to others as someone or something other than who they really are. The word "Persona" has also taken on a similar connotation in contemporary media and everyday language. It is generally understood that a Persona "has all the appearances of being an individual, but it is in fact the way an individual can organise themselves publicly" (Marshall et al. 3). Jung demonstrated that the human personality and unconscious are not uniform, but multifaceted, and are prone to fracture and fragment under particular conditions. All of these Personae exist inside a person's personality, and so the human mind contains several

subpersonalities. This is not to suggest that Jung argues that all individuals suffer from clinical personality disorder; rather, he indicates that humans are susceptible and prone to demonstrate an exaggerated and/or understated version of themselves. He states that “one has only to observe a man rather closely, under varying conditions, to see that a change from one milieu to another brings about a striking alteration of personality” (Jung qtd. in Stein 107). According to Jung, humans are particularly vulnerable to their surroundings and the people around them. Humans are instinctive people pleasers; even if the Self does not complement the environment or group to which they belong, they may always alter their Persona to fit in. Jung explains “that particular milieus such as families, schools, and workplaces require one to assume specific attitudes” (Stein 107). Thus, a person may have a variety of different “Personas” concealed in their personality.

The idea of the Persona is particularly relevant when considering another critical aspect of Jung’s Individuation process. According to Jung, the Shadow resides deep inside a person’s psyche and is related to the Persona and the anima/animus (which will be discussed in the next section). It is the mask that one wears in order to persuade himself and others that they are not a malicious person (Medium). People cannot transcend the Persona to reach the Self unless they have embraced the darker features associated with our darker, Shadow selves. Thus, the Shadow and Persona are inextricably linked. Many Shadow characteristics are concealed below the Persona’s façade. The Shadow, however, is not restricted to individual consciousness; it also holds collective representation. As with the Persona, the Shadow may develop as a result of external circumstances such as the environment in which one grows up, their relationships with family and friends, and other social and/or economic variables. Psychiatrist Anthony Stevens emphasises on the connection between the Shadow and Persona. He states that, “the Shadow comes to possess qualities opposite to those of the Persona, the Shadow compensating, as it

were, for the superficial pretensions of the Persona, the Persona balancing the antisocial characteristics of the Shadow” (84). Jung explains that the Shadow is “the unavoidable” (Stein 102) and often undetectable. Often, it functions in ways that the mind is unaware of.

It takes considerable effort for a person to become conscious of his or her own Shadow, much less to embrace and incorporate it into the Self. Often, it functions in ways that the mind is unaware of. Stein emphasises that, “although introspection can to some extent bring these Shadowy ego operations to consciousness, the ego’s own defences against Shadow awareness are usually so effective that little can penetrate them” (104). The Shadow is not inherently malicious though, and its traits should not be regarded as fully evil. Many people adhere to society’s set rules and standards; and even though every person has a Shadow side, this version of themselves sometimes does not even come out (or at least not knowingly), as the Shadow operates unknowingly to the Self. It may be seen as a defensive mechanism; any feature of the Persona for which the Persona compensates excessively can be traced back to the Shadow. They are fundamentally opposed. For instance, when a child reveals certain aspects of themselves, the surroundings may provide a negative response to such revelation. Disruptive behaviour in the classroom, or at the dinner table, is often penalised with detention or being instructed to sit down and be quiet. Anyone’s behaviour, in the process of maturing, is continually adapted in relation to responses by the external environment. Within any society, certain characteristics of human behaviour are regarded as “positive” while others are labelled “negative.” These “bad” characteristics often get repressed: they become Shadow characteristics. If a child is often ordered to “shut up and be quiet,” the adult may be excessively energetic, exuberant, and childlike. In his Persona, the individual compensates excessively for what was and is considered “inappropriate” behaviour.

Ignoring the Shadow will exacerbate the psyche's troubles. Once dismissed, it becomes difficult to acknowledge, embrace, and integrate this aspect into the psyche. Continuing to ignore one's Shadow Self can be progressively harmful. Because the Shadow functions in the unconscious, a person may not always be aware of it, making it all the more difficult for them to eventually accomplish this. A person may do something they would not normally do and subsequently regret it; however, this will only occur if the individual is conscious of their actions. According to Jungian theory, continuing to be unaware of the Shadow has a detrimental effect on a person's relationships with others. The longer these characteristics stay hidden, the more difficult it becomes to regulate them.

A fascinating illustration of this may be found in Stevenson's novel *Strange Case of Dr Jekyll and Mr Hyde* (1886) In this influential Gothic text, Dr Jekyll, a well-respected, kind and intelligent scientist, brings out his "second" nature: an evil personality which is formed of all the evil urges inside of him. This entity, Mr Hyde, is the personification of everything evil, everything linked to Dr Jekyll's Shadow side. In an attempt to hide this, he develops a type of serum that will essentially "mask" his evil side — the Persona. Thus, the Shadow Self is not necessarily bad, nor is it always voluntarily suppressed. There are both internal and external variables that might make it more difficult for an individual to embrace and integrate his Shadow Self. Sandu comments on this notion with regards to *Jekyll and Hyde*:

Through understanding and accepting of Shadow, [Jekyll] could have started a healthy process of Individuation and finally integrate the Archetypal components into his own psyche. But Jekyll makes a mistake when he splits from his Shadow completely, and then gradually loses the control over it. (290)

When a person fails to accept and integrate their Shadow, they will never achieve their entire Self; they will remain incomplete and not centred, regardless of whether they are deemed to be good or evil.

Finally, the Anima and Animus are housed inside the Shadow. The Anima embodies all feminine aspects inside a man, while the Animus embodies all masculine attributes within a woman. A balanced Anima or Animus is required for a person to have a sense of balance and wholeness. As with Yin and Yang, where there is darkness in the light and vice versa, males must portray “feminine” attributes, while women should demonstrate more masculine features. This balance is critical. Jung used the terms Eros and Logos to refer to these concepts. Female eros is related with openness, imagination, partnerships, and maternal emotions. The man, Logos, is defined by his strength, assertiveness, aggression, and action (Haule 38). Stead comments on the abandonment of the Anima and Animus within the Self and argues the following:

But if the anima is rejected — that is, if a man represses those characteristics which might be considered classically feminine — the anima becomes deformed: feelings and emotions are replaced by moodiness, sentimentality, hysteria; fidelity becomes possessiveness; aesthetics become sensuality; tenderness becomes effeminacy; imagination becomes mere fantasizing. (Stead, *Medium*)

As is the case with the Shadow, the archetypes of the Anima or Animus exist independently of any person’s conscious awareness. A person’s imbalanced Anima or Animus is thus often projected unwittingly.²

² Since then, the notion of the Anima and Animus, as well as Jung’s whole body of work and theory, have been extensively criticised for lacking a feminist perspective. Goldenberg contends that Jung’s categorization of women as Eros (the capacity to form relationships) and orientation of males toward Logos restricts women to these narrow realms (445). Anywhere but Eros, a woman would feel out of place. Goldenberg continues, “Once she moves into a Logos arena, not only is she at a great disadvantage, but she is behaving unnaturally.” (445) There is still much to say about regarding Jung’s views on femininity and feminism, but this is not directly relevant to the exploration of Rowling’s work here, and as such lies beyond the scope of this thesis.

The Persona's overwhelming overcompensation and, if ignored, the Anima or Animus's extreme are inextricably related to the absence of a person's Shadow. As such, it would be intriguing to examine the Shadow's forgotten and suppressed nature in the Harry Potter characters. Jung's notion of Individuation is often applied to adults, who should have a fully formed consciousness. By applying the Jungian framework to Harry Potter characters, new insights into the depth of the texts will be revealed. After all, Harry Potter is a Bildungsroman. Jung's philosophy of the Shadow as the first archetype to be confronted on the journey of Individuation should also be suitable for a fantasy quest,

For the purpose of specificity, this thesis will concentrate only on three characters' confrontation with their archetypal Shadow: Remus Lupin, Voldemort and Harry Potter. Remus is a wizard by day and a werewolf once every thirty days. His rejection of the Shadow is especially significant and interesting, since it seems that there are a number of external variables contributing to Remus's inability to embrace his Shadow, even when he tries. Secondly, there is Tom Riddle, Lord Voldemort, the Dark Lord, or *He Who Must Not Be Named*, the novel's evil villain. Voldemort is a wicked creature, although as previously shown, this is not entirely due to his reluctance to embrace his Shadow. Voldemort, in contrast to Remus, is completely unaware of his Shadow. He refuses to perceive it, and hence will never be able to incorporate it into his "Self." He will never be whole, but this seems to be his decision. Finally, there is Harry Potter, "The Boy Who Lived". Harry is the only one of these three individuals who is capable of completely seeing, accepting, and integrating his Shadow. This does not occur instantly and takes him seven novels to accomplish, but he succeeds. Harry succeeds in doing so, in contrast to Remus and Voldemort, owing to a variety of internal and external factors. A devout Harry Potter fan may recall how it was his mother's sacrifice, Lily Potter's, that saved his life. This thesis will

explain that, much as Lily Potter's love for Harry saved his life, it is love that enables him to embrace his whole Self; his dark and light Personas.

Chapter Two

The Duality of the Werewolf: Understanding Remus Lupin's Inability to Integrate his Shadow

This chapter utilises the Jungian theory discussed in the previous chapter to analyse Remus Lupin's confrontation with his Shadow. The purpose of this chapter is not to debate whether or not Remus embraced and "became" his Shadow. As Jung would agree, a person cannot completely become what his Shadow symbolises; similarly, a person cannot truly be whole – in a final sense of completion – even after accepting and integrating all four archetypes. Much like the Self, the Shadow is always developing, changing, and adapting to the circumstances of a person's life and experiences. The same is true in the case of Remus. The chapter examines Remus's character as a human and as a werewolf. It is this duality, this constant struggle of "good" versus "evil" that quite literally lives within Remus that makes the analysis of his Shadow so significant. Evidently, good and evil are moral concepts. The fact that Remus sees the world in such black and white terms is precisely why he is an un-individuated individual. Obviously, a person and the world are far more complicated than this, and Jung's theory on Individuation demonstrates that no one is completely "good" or "evil" since these characteristics are intertwined throughout the human psyche. Even if Remus does not finish the Individuation process, it is possible that he may later build a more comprehensive and complex moral framework. He is a complex and difficult character to analyse for a number of reasons, as will be seen below. There are a variety of external and internal factors that contribute to his

behaviour — factors that make it difficult for him to not just acknowledge, but also accept and eventually incorporate his Shadow into his life.

This chapter is divided into four sections. The first part provides a brief overview and study of Remus as a character (See Appendix 26 for a lengthier and more detailed explanation of Remus) Additionally, this section will examine his dual existence as a werewolf and the complications that this adds to not just his daily life, but also to his overall acceptance and integration into wizarding society, as well as the effect this has had on him. A close reading of *Azkaban*, *The Order of the Phoenix* (henceforth *Phoenix*), and *The Deathly Hallows* (henceforth *Hallows*) will be conducted, with a particular emphasis on the relation between Remus's Persona(s) and Shadow. Obviously, not every scenario in which Remus appears will be discussed. There are a handful that stand out as particularly significant to Remus's character, Persona, and Shadow in the novels mentioned above. The last section of this chapter will provide a conclusion on Remus's relation to his Shadow, and his general presence throughout the story, as well as his link to Harry, serving as his Helper on his journey.

Professor Lupin

Remus and his friends joined the Order of the Phoenix (see Appendix 23) after their graduation from Hogwarts. Dark forces were posing a danger to the wizarding world, and there were increasing rumours of a particular Lord Voldemort assuming control. Unfortunately, James and his wife Lily were murdered by Lord Voldemort after being betrayed by their secret keeper (see Appendix 32) and former friend Peter Pettigrew. However, the Ministry believed Sirius had betrayed them (the Potters had switched their secret keeper from Sirius to Peter in order to throw Voldemort off), and he was arrested and thrown into Azkaban, where he was condemned to a life

behind bars. This meant that for the first time in his life, Remus was completely alone. His closest friends had died, were imprisoned, or were assumed dead. This resulted in Remus living as a recluse, never being able to hold down a job for more than a few months, living on the streets and disappearing from society when his monthly transformations came.

When reports of Voldemort's reappearance became more prevalent, Dumbledore (see Appendix 1) personally sought out and hired Remus for the role of DADA professor at Hogwarts. Not only was he highly knowledgeable, but he was also well-liked by his students for his kind demeanour. Besides being his teacher, Remus becomes a personal mentor to Harry, who he takes under his wing. At this moment in time, Harry is still unaware of Remus's connection to his father. In *Azkaban*, Dementors (see Appendix 8) ambush the train to Hogwarts, and Remus protects Harry with the Patronus Charm. Later, he consoles Harry, knowing exactly what to do after a Dementor attack: "A loud snap made them all jump. Professor Lupin was breaking an enormous slab of chocolate into pieces. Here,' he said to Harry, handing him a particularly large piece. "Eat it. It'll help'" (*Azkaban* 89). This is the first time Harry and Remus interact, and Remus quickly steps into the position of Harry's helper and guide. Though Harry is still suspicious of Remus's motives, considering his lack of familiarity with the man. This is seen in Harry's hesitation to immediately eat the chocolate. It is ultimately Remus's kindness that wins him over: "Professor Lupin had come back. He paused as he entered, looked around and said, with a small smile, 'I haven't poisoned that chocolate, you know...' Harry took a bite and to his great surprise felt warmth spread suddenly to the tips of his fingers and toes" (*Azkaban* 91). Between Remus's initial appearance in the text and his first meeting with Harry, the reader obtains an understanding of Remus's kind demeanour and extraordinary ability to defend himself and others against dark magic. This general notion is reaffirmed when Madam Pomfrey (see

Appendix 18) inspects Harry after the Dementor attack. Madam Pomfrey asserts that Harry and his friends quickly need to eat some chocolate, as it will aid them in their recovery. However, Harry replies: “I’ve already had some, Professor Lupin gave me some,” to which Madam Pomfrey responds: “‘Did he, now?’ said Madam Pomfrey approvingly. “‘So we’ve finally got a Defence Against the Dark Arts teacher who knows his remedies’” (*Azkaban* 95). Remus’s empathetic and kind demeanour also manifests itself pretty early in the novel. A notable instance of this is when he interacts with Neville Longbottom (see Appendix 21) and potions professor Severus Snape. While one may argue that everyone is probably more kind than Snape, this is a facile argument because the reader sees Remus make a very deliberate and distinct choice here. Snape, Remus, and Neville interact in this scene. It is worth noting that Snape has been Neville’s potions professor for over two years, which means he should be pretty familiar with the boy and his academic knowledge. On the other hand, Remus has never spoken to Neville besides offering him chocolate on the train. He might easily concur with Snape’s assessment of the boy, but he refrains, therefore lifting the boy’s confidence:

“‘Possibly no one’s warned you, Lupin, but this class contains Neville Longbottom. I would advise you not to entrust him with anything difficult. Not unless Miss Granger is hissing instructions in his ear.’ ... Professor Lupin raised his eyebrows. ‘I was hoping that Neville would assist me with the first stage of the operation,’ he said, ‘and I am sure he will perform admirably.’” (*Azkaban* 138-139)

Lupin did not even know Neville and had no notion of the boy’s academic prowess which could very well have been insufficient like Snape said, yet he decided to speak up against Snape’s hateful remarks. Perhaps, having experienced what it was like to be invisible as a boy, he realised how much his little word of encouragement would mean to Neville.

It's curious that, of all the father-like figures in Harry's life, Remus seems to be the most competent, despite his dangerous condition. While he is not a main character in the story, he is critical to Harry and also to the discussion of "good" versus "evil" and embracing one's true Self. In the Jungian realm of the Persona and the Shadow, Lupin seems to employ his various roles, or Personas, to evade his actual Shadow, his lycanthropy. He is the literal embodiment of light and darkness, transforming every full moon into his evil alter-ego. His personality is thus cut in half: human and werewolf. As Jung would agree, however, in order to be true to himself, he must accept his situation as-is and adapt his lifestyle accordingly. However, he makes every effort to disguise it, not only from the outside world (by moving from place to place, refusing to allow others to close, and not trusting himself with other people), but also from himself. Throughout the novel, he plays a variety of roles, including wizard, friend, teacher, mentor, spouse, and outsider, but never fully surrenders to his wolf Persona. He cannot accept his werewolf side as a part of himself and hence outwardly rejects it, labelling it as his Jungian Shadow. He despises that aspect of himself, increasing the distance between him and the werewolf inside.

A study into the character of Remus Lupin

The werewolf has been a stock character in Gothic literature since George Reynolds's *Wagner* (1847). There are many werewolf tales in Gothic fiction, epic fantasy literature, as well as in fairy tales from across the world (Sconduto 1-2). However, in the majority of accounts in Western literature, werewolves are portrayed as intrinsically malevolent beings (Frost 3). Historically, when wolves appeared, they were associated with evil and misfortune, and when a human was converted into one, it symbolised a fall from grace (Chappell 21). Even in Harry's world, werewolves are not treated in the same way that Animagi are. While the ability to turn

into another animal at will is accepted and even respected in certain regards (Professor Minerva McGonagall is a well-known Animagus who can transform into a cat while being a highly respected and competent teacher), werewolves are ostracised by society. Catherine Shaw discusses how this is because werewolves are seen as “beings who cross the perceived boundary between human and animal, [they] threaten the very category of human itself” (1). However, Remus’s situation is unique, at least he believes so. Indeed, he feels isolated and believes he can never genuinely live freely as a result of his condition. However, Harry and his friends, Dumbledore, and even the reader are often reminded of Remus’s other redeeming characteristics.

To the reader, and more significantly to Harry, Remus’s werewolf status is simply a small inconvenience, as he affirms to Remus, “you are normal... you’ve just a—a problem—” (*Prince* 335). Nonetheless, one must bear in mind that, unlike his friends, Harry did not grow up in a magical environment. He spent the first eleven years of his existence believing himself to be a muggle, and so may not have encountered the same level of prejudice towards werewolves as someone who did. Ron is appalled and disturbed by the notion that Remus is a werewolf in *Azkaban*: ““Get away from me, werewolf!” Shouted Ron ... ‘Dumbledore hired you knowing you were a werewolf?’ Ron asks, ‘Is he mad?’ (*Azkaban* 346). Stypczynski observes that, despite Ron’s “good” nature, he might have prejudices against werewolves and, thus, towards Remus. This is because he is ignorant (Stypczynski 59). Stypczynski continues by claiming that this event and Ron’s prejudice towards Remus’s type “are not isolated incidents, but are part of a larger societal phobia of non-wizard creatures” (60). In other words, Remus is denied the opportunity to prove himself due to the stigma surrounding wizards who are afflicted with lycanthropy. This, along with his own insecurities and unresolved trauma, may account for Remus’s inability to embrace this aspect of himself.

The preceding section outlined Remus's character in detail and gave insight into the kind of person he is. He is intelligent, empathetic, pleasant, understanding, and protective, and he is good at playing the role of mentor or father figure to Harry and his peers. This section will describe his Persona(s) and Shadow side, as well as how they are interwoven yet cannot coexist. Throughout the books, the reader observes various of Remus's Personas. It has been established that Jung believed the Persona was one's "public face" for various occasions and occupations. An individual may develop a distinct disguised version of themselves. The "mask" may be worn at any moment and is formed through the interactions of individual consciousness and society. As the ego gravitates toward the "accepted" public image, the unconscious compensates for what the ego perceives as a weakness (Fawkes 678). Remus takes on several Personas, including the instructor, the wizard, the friend, the parent, the teacher/mentor, the husband, the werewolf, and the soldier. For the sake of this thesis, a significant emphasis will be placed on his Personas as teacher/mentor and werewolf. More precisely, an in-depth analysis will be performed to support the notion about why Remus is so concerned about emphasising his teacher/mentor Persona and goes to great lengths to conceal and erase his werewolf Persona. Additionally, this section will delve beyond Remus's werewolf Persona and argue that, as a result of his fear and humiliation for this aspect of himself, his werewolf Persona becomes his Shadow; one he cannot embrace.

Lupin's Persona and Shadow: The Teacher and the Werewolf

Remus is not only well-versed in the subject he teaches (DADA), but he also has a genuine concern for his students. Having established above that Remus most closely identifies with his teacher/mentor Persona, this creates complications for his other prominent Persona: the werewolf. According to Remus, these two Personas are distinct entities that cannot coexist. He is

either Professor Lupin, DADA instructor, or Lupin the werewolf. When Remus feels comfortable and accepted, he develops a more lighthearted approach to his condition. This is shown by an interaction he had with his closest Hogwarts friends when he was a boy:

“Did you like question ten, Moony?” asked Sirius as they emerged into the entrance hall. “Loved it,” said Lupin briskly. “Give five signs that identify the werewolf. Excellent question.” “D’you think you managed to get all the signs?” said James in tones of mock concern. “Think I did,” said Lupin seriously, as they joined the crowd thronging around the front doors eager to get out into the sunlit grounds. “One: He’s sitting on my chair. Two: He’s wearing my clothes. Three: His name’s Remus Lupin...” (*Phoenix* 643)

Only until he is in a secure environment, surrounded by people he trusts, can he acknowledge his condition as an integral part of himself. In every other context, he refers to it as a disease, something he has been cursed with and wishes to escape. This verifies the Jekyll and Hyde “good” versus “evil” paradigm, according to which the evil half infects and possibly destroys the good half. Jung would argue that such a negative view must be overcome as part of the individual process. While the werewolf is wild, ferocious, careless, and disregards laws, Remus is the polar opposite. As opposed to his rational and calm Self, werewolves are driven innately by instinct; more precisely, their need for blood. Once a werewolf develops a taste for it, or rather, a scent for it, they are unable to control their cravings and must act on it. That is why Remus is fearful of this aspect of himself; he is afraid of what his violent, savage alter ego may do. While it is understandable that society would fear such a monster, Remus seems to have been and continues to be an outcast even in his human form. People seem to want to avoid him at all times, not just on full moon nights. This is evident not just in Remus’s behaviour, but also in the language Rowling used throughout the books.

In *Azkaban*, Rowling employs distinct terminology to introduce Remus, describing him as wearing “shabby“ and “darned” clothes, and a face that looked “ill” and “exhausted” on top of having many grey hairs despite seeming quite young (74). The reader may deduce different aspects about Remus’s character from this description. Given his attire, one may presume he is pretty impoverished. Nor are his robes just old and worn; they seem to have been torn and then restored several times, as evidenced by his “darned” (74) robes. Additionally, the narrator states that “he looked ill and exhausted” (74), implying that something occurred to him in the past that caused him to appear this way. There is no additional indication as to why he may seem this way; the reader is allowed to assume; nonetheless, the usage of the terms “ill” and “exhausted” indicate that he is haunted by something from his past. Additionally, she adds how, despite his seeming youth, his brown hair is speckled with grey hairs. This is a sign that Remus is under considerable strain and stress. So much so that he seems to be much older than he is. Of course, the reader would not be aware of Remus’s age at this time in the book, nevertheless this notion is confirmed later in the novel. Following the events of *Azkaban*, the reader learns that Remus was close with Harry’s parents, James and Lily. Harry’s parents, according to Rowling, had him when they were 21 years old, four years after they graduated from Hogwarts at the age of seventeen. Knowing Remus was the same age as them and that the events of *Azkaban* take place about thirteen to fourteen years after Harry’s birth, this places Remus between the ages of 35 and 36 in *Azkaban*. This reaffirms that Remus appears way too ragged and old for his age. Nonetheless, Rowling’s construction of Harry’s and the reader’s first look of Remus in this manner implies that he is not actually a monster, but rather a man tortured by something horrible, something that taunts and ages him.

This kind of description follows Remus throughout his narrative. In *Phoenix*, Harry meets Remus again after a long time and describes him as still looking “quite young” but having a “tired” and “ill” physique and wearing robes that were “more patched” and “shabbier” than they had been the last time Harry saw Remus (89). The terms “ill” and “tired” are again used to describe his appearance. On his head, additional grey hairs are visible, and he continues to wear tattered robes. This is critical in order to comprehend Remus’s path toward acceptance of his werewolf Persona: the representation of his Shadow. In *Phoenix*, the reader finds Remus a year after the events of *Azkaban*. He retains his appearance because he continues to live the same life he had before to *Azkaban*; he has not acknowledged his werewolf side, and in turn, his Shadow. After the events of *Azkaban*, Remus decided to resign as a professor at Hogwarts after Snape revealed him as a werewolf. The critical term here is “decided,” since Remus himself chooses to step away. Remus departs voluntarily since he has been conditioned to believe that he does not belong due to his Shadow. The manner in which he has been treated by society has left him weary of acceptance; so, he goes before the outside world can respond to his outing. He resigned of his own accord, even before the world could label him a monster, because that is how he regards himself: “This time tomorrow, the owls will start arriving from parents ... They will not want a werewolf teaching their children, Harry” (*Azkaban* 309). Traumatized by society’s perception of his kind and conditioned by his parents’ protection from the world, Remus once again flees actual confrontation with his Shadow. Even when Harry attempts to reason with him, he is implacable. This is a critical moment, since Harry is perplexed as to why Remus would resign from his position at Hogwarts: ““You’re the best Defense Against the Dark Arts teacher we’ve ever had!” said Harry. ‘Don’t go!’ Lupin shook his head and didn’t speak” (*Azkaban* 309). As noted in this chapter’s introduction, Harry, unlike other characters, was not raised in the

magical world and hence has no prejudice towards werewolves. He sees Remus for who he truly is: an outstanding DADA professor who happens to be a werewolf. Harry is capable of embracing both of Remus's Personas, and thus his Shadow, but Remus himself, who is still fearful of his alter-ego, is not.

When the reader encounters Remus for the third time, in *Prince*, many things have changed for him; but he is still tortured by his werewolf existence. For one thing, he has discovered love, although with much reluctance. He has been dating Nymphadora Tonks (see Appendix 22) for some time and the two have talked about marrying; Tonks is ecstatic, but Remus is wary. Tonks comments on Fleur and Bill (see Appendix 11, 6 respectively) marrying:

“You see!” said a strained voice. Tonks was glaring at Lupin. “She still wants to marry him, even though he’s been bitten! She doesn’t care!” “It’s different,” said Lupin, barely moving his lips and looking suddenly tense. “Bill will not be a full werewolf. The cases are completely-” ... “But I don’t care either, I don’t care!” said Tonks, seizing the front of Lupin’s robes and shaking them. “I’ve told you a million times...” (*Prince* 812)

Remus responds to her: “And I’ve told you a million times,” said Lupin, refusing to meet her eyes, staring at the floor, “That I am too old for you, too poor ... too dangerous ... I am not being ridiculous,” said Lupin steadily. “Tonks deserves somebody young and whole” (*Prince* 813). The key term here is “whole.” Even after all this time, despite all the Self-reflection and encouragement from his loved ones and friends, Remus still does not view himself as “whole.” He has not yet reconciled himself with himself and his Shadow. He continues to see his Shadow as entirely negative, dangerous, wild, and unconnected to him. He may wonder how anybody could ever love a monster like him when he himself is incapable of doing so. Even though everyone in this scene knows and loves Remus for who he is (Mr and Mrs Weasley, Harry, Ron

(see Appendix 27), Hermione (see Appendix 15), Ginny, Hagrid, Bill (albeit unconscious in this scene), Fleur, and Professor McGonagall), Remus's fear dominates him once more.

All of the events that shape Remus culminate in *Hallows*. After a year, the reader discovers that Remus and Tonks did really marry. Yet the reader's initial description of Remus is as follows: "Lupin, grayer, more lined" (*Hallows* 34). Given the reader's previous encounters with Remus, it may be presumed that he has not changed. His circumstances may have improved, but the worry remains. While his marriage to Tonks was a pleasant event, it had no effect on Remus's journey toward embracing his Shadow. By agreeing to marry Tonks, Remus at first is hopeful that he has overcome his concerns and embraced himself; however, reality could not be farther from the truth. When Remus is given his first chance to flee his new existence, he seizes it with both hands. In *Hallows*, Harry and Remus discuss Harry's future quest to locate Voldemort's seven horcruxes. Remus insists at this moment that he joins Harry in assisting him with this impossible task. Harry, and the reader, are aware of Remus's kind and helpful nature; his whole function in the Harry Potter series is to serve as Harry's helper and mentor. Nonetheless, Harry and Hermione, and by extension the reader, have the impression that something is awry:

"Tonks will be perfectly safe," said Lupin, "She'll be at her parents' house." There was something strange in Lupin's tone, it was almost cold. There was also something odd in the idea of Tonks remaining hidden at her parents' house; she was, after all, a member of the Order and, as far as Harry knew, was likely to want to be in the thick of the action. (*Hallows* 143)

At first, this sounds like the Remus known to the reader. He wants to aid Harry, take on the role of the Helper, and ultimately defeat Voldemort. The function of Remus as the Helper is

intriguing in and of itself when considering the whole of the Harry Potter tale. Typically, a book has a very straightforward beginning, middle, and conclusion, with the Helper meeting the Hero at the beginning, assisting him in his journey in the middle, and reuniting with him at the end. In the case of Harry Potter, however, the whole plot consists of seven smaller stories, each with its own cast of heroes, villains, and helpers. It makes sense for Remus to return in the last book and offer his assistance once again. The audience is acquainted with him and is aware of his use to Harry and company. Yet, almost immediately, readers see that something is off with Remus's behaviour and that he does not offer himself only for Harry's sake.

Additionally, there seems to be an air of assertiveness, even arrogance in his tone. Remus has always been aware of his intelligence, which he emphasises in this scene: "I cannot believe that Dumbledore would have disapproved, he appointed me your Defense Against the Dark Arts teacher, after all. And I must tell you that I believe we are facing magic many of us have never encountered or imagined" (*Hallows* 144). However, the three and the reader rapidly discover that Remus' abrupt change of heart indicates that he has other, more egoistic objectives. Remus acknowledges Tonks is pregnant, but remains silent as the three express their joy. When questioned about why he wants to leave his pregnant wife, Remus exclaims how he made a terrible mistake: "Don't you understand what I've done to my wife and my unborn child? I should never have married her, I've made her an outcast!" (*Hallows* 145). He continues by stating how "his kind" do not "usually breed" and is afraid that he may pass his condition on to his helpless unborn child (145). Furthermore, he claims that even though "it is not like [him]", the child would be better off "without a father of whom it must always be ashamed" (145). Thus, Remus's unwillingness to acknowledge his Shadow is always motivated by fear and humiliation. His fear presents itself in two ways: he lacks confidence in himself and is fearful of what society,

and now his wife and unborn child, will think of him. Despite the fact that his wife wanted to marry him, he continues to feel as though he has sentenced her to a life of suffering. His humiliation is shown in the life he desired but was unable to provide for his wife and kids. He is aware of how society perceives him and believes that this will never change. Even though he has been able to sway the minds of every single person he has met who first mistook him for a werewolf or subsequently discovered the truth. His worries and fears go far deeper than the affection he gets from others around him. Remus is capable of loving other people; he is capable of loving Harry, Tonks, and his unborn baby, but he is unable to love himself.

Lupin's fear of the Shadow

It has now been established that Remus is unable to accept and thus integrate his Shadow, the werewolf, into his life. This failure is mostly due to Remus's assumptions about how the majority of the magical world views him. While one might argue that there are many around him who accept him for who he is and offer him the opportunity to see it as well (Harry, Dumbledore, Hermione, Sirius, and James, to mention a few), a few close friends does not balance the world's prejudice which forces him to hide his true nature. Remus has grown used to the stigma associated with his condition to the point of believing it himself. The way Remus's condition is described also contains much symbolism. In *Short Stories From Hogwarts of Heroism, Hardship, and Dangerous Hobbies*, Rowling clarifies that Remus's condition is a metaphor for a different kind of disease that spread through the nineties:

Lupin's condition of lycanthropy (being a werewolf) was a metaphor for those illnesses that carry a stigma, like HIV and AIDS. All kinds of superstitions seem to surround bloodborne conditions, probably due to taboos surrounding blood itself. The wizarding

community is as prone to hysteria and prejudice as the Muggle one, and the character of Lupin gave me a chance to examine those attitudes. (Rowling 49)

This symbolism is carried over into other facets of Remus's personality. It is included in his given name. The name "Remus" may connect to Romulus and Remus, the twin boys nursed by a she-wolf before being discovered by a shepherd. The narrative is significant because Romulus kills Remus in Roman mythology. This might be seen as a prophecy of Remus's life, since he, too, perishes at the novel's conclusion. Lupin, Remus's surname, is derived from the Latin "lupinus," which translates as "of a wolf" (*Latinium*, Latin Dictionary). In English, he would be named Wolf Wolf, and so his parents' choice of a name is not very obscure. However, it is plausible that Rowling selected all of these elements for a purpose. With a name like Remus, it was almost certainly Remus's destiny to become and be a werewolf. Regrettably, this part of him never developed, just as he never fully developed into Remus the DADA professor. He is not, he was not, and he will never be, just as he will never be whole. Remus is unable to accept the aspect of himself that he needs in order to complete himself; is a path of personality development toward psychological wholeness, not a set ultimate form of identity. He is incapable of accepting his Shadow because he lacks the ability to love. He is capable of giving it but not receiving it. As a result, his Shadow Self will always remain suppressed.

This chapter explored Remus Lupin's two most notable Personas: mentor/teacher and werewolf. This chapter concludes that Remus's werewolf Persona is simultaneously impersonating his Shadow. However, he does not voluntarily don the "mask" of the werewolf. Remus had believed his whole life that the fundamental reason for this is the repercussions of society's reluctance to accept someone with his condition. As a consequence of the incidents in

his past that lead him to believe this, he becomes oblivious to the instances in which society or his closest friends accept him. Remus is a victim of circumstance and the world he lives in.

Chapter Three

He Who Cannot See His Shadow: Voldemort's Refusal to Accept His Shadow

This chapter details the case of Tom Riddle, or Lord Voldemort, as he prefers to be known. The purpose of this chapter is to conduct an analysis of Voldemort's confrontations with his Shadow archetype. It is important to note that the purpose of this chapter is not to demonstrate Voldemort's Shadow as the source of his evil actions. Additionally, the chapter's purpose is not to debate whether Voldemort was a wicked and vicious creature; readers may reach their own conclusions concerning this. As Jung noted, the Shadow is not always a dark and malevolent aspect of oneSelf; it is the aspect of a person that they are most embarrassed of, most scared of, the aspect of themselves that they conceal and refuse to show others (McGuigan 362). This chapter critically explores one facet of Voldemort's persona(s) and Shadow. Voldemort's situation is more problematic than Lupin's since he refuses to recognise his Shadow as a part of himself at all.

This chapter is divided into four sections. The first section provides an introduction and background information about Voldemort. Prior to doing an in-depth investigation of his Personas and Shadow, it is necessary to understand Voldemort as a character, what has happened to him, and what decisions he has made. Section two contains a detailed investigation of Voldemort's Personas and Shadow, with particular emphasis on both the external and internal, reasons for and subsequent consequences of his failure to recognise his Shadow, which will be

discussed in section three and how this relates to his inability of completing Jung's process of Individuation (as will be seen in section four).

Before Voldemort, there was Tom

In the first book, both readers and Harry are unfamiliar with Voldemort. Because the novels are told from Harry's point of view, mostly, any knowledge about supporting characters that Harry is unaware of is equally unknown to the reader. This implies that when Harry learns more about Voldemort and Tom Riddle over the course of the seven volumes, the reader learns with him. Rowling portrays Voldemort as the narrative's final antagonist. He is responsible for Harry's parents' murders, and it is Voldemort's inability to assassinate Harry that has elevated him to a kind of celebrity status in the wizarding world; "The Boy Who Lived." This deed also resulted in Voldemort's presumed demise. The killing curse, *Avada Kedavra* (see Appendix 33) rebounded itself against Voldemort as a result of Harry's mother's Self-sacrifice; the unforgivable curse that was supposed to end Harry became the most powerful spell of all, "love." Voldemort's body was destroyed by the counter spell. He was forcefully separated from it, not quite dead but not alive either: "I was ripped from my body, I was less than spirit, less than the meanest ghost ... but still, I was alive. What I was, even I do not know..." (*Goblet* 653).

Eleven years later, at the conclusion of *Philosopher*, Harry defeats Professor Quirrell, and Voldemort's spirit, or what remains of it, escapes once again. For a long time, it seemed unclear what happened to Voldemort between *Philosopher* and the next time Harry encounters him. It is later revealed that he went back to the place he initially fled to, after his first demise eleven years prior, the forest in Albania: "The servant died when I left his body, and I was left as weak as ever I had been," Voldemort continued. "I returned to my hiding place far away, and I will not pretend

to you that I didn't then fear that I might never regain my powers..." (*Goblet* 654). He was once again a disembodied spirit, unable to use magic due to his lack of physical form, powerless and frail.

Harry and the reader learn a little more about Voldemort in the second novel, *Chamber*. The plot of this volume is centred around a diary that is first obtained by Ginny Weasley and then by Harry. Harry discovers he has the ability to interact with the diary, or with the thing that is inside it: Tom Riddle. Both Harry and the reader are unaware at this point in the novel that Tom Riddle is truly Voldemort. At the novel's climax, it is via Harry and Tom's dialogue that the truth is revealed. Harry finds himself in the Chamber of Secrets while attempting to rescue Ginny from Salazar Slytherin's basilisk (see Appendix 31, 5 respectively), where he meets a young and ghostly Tom Riddle. The word "ghostly" is employed here because the actual Tom Riddle has long since died, but a fragment of his memory is still tied to his old journal by black magic. This is the first time Harry and the reader discover one of his Horcruxes (see Appendix 15), the diary, although unwittingly. This moment is one of the earliest opportunities for readers to acquire insight into Voldemort's objectives and his human counterpart, Tom Riddle, that he so desperately attempts to conceal. Voldemort's remarks about his former name, as well as his views on Muggle-borns, make this quite evident:

"You think I was going to use my filthy Muggle father's name forever? I, in whose veins runs the blood of Salazar Slytherin himself, through my mother's side? I, keep the name of a foul, common Muggle, who abandoned me even before I was born, just because he found out his wife was a witch?" (*Chamber* 267)

What Voldemort reveals here is also pertinent to the subject of his disinterest in accepting his Shadow. It demonstrates that Voldemort despises his origins and his Muggle father. He became

Lord Voldemort in order to entirely escape this lineage. This will be discussed in further detail in the next section.

Apart from a few brief mentions, Voldemort is mostly absent from *Azkaban*. As a result, this part will concentrate on the fourth and fifth novels, respectively, *Goblet* and *Order*. After the third novel, the setting of the novels grows more dark and grim. Harry faces Voldemort again in the climax of *Goblet* after the conclusion of the Triwizard Tournament (see Appendix 34). Voldemort reclaims his physical form in this moment, taking not only the flesh of one of his followers (Wormtail, alias Peter Pettigrew, Remus's old friend turned Death Eater) (see Appendix 6), but also Harry's blood. He is "birthed" from a concoction and reclaims not only his body, but also his magical abilities. This moment serves as the catalyst for the series' ongoing conflict between Harry and Voldemort, since Harry's blood now flows through Voldemort's veins. This particular aspect of "good" vs "evil" in Jungian philosophy will get further attention in chapter four, particularly in respect to a fantasy series such as *Harry Potter*.

Voldemort is entirely missing from the fifth novel until the story's climax. This novel is primarily concerned with how the wizarding world responds to Voldemort's alleged resurrection from the dead and Harry's struggle to understand their response as he has a difficult time convincing the wizarding world of this immediate threat. The Ministry of Magic, in particular, makes every effort to hide the truth from the public, for if Voldemort had genuinely returned, it would imply that they failed to prevent it. Besides that, when an external factor such as the ministry is included into a Jungian quest story, it becomes much more challenging for certain characters to complete their Individuation process. Additionally, it provides the reader a better understanding of Voldemort's mind, since the novel's scenes alternate between Harry's viewpoint and glimpses from Voldemort's perspective. It is not until later in the novel that it becomes clear

that many of these insights are false and that Voldemort is aware of this link and is utilising it to provide Harry with false visions, leading to their confrontation at the Ministry at the novel's conclusion. At this point, Harry and the reader have a basic understanding of Voldemort. They are aware that he was once known as Tom Riddle, a half-blood wizard, and that he wishes to cleanse the world of all Muggles and Muggle-borns in order to acquire ultimate dominion over it. However, significant gaps remain to be addressed. Harry and the reader are still unaware of how the wizard Tom became the evil Lord Voldemort and why he became him. That is, until *The Half-Blood-Prince*, the sixth novel.

All of this information is related to Jung's theory of Individuation, particularly the inability to face and implement one's Shadow, which Voldemort is unable to. The next part will explain what Voldemort's Shadow is, why he hates it so much, and how this tremendous hatred and loathing of his Shadow prevents him from ever completing the Individuation process. To begin this discussion, it is necessary to define Voldemort's primary Personas and his Shadow. Voldemort's motivations become clearer in *Prince*. Harry learns more about why Voldemort despises Muggles and Muggle-borns and why he attempts to "kill" his human, Muggle side in favour of becoming Voldemort. Chapters ten, "The House of Gaunt," and thirteen, "The Secret Riddle," detail Voldemort's terrible and grim origins and hence how his most prominent Persona, Lord Voldemort, and his greatest fear and Shadow, mortality, came to be.

His Father's Son: Voldemort's Persona and Shadow

Following Jung's premise, Voldemort, like Remus, harbours a multitude of Personas. He was a student while he was still Tom Riddle; a half-blood, a wizard, an orphan, a dictator, a teenager, and a young man. It can be argued that when he adopted his new Persona as Voldemort,

he effectively repressed all of his Personas in order to become his ultimate Persona; the one he had always desired, i.e. Lord Voldemort. This argument, however, is believable only if Voldemort and Tom Riddle are seen as distinct entities, rather than as two Personas of the same wizard. When the source material is examined, it becomes evident that Tom constructed the Persona of Lord Voldemort in order to entirely disassociate himself from his “disgusting” Muggle ancestry, as mentioned in the previous section of this chapter. Voldemort is formed of his intense loathing for his Shadow: his mortality. In that regard, his Voldemort Persona and his Shadow are fundamentally opposed. He invented Voldemort in order to achieve immortality, to become unstoppable. Rowling reveals to the reader in *Prince* that he was successful, by creating “Horcruxes.” To completely comprehend Voldemort’s Persona and his rejection and fear of mortality, his Shadow, it is necessary to review the two chapters stated in the preceding section: “The House of Gaunt” and “The Secret Riddle.”

The tenth chapter of *Prince*, “The House of Gaunt,” provides Harry and the reader with their first insight into Tom Riddle’s life before he established the Persona of Voldemort. In this chapter, Harry and Dumbledore examine an old memory of Ministry official Bob Ogden by peering into the Pensieve (see Appendix 25). In this flashback, Ogden is seen paying a visit to the Gaunt family’s ancestral home. Its inhabitants, Marvolo, Morfin, and Merope Gaunt, are the last remaining descendants of Salazar Slytherin. The Gaunts are wary of Ogden, and Marvolo and Morfin quickly develop a hostile attitude against him. Ogden announces that he is here to summon Morfin to a Ministry hearing because there is probable grounds to think that he assaulted a Muggle earlier that morning. The reader will recognise Gaunt’s contempt towards Muggles, or anything that is not pure-blooded like themselves, for that matter. Upon Ogden asking permission to enter their home, Marvolo responds: “Are you pure-blood?” he asked,

suddenly aggressive” (*Prince* 171). Keeping this in mind, the remainder of their conversation proceeds as readers would anticipate. Marvolo is displeased with the Ministry’s decision to potentially punish his son for “[teaching] a filthy Muggle a lesson” (173) and proceeds to refer to Ogdon as a “filthy little Mudblood” (see Appendix 18) (173). Later in this chapter, Dumbledore discloses to Harry that Merope is truly Voldemort’s mother, making it evident that the Gaunts are Voldemort’s ancestors. This incident is intriguing since the reader now understands the origin of Tom’s and Voldemort’s hatred of Muggles.

Before continuing with this analysis, it is necessary to examine the next chapter, in which Rowling provides the reader with further information. The reader is aware of Voldemort’s ancestry; they were a pure-blood family who committed incest in order to remain pure-blood, retain a great animosity towards Muggles or anybody “lower” than them, and are the descendants of Slytherin, who was a notorious Muggle-hater. However, in “The House of Gaunt” and then in “The Secret Riddle,” further information about Tom’s parents is revealed. His mother Merope, a dimwitted and slow woman (all the Gaunt offspring were like this due to years of inbreeding), was actually in love with Tom Riddle Senior, the same Muggle her brother attacked. Riddle Sr was already engaged to another lady, and he rejected Merope’s romantic advances with disgust³. Dumbledore said that he “[is] inclined to believe that she used a love potion ... [because] it would have seemed more romantic to her” (*Prince* 179). Riddle Sr. left a pregnant Merope when she chose to stop giving him the love potion after a period of time.

There is evidence in the book that his Muggle father’s abandonment of his pregnant mother, who was not only a witch but also the descendant of an incredibly powerful and prominent wizarding family, was the genuine cause of Voldemort’s hate of Muggles:

³ As well as being dimwitted, Merope was not attractive; she had big, deep-set eyes that gazed in the other direction and thin, limp, dull hair and a thin face with a pale complexion. Her appearance was likely the result of generations of incest in the Gaunt family.

“You think I was going to use my filthy Muggle father’s name forever? I, in whose veins runs the blood of Salazar Slytherin himself, through my mother’s side? I, keep the name of a foul, common Muggle, who abandoned me even before I was born, just because he found out his wife was a witch?” (*Chamber* 267)

This passage is revealing because Tom employs the same adjectives to describe his Muggle father as his grandfather used when describing Muggles: “filthy,” “foul,” and “common” (267). Tom himself is part Muggle, making him just as much of a descendant of these “filthy,” “common,” and “foul” people as his father. He praises the superior, magical heritage of his mother while rejecting that of his father. He feels that his father’s blood tainted his own Slytherin pure-blood line. Because he is half-blood, Tom Riddle can never be the Slytherin heir he desires. If Tom’s father had never abandoned him, it is likely that he might have turned out differently. Due to the fact that he had a Muggle father who “loved”⁴ him, he would not have a deep animosity towards Muggles despite being a Gaunt. This remains speculative, though.

Tom’s hatred of Muggles intensifies throughout his childhood. He is raised at an orphanage for Muggles. He knows nothing about his parents and is unaware that he is a wizard. In “The Secret Riddle,” Tom is visited by a young Dumbledore just before his eleventh birthday. Tom is quite suspicious of Dumbledore and questions if he is here to have “[him] looked at” (*Prince* 224). Tom knows that he is different, special even. Even before he realised he was a wizard, he considered himself superior to the other children, and even his caretakers. This is evident when he describes the unintentional magic he has been performing: “I can make bad things happen to people who annoy me. I can make them hurt if I want to” (*Prince* 225). The keyword here is “annoy.” In no way is he being bullied or abused, he is not trying to get back at

⁴ Because Tom was born to a father under the influence of a love potion, he is incapable of ever giving or receiving love. Physically and emotionally, he is unable.

anyone. He attacks these children simply because they annoy him. It demonstrates that Tom was an aggressive and cruel child.

Tom's process of Individuation may have been compromised by his childhood and parents, as seen from a Jungian standpoint. Jung believed that children acquire the notion of good and evil from their environment and from what they are taught by their parents and extended family. Individuation is a moral fight against both internal and external pressures that attempt to make a person "good" (Carvalho & Freire 3). To be "good," one must fit into society; they must, if you will, contribute something to the table. Tom is obviously unaffected by societal pressure, since he works purely for his own success. This indicates that he is farther along in the process of Individuation than Remus. Tom is free to be who he is and who he desires. Nonetheless, he becomes an extreme in this respect and creates an imbalance between his archetypes, namely his Persona(s) and Shadow, failing the Individuation process in the end.

Because Tom never knew his parents or why they "abandoned" him at the orphanage, he grew up without affection. Tom was unable to feel any kind of affection for anybody, even friendship (naturally, this was also because of the love potion). He was distant, arrogant, and cruel because he felt so much hatred and he did not know the source, but he was also aware that he was capable of doing things that others were not: "I knew I was different," he whispered to his own quivering fingers. "I knew I was special. Always, I knew there was something" (*Prince* 225). Here, the reader becomes aware of Tom's intense desire to be "more." He is aware that he is special and even powerful. It seems that he believes he deserves this and that he is superior to everyone else. This is the first time the reader sees Lord Voldemort's Persona manifest in Tom. However, this arrogant confidence plummets shortly afterwards when Tom is again asked his name: "'Ask for Tom the barman—easy enough to remember, as he shares your name—' Riddle

gave an irritable twitch, as though trying to displace an irksome fly. 'You dislike the name "Tom"?' 'There are a lot of Toms,' muttered Riddle.' A lot of Toms, but only one Lord Voldemort.

Though he may not have considered his identity as Lord Voldemort at the time, it is evident that Tom does not wish to be just "Tom." He believes he is destined for greater things. This deep and obsessive hunger not only forms Lord Voldemort's Persona, but also manifests as his Shadow. Tom is repulsed by his irrational fear of being common, his Muggle blood, and the idea of being mortal. To escape death, he ventures farther than any (dark) wizard has ever gone before. He has always recognised that he is special and powerful, and by creating the Horcruxes, he confirms it.

Ironically, both Tom and Voldemort are unaware that by making these Horcruxes, he is progressively destroying himself. In order to become immortal and avoid death and his Shadow, he kills himself slowly. The further he gets away from his Shadow, the closer he is to death. It becomes an endless cycle from which he cannot escape. Though, Voldemort recognises his Shadow and mortality because, if he did not, he would not aggressively want to destroy it. However, his arrogance and ignorance prevent him from accepting this aspect of himself. Mortality is a component of his Muggle identity; he cannot and will not claim it as his own. Despite all of this, his fear of death is plausible; many people share this phobia. It is not inherently unreasonable nor peculiar. However, what Rowling is emphasising here is that rejecting and fleeing death, and hence the Shadow, is dangerous. A person might get lost in their fears, and one day there will be a point of no return, as Voldemort discovered when he made his first Horcrux.

A Matter of Life and Death: Voldemort's Refusal to Accept his Shadow

Little is known about the origin of Horcruxes. Rowling has never described the entire mechanics behind it, nor has she clarified if a caster of the spell *Avada Kedavra* could simply construct one in that moment. Nonetheless, it may be assumed that there must be some type of strategy and an objective behind the murder—the intention to create a Horcrux. After a person creates a Horcrux, they attach a part of their soul to it so that when their physical body dies, their soul will continue to exist. In the past, several evil wizards were able to successfully create a Horcrux, but none went as far as Voldemort: “Merlin’s beard, Tom!’ yelled Slughorn. ‘Seven! Isn’t it bad enough to think of killing one person? And in any case ... bad enough to divide the soul ... but to rip it into seven pieces ...’” (*Prince* 414). It has become evident that Tom has no attachment to his human soul. By creating these Horcruxes, he not only becomes more powerful and difficult to destroy, but also less human, less himself, and less Tom. He always desired to rid himself of his filthy Muggle ancestry and attain invincibility. However, his approach actually weakens him, but he is oblivious to the reason why.

Voldemort believes his Horcruxes have made him stronger, but the reverse is true . Indeed, his soul has been split seven times (eight if you consider Harry, but this is irrelevant for now) and separated into six objects, making it more difficult to kill him instantly. Voldemort is unable to fight Harry in *Deathly Hallows*, after Harry and his companions have finally eliminated all of his minions. When it comes down to only him, he has just one-eighth of his soul remaining; hence, he lacks the strength to fight Harry. In this regard, his death scene is also incredibly poetic, since he died like a regular, human man would: falling to his knees and then flat on his back. There is no extravagant, exciting, or intense climax. In that moment, when he finally meets Death, he is Tom once again. His fixation with evading death, his Shadow, finally

led to his demise. Additionally, the name of Voldemort's followers, Death Eaters, is as significant to the concept of death/mortality as his Shadow. Voldemort has transferred his dread of death onto his followers by suggesting that they have control over death. This has grave significance, since it indicates that Voldemort is unwavering in his confidence that he may avoid death altogether.

Moreover, Voldemort's fear of death and mortality is a recurring theme throughout the books, and it manifests itself in ways other than the creation of Horcruxes or his Muggleness. Voldemort fails in his attempt to get the Philosopher's Stone (see Appendix 24) in *Philosopher*. In *Chamber*, although being officially dead, he comes back to life in the form of a preserved memory. He wants to commit yet another murder in order to regain his life. Next, in *Goblet*, Voldemort uses Wormtail's flesh and Harry's blood to reclaim his physical form. Voldemort fights his Shadow ceaselessly in an effort to live eternally. However, these two cancel each other out. Voldemort's attempts to live forever only make him weaker and bring him closer to death. In some respects, he believes he is Death; he is barely alive, a ghost of what he once was, and he takes the lives of others without remorse.

This hypothesis becomes much more intriguing when one considers The Deathly Hallows. This does not suggest the book, but rather the items the novel is named after. The Deathly Hallows include three magical artefacts: the Elder Wand, the Resurrection Stone, and the Cloak of Invisibility. If a person has all three, they become the master of Death. Voldemort was in possession of two of these objects at two distinct times in his life. Merope's ring included the resurrection stone, which was a Gaunt family heirloom. Dumbledore was able to steal the ring, however, in order to remove the stone. In a later instalment of the series, Voldemort gained possession of the Elder Wand until he lost it in battle. On the basis of these events alone, there is

substantial proof that Voldemort came very near to becoming the master of death, but he was never able to do this because he remained terrified of death throughout his whole existence. Dumbledore tells Harry: “You are the true master of death, because the true master does not seek to run away from Death. He accepts that he must die, and understand that there are far, far worse things in the living world than dying” (*Hallows* 589). Voldemort could never conquer death for this reason, despite his Horcruxes and fascination with immortality. These were the very reasons why Voldemort’s Shadow continued to follow him, even though he pretended it was not there. It followed him everywhere, even to the grave.

He Who Feared His Shadow: Voldemort’s failed Process of Individuation

Tom Riddle formed the Persona of Lord Voldemort as a result of his profound hate for Muggles and, therefore, the Muggle part inside himself. This action resulted in the creation of Tom’s own Shadow. His hatred of Muggles sprang directly from his fear and disgust of mortality. Voldemort makes Horcruxes as a means of evading his “foul” Muggle life. Objects that contain a portion of his soul, allowing him to live forever and be protected from those who attempt to kill him. His Shadow stays the same regardless of the Persona he assumes, whether it is Tom Riddle, a parasitic being on the back of Professor Quirrell’s head, a preserved memory, or a living Lord Voldemort with a body and everything. Voldemort believes that by taking all of these additional measures, he will be able to evade his Shadow and avoid death. He claims to be Death’s master and even refers to his disciples as Death Eaters. Instead of recognising these qualities of himself and accepting death and mortality as a part of life, he flees from them as Lord Voldemort.

This is related to what was said in a previous section about Jung’s moral philosophy. Jung felt that the process of Individuation, and more specifically the Shadow, ties to an individual’s

conception of what is morally acceptable (*Aion* 8). These morals are taught to you by your surroundings. It pertains to an individual's emotions and experiences. Tom's fear of death is a result of his intense hate of Muggles, particularly after his father abandoned him which, when he realised, was when his hatred of Muggles intensified. It is hardly surprising that Tom has developed such deep feelings. His Muggle father abandoned him before he was born, and his mother died soon afterwards. Because he was different, he presumably grew up in extreme isolation and loneliness. Because of his parents' desertion, it is probable that he felt unwanted and hated himself. In *Prince*, it becomes apparent that Tom has not yet developed an extreme loathing for his father; he even believes that he inherited his magical talents from his father and not his mother: "My mother can't have been magic, or she wouldn't have died," said Riddle, more to himself than Dumbledore. "It must've been him" (*Prince* 229). In addition, he asserts that his mother could not have been a witch since she has passed away. This reaffirms Voldemort's belief that death is not a part of being a wizard, but rather a component of being a Muggle, which he despises. The formation of Voldemort results in the loss and departure of Tom Riddle, a half-blood boy. Therefore, Voldemort sacrifices the human, or Muggle, part of himself in exchange for immortality. Because he was unable to accept these sentiments of intense hate and fear, he was incapable of accepting his Shadow and, as a consequence, never completed the Individuation process.

This chapter analysed how, unlike Remus, Voldemort fiercely opposed his own Shadow and sought to destroy it in order to attain immortality. Voldemort's intense fear of mortality, his Shadow, resulted in a challenging paradox, causing him to kill parts of himself by creating Horcruxes in order to become immortal and avoid death. His destruction is finally caused by his Shadow. Fear of death manifests itself further in Voldemort's strong hatred of Muggles and

Muggle-borns. His Shadow presents a threat not just to his personal Individuation, but to the rest of the wizarding world as well. Voldemort's inability to embrace his Shadow is primarily due to the lack of acceptance and affection he experienced as a result of his parents' abandonment, his childhood in an orphanage, and his upbringing among Muggles, which prevented him from understanding why he had felt so different in his youth. This made him loathe the Muggle inside him, along with his mortality and humanity.

Chapter Four

The Boy Who (Is) Loved: Harry Potter's Gradual Acceptance of the Shadow and his Journey towards Wholeness

The fourth and last chapter examines the protagonist, Harry Potter's relation with his Shadow. This chapter will present various arguments as to why and how Harry is the only character among the three mentioned in this thesis who cannot only recognise, but also embrace and incorporate the Shadow into his life. In addition, this chapter will demonstrate how this supports Harry's process of Individualization towards wholeness. The chapter is divided into three sections: a brief introduction to Harry as a character and his relationships with Remus and Voldemort, a detailed examination of Harry's Personas and Shadow, and a study of Harry's path to "wholeness" as a consequence of embracing and implementing his Shadow. The first section will present Harry's background information. It is crucial to define what sort of person he is and what his primary objectives, motivation, and decisions were. However, although this is significant, the primary purpose of this section is to establish Harry's relationship with Voldemort. Obviously, there is much more to say about Harry. However, this chapter focuses on Harry's core Persona(s) and Shadow, how Propp's and Campbell's literary fantasy theories can be used to explain his motives, and how his acceptance of the Shadow supports him in the process of Individuation.

Harry; The Boy Who Lived

The seven volumes of the Harry Potter series cover the adolescent life of Harry Potter, the protagonist of the book. He is a skinny, black-haired, bespectacled eleven-year-old child when the reader first meets him in *Philosopher*. The reader learns that Harry has been living with his uncle Vernon and aunt Petunia, as well as his insufferable, pampered elder cousin Dudley, ever since his parents died when Harry was still a baby (he subsequently learns that this was Voldemort's doing). The first chapters mostly set the stage for Harry's lonely childhood. He grew up in a miserable, abusive home, and his aunt and uncle have always despised him, for reasons Harry does not understand. They put him in the closet beneath the stairs to sleep, and other than the odd scolding and snide remark, they mostly ignore him. According to Harry's own views about his life, he seems to be very used to the way things are. This demonstrates that Vernon and Petunia have always treated him badly, to the point that he accepts the abuse as usual:

Harry had a thin face, knobbly knees, black hair, and bright green eyes. He wore round glasses held together with a lot of Scotch tape because of all the times Dudley had punched him on the nose. (*Philosopher* 12)

Nothing appears out of the ordinary, up to this point, with the exception of Harry's family's treatment of him. That is, until the next chapter.

The reader is first exposed to Harry's magical abilities in chapter two. Harry discovers that he can communicate with the boa constrictor behind the glass in the reptile house while visiting the zoo with his aunt, uncle, and cousin. The idea that this snake can comprehend him fascinates and perplexes him. However, Dudley interrupts this moment by shoving Harry to the ground in order to have a closer look at the snake. Harry gets so enraged at Dudley that he makes the glass panel between the snake enclosure and them vanish, causing Dudley to tumble in.

While it is never mentioned explicitly that Harry was the one who made the glass disappear, the snake's gratitude implies so: "As the snake slid swiftly past him, Harry could have sworn a low, hissing voice said, "*Brazil, here I come... Thanksss, amigo*" (*Philosopher* 19). This is the first time the reader is shown how Harry's magical abilities are enhanced when he experiences a powerful emotion, like fear, or rage. This occurs increasingly often during the series, and it reveals much about his character, as well as his Persona(s) and Shadow. This, however, will be examined more in the next section of this chapter.

In the next chapters of *Philosopher*, Harry receives a letter from Hogwarts, addressed to "the cupboard under the stairs" (*Philosopher* 22), and is visited by Rubeus Hagrid (see Appendix 28), who brings him to Diagon Alley⁵ to purchase school supplies for the coming year. He learns that he is renowned as "The Boy Who Lived" for defeating Voldemort by being the sole known survivor of the killing curse *Avada Kedavra*. At the end of the first book, he defeats Professor Quirrell and the parasitic Voldemort entity on the back of Quirell's head. Harry and the reader are led to believe that this is the end of it, and Harry's life will now continue as normal. Readers of the whole series are aware that this is not the case. *Chamber*, the next book in the series, follows Harry during his second year at Hogwarts. In this novel, Harry discovers Tom Riddle's diary and must stop Ginny from being sacrificed by an old memory of Tom in order to acquire a physical body. Harry defeats Tom and his Basilisk and is nearly killed in the process.

The third book, *Azkaban*, focuses less on Harry and Voldemort's relationship and allows Harry to form other relationships and connections. This book introduces the reader to Remus Lupin, his DADA professor who is a werewolf in secret. He is also the one who teaches Harry how to cast a Patronus charm, a difficult spell for young wizards to cast since it needs great

⁵ A cobblestoned wizarding alley and shopping district hidden behind the Leaky Cauldron pub in London, England. It has a variety of restaurants, pubs, and magical shops where wizards and witches do their shopping.

magical power and expertise. This book also introduces Harry's godfather, Sirius Black, whom he thought betrayed his parents to Voldemort. The conclusion shows that this is not the truth, and that Sirius was framed by their other friend, Peter Pettigrew.

In the fourth instalment of the series, *Goblet*, the pace quickens. Harry is compelled to compete in the Triwizard Tournament. In this book, the reader has a greater understanding of the relationship between Harry and Voldemort and of Harry's true strength. There are two situations when their connection is established. The first is when Voldemort takes Harry's blood to reclaim his physical form, when Wormtail takes Harry's blood to create a new body for Voldemort (*Goblet* 642). This means that Harry's blood flows through the veins of Lord Voldemort. In the ceremony that Wormtail performs to revive his master, he stresses the need for enemy blood: "B-blood of the enemy . . . forcibly taken . . . you will . . . resurrect your foe" (*Goblet* 642). This incident solidifies for the reader the link between Harry and Voldemort. There have been hints of their connection and similarities in the past, but it had never been declared so explicitly. Voldemort cannot exist without Harry. In the falling action of *Goblet*, more is revealed about their relationship and what had transpired in the cemetery that night. When it came to the duel between Harry and Voldemort, something extremely rare and extraordinary occurred. This phenomenon is described by Dumbledore as *Priori Incantatem*.⁶ Not only do Harry and Voldemort both speak parseltongue, and Harry's blood runs through Voldemort's veins, most importantly, the essence of their power is derived from the same source. Their wands draw their power from a phoenix feather, namely Fawkes's, and are the only two ever granted by the same bird. They are similar to twins. Voldemort cannot act against Harry because of this, and vice

⁶ Extremely uncommon magic that arises when two wands with identical cores are forced to battle. The dominating wand compels the inferior one to perform the spells it has cast before. If *Avada Kedavra* has been performed before, spirits of the victims will emerge from the spell and temporarily interact with the dominating spellcaster.

versa. Not only are they identical on the inside, but their magic is also ineffective against one another.

In the next book, *Order*, Voldemort is mostly absent, save for the climax. In this novel, Harry and his friends encounter quite banal issues for a change. The Ministry of Magic is meddling with Hogwarts by appointing Dolores Umbridge as the school's High Inquisitor. As Umbridge gradually assumes control of the school, Harry and his classmates are increasingly left to their own devices during lessons. No wands are permitted, and they are not even allowed to practise defensive or offensive spells, much less any magic. Harry, Ron, and Hermione form a secret organisation called Dumbledore's Army (see Appendix 10) out of frustration. Harry teaches them DADA on a regular basis in the Room of Requirement (see Appendix 28). In a short time, the students have learned several spells, jinxes, and incantations, as well as the Patronus charm. This demonstrates Harry's proficiency as a wizard and as a teacher (for which he can thank his old DADA professor, Remus Lupin).

At the conclusion of the story, Harry and his friends gather at the Ministry of Magic, where a crystal sphere containing a secret prophecy is concealed in the Hall of Prophecies (see Appendix 11). Voldemort is also searching for this prophecy since it offers knowledge on how to defeat him. Only one individual will ever have the strength to defeat Voldemort, according to the prophecy:

The one with the power to vanquish the Dark Lord approaches... born to those who have thrice defied him, born as the seventh month dies... and the Dark Lord will mark him as his equal, but he will have power the Dark Lord knows not... and either must die at the hand of the other, for neither can live while the other survives... (*Order* 841)

Voldemort felt it must be Harry when this prophecy was made. Born to parents who have resisted him three times (once when Voldemort attempted to recruit them but they refused, once when they joined the first Order of the Phoenix, and once when Lily sacrificed herself for Harry), and born as the seventh month ends (Harry was born on the 31st of July).

Voldemort's decision to pursue Harry is rather ironic, considering that the information provided also alludes to Neville Longbottom. Voldemort decided, however, that he would pursue Harry, which, according to the prophecy, is precisely what is intended to occur: "...and the Dark Lord will mark him as his equal" (841). The relationship between Harry and Voldemort may be said to resemble destiny. Lawson says, about Campbell's "The Hero's Journey," that "the hero's journey is set into motion when a supernatural event occurs that casts the hero into an unfamiliar and strange arena" (47). Campbell himself adds how this calling "signifies that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown" (135). Voldemort is actually both in this situation.

Voldemort serves as Harry's (the hero's) "supernatural" event, since his reappearance is the catalyst for the whole plot. In addition, from a fantasy literary standpoint, Voldemort's appearance may be described as supernatural and "otherworldly." Moreover, he is actually Harry's destiny; "destiny has summoned the hero," is precisely what occurs in every novel when Harry and Voldemort meet. Harry is constantly called by Voldemort. That is, until the final novel *The Deathly Hallows* (hereafter referred to as *Hallows*), at which point the roles are reversed and Harry pursues Voldemort. Harry's process of Individuation is aided by his ability to break this wheel.

It was not necessary for Harry to be chosen, but Voldemort picked him anyway, to mark him as an equal. Not only do they share the same wand core, have comparable magical abilities

such as speaking parseltongue, and are both half-blood wizards that were abandoned as infants, but Voldemort has identified Harry as his one true match. One will perish at the hands of the other, and neither can survive so long as the other lives. Literally, their fates are intertwined. It is safe to presume, from a Jungian perspective, that a person's Shadow is also their destiny. A person should constantly be actively pursuing their destiny, i.e. their Shadow, to be conscious of it, to work on it, and to embrace it as a part of themselves. Obviously, the term "destiny" would generate a contradiction. If Harry's destiny was to defeat Voldemort, there would be no true "journey," since he would defeat Voldemort regardless of his actions. According to Jung's theories, achieving "wholeness" is akin to fulfilling one's destiny. Harry's destiny in the novel is to vanquish Voldemort, and according to Jung, part of his destiny is to embrace and integrate his Shadow. Harry has accomplished both his heroic destiny and his Jungian destiny by defeating Voldemort and completing the process of Individuation.

In a traditional fantasy narrative⁷, Harry and Voldemort would also symbolise the forces of good and evil. Casual readers may support the hero (Harry) and hate the villain (Voldemort) without questioning which side is right. Nevertheless, from a Jungian viewpoint, the connection between Harry and Voldemort confuses the concept of good versus evil. As previously established, Jung rejects the notions of "inherent evil" and "inherent good" (Ostrowski-Sachs 47). Just because a person has "good" characteristics does not make him a hero, and just because a person possesses "bad" traits does not make him a villain. The same applies to the concept of an individual's Shadow. A person's Shadow is not a "bad" aspect of themselves, and they should not be painted as the antagonist just because their Shadow is larger and darker than that of others.

⁷The Hobbits vs Sauron (from *The Lord of the Rings*), the rebels versus the Empire (from *Star Wars*), and Rand al'Thor versus The Dark One (from *The Wheel of Time*) are examples of "good" battling "evil" in conventional fantasy narratives. They are similar stories in the sense that there is a distinct group of "good" people opposing one or more distinct "evil" character(s) in each of these narratives.

In *Prince* the reader learns more about Voldemort's history, his Persona(s), and his Shadow. Therefore, this chapter will be disregarded in this section because it would be redundant to review it again. The series concludes with *Hallows*, in which Harry's connection with Voldemort is finally and properly explained. Harry and his companions are on a mission to destroy every Horcrux of Voldemort. Without first destroying these artefacts, Voldemort remains invulnerable due to the fragments of his soul that he placed in them. Prior to this, Harry destroyed Tom Riddle's diary, the first Horcrux. Next, Dumbledore located and destroyed the second Horcrux, Merope's ring. In *Prince*, Harry and Dumbledore find Salazar Slytherin's locket, a Gaunt family heirloom that Tom Riddle acquired. Ron eventually destroys the locket in *Hallows*.

In *Hallows*, the three discover and destroy the other three Horcruxes: Helga Hufflepuff's (see Appendix 14) Cup, Rowena Ravenclaw's (see Appendix 28) diadem, and Nagini (see Appendix 20). Harry feels he can now take on Voldemort after destroying every known Horcrux. However, after viewing Severus Snape's memories in the pensieve, Harry learns that Voldemort created a seventh Horcrux by mistake. A Horcrux that even Voldemort was unaware of; Harry himself.

“Part of Lord Voldemort lives inside Harry, and it is that which gives him the power of speech with snakes, and a connection with Lord Voldemort's mind that he has never understood. And while that fragment of soul, unmissed by Voldemort, remains attached to and protected by Harry, Lord Voldemort cannot die.” (*Hallows* 473)

In addition to all of the parallels and connections between Harry and Voldemort, the reader discovers that a piece of Voldemort truly exists inside Harry.

This signifies that Lord Voldemort is Harry's Shadow. It is essential to clarify that this does not refer to the wizard, Lord Voldemort's physical form. The portion of Voldemort's soul that is inside Harry, which is evil, dark, and cruel, becomes Harry's Shadow. It is a component of Harry that he has never recognised or understood since, as the fantasy protagonist, he is expected to be the "good character," while as a Jungian quester it also becomes his destiny to confront the Shadow. Of course in Harry's case, it is both. This is why the story of *Harry Potter* is still relevant to both traditional fantasy narratives and more complicated tales of good against evil, particularly in light of Jung's theories on the Individual and the Shadow. Harry is the epitome of the classical fantasy hero: he is summoned to adventure, meets his mentor/helper (Remus Lupin) who teaches him valuable lessons (producing the Patronus charm), endures trials and tribulations (the seven novels up until the quest for Horcruxes), and arrives at a crossroads that signifies both death and rebirth (the climax in *Hallows* in which Harry dies). Finally, Harry is transformed (he lives and the fragment of Voldemort's soul no longer resides inside him), giving him the ability to vanquish Voldemort for good (Williams 524). However, the very notion that Harry has a part of Voldemort inside him complicates such a reading of the protagonist, because the plot is no longer organised as a straightforward battle between "good" against "evil." It becomes mostly the narrative of Harry coming to terms with the "evil" inside him and embracing his destiny. Because of this, Harry is the closest of the three characters examined in this thesis to becoming his whole "Self" and completing the process of Individuation. Morally and spiritually, he is the total antithesis of Voldemort. The following section will concentrate on Harry's Persona(s) and Shadow, i.e. Lord Voldemort, as well as his gradual acceptance of who he is.

The Hero's Initiation and Return: Harry's Persona(s) and Shadow

This section examines Harry's discovery of the Shadow and his acceptance of these wicked aspects inside himself in more detail. A Shadow may assume numerous forms; in the instance of Remus, his Shadow took on a more physical appearance as the werewolf. In contrast, Voldemort's Shadow is far more elusive and hard to interpret. Harry's Shadow is both the physical manifestation of Lord Voldemort and the evil Shadowy Horcrux that resides inside him. This may lead Harry to not only acknowledge the Shadow inside him, but also confront Lord Voldemort, the actual incarnation of his Shadow. Moreover, in order to demonstrate this lengthy journey, it is vital to examine Harry's primary Persona(s), since his most "renowned" Persona is ultimately what supports him in completing the Individuation process.

Over the course of seven books, Harry grows from a child to a young adult, and the reader observes his development. In addition to being a fantasy narrative, Harry Potter is a bildungsroman. In addition to the fantastical and magical parts of the story, young readers may identify with Harry and his friends because they experience similar life situations. Harry is not just the "chosen one," but he is also a relatively typical adolescent who gets detention, has disagreements with his friends, has crushes, dates around, and breaks up with people. He experiences immense happiness as well as devastating loss, fear, rage, and anxiety. Even the "good guys" did things that many readers would be reluctant to root for, and in contrast, J.K. Rowling gave her "evil" characters, like Draco and Snape, a redemption arc. Unsurprisingly, Harry is likewise one of these characters composed of a variety of features and characteristics. Throughout the story, the reader encounters Harry in a variety of Personas, including orphan, boy, teenager, wizard, teacher, boyfriend, "The Boy Who Lived," friend, and Quidditch (See Appendix 35) player.

For the sake of this thesis, this section will concentrate primarily on two of Harry's Personas, namely the teenager and "The Boy Who Lived", since these two possess relative significance in relation to his ultimate acceptance of his Shadow, i.e. the Horcrux inside him. Throughout the story, Harry struggles most with determining which of these Personas is his most prominent one. In *Philosopher*, Harry struggles with the notion that he is anything other than average. When Hagrid reveals his true identity, he cannot possibly believe it: "Hagrid," he said quietly, "I think you must have made a mistake. I don't think I can be a wizard" (40). Harry exhibits even more bewilderment and Self-doubt in the film adaptation: "I think you've made a mistake. I mean, I ... can't be a ... a wizard. I mean, I'm ... just ... Harry. Just Harry" (Harry in *Philosopher*, 14:37). Voldemort and Harry may have certain similarities, yet they are different in this regard. Tom Riddle was proud and Self-confident, but Harry is considerably more modest and Self-aware.

This humble personality begins to conflict with his other Persona as "The Boy Who Lived." Due to Harry's reclusive upbringing and ignorance of his magical lineage, it was difficult not to see him as special. When he realises that he is famous in the wizarding world, he experiences heavy emotions such as fear, surprise, bewilderment and confusion. Every witch and wizard has heard of Harry Potter and the tale of how he defied and vanquished Voldemort. Since Harry has no recollection of this, he disregards this aspect of himself. Harry's generosity toward his friends and peers, as well as his tolerance and open-mindedness, are other indicators that he does not care about his fame or wealth. In *Philosopher*, Harry offers to purchase the whole batch of sweets from the trolley on the Hogwarts Express when he realises that Ron has no money to purchase anything. In *Goblet*, Harry chooses to give Fred and George the whole prize money from the Triwizard Tournament so they may open their joke shop. Harry is uninterested in fame,

wealth, and success; he has lacked love and companionship his whole life, and this is what he cherishes the most.

Harry's ongoing conflict between his teenage Persona and his "The Boy Who Lived" Persona plays with his and others' perceptions of him. To himself and his close friends, he is just Harry. To the outside world, the magical realm, he is known as Harry Potter, "The Boy Who Lived", the prophesied one with the ability to defeat the Dark Lord, the Chosen One. While Harry wants to be a regular teenager, he cannot escape his public Persona since it is an integral part of his identity. In accepting this element of himself, his Shadow is formed. Harry is the Chosen One because of his connection with Voldemort. Harry's Shadow and most prominent Persona are intricately intertwined, and this is precisely what frightens him.

Due to the fact that Harry and Voldemort have been linked since Harry was an infant, this relationship has moulded Harry in some manner. Harry starts to resent all of his more undesirable traits. This is especially evident in *Order*, as Harry's connection with Voldemort grows. Voldemort's influence on Harry for so many years makes it easy for Harry to project onto Voldemort the elements of himself that he rejects. To put it plainly, he can and will blame his link to Voldemort for all of the aspects of himself he despises, taking no responsibility for it, much alone embracing and integrating these characteristics.

In *Order*, Harry becomes more terrified of his connection to Voldemort. In fact, he worries that he may become exactly like him. Due to their similarities and the recurring visions, Harry's fear that he may someday transform into Lord Voldemort grows. When discussing his vision with Sirius, he is plainly distressed by the possibility that the evil half of himself may have harmed Mr. Weasley:

“But that’s not all,” said Harry in a voice only a little above a whisper. “Sirius, I ... I think I’m going mad . . . Back in Dumbledore’s office, just before we took the Portkey ... or a couple of seconds here I thought I was a snake, I felt like one — my scar really hurt when I was looking at Dumbledore — Sirius, I wanted to attack him —” (*Order* 480-481)

It is vital to highlight Harry’s anxieties, as they can have two distinct meanings depending on how one interprets Harry Potter. From the standpoint of a conventional Campbellian fantasy literary interpretation, Harry’s dread of becoming Lord Voldemort due to their shared similarities and connection is far more sensible and logical. The hero is intended to be the exact antithesis of the villain in every way, both mentally and physically. Nevertheless, from a Jungian viewpoint, Harry’s fear and disregard for his dark side only complicates his situation. In addition to waging a literal war against Voldemort, Harry is also fighting a battle inside himself between his good, human side and his evil, Horcrux side.

Symbols and signs play a significant role in Harry’s increasing acceptance of the Shadow, which is another component of Harry’s journey. In the previous section, Harry describes a vision in which he attacked Mr. Weasley as Voldemort’s snake. The serpent is a recurring symbol associated with Voldemort. Due to its association with Salazar Slytherin, not only is it the sign of Slytherin House, but it also becomes a symbol for Voldemort, who is the Slytherin heir and has the power to communicate with snakes. Harry is aware that he has the same ability as Voldemort, and this vision concerns him since it is more evidence that he may become like Voldemort.

In *Man and His Symbols*, Jung claims that there are two types of symbols: “natural” and “cultural.” Natural symbols are “derived from the unconscious contents of the psyche, and they therefore represent an enormous number of variations on the essential archetypal image” (83). Cultural symbols “have gone through many transformations and even a long process of more or

less conscious development, and have thus become collective images accepted by civilised societies” (83). In addition, Jung maintains that these cultural symbols retain a substantial portion of their spiritual significance. They may elicit a profound emotional reaction from individuals, and this “psychic charge makes them function in much the same way as prejudices” (83). The snake is such a cultural symbol. In the wizarding world, the snake signifies Slytherin House and Salazar Slytherin’s bloodline, and since Nagini is Voldemort’s pet snake, it has become a symbol of him. Furthermore, as he regains his body in the fourth book, Rowling portrays Voldemort as having pale skin, a pointed, skull-like face, a bald head, snake-like slits for nostrils, crimson eyes, and cat-like slits for pupils (*Goblet* 643). In several aspects, he resembles an actual snake. Thus, wizarding society may experience fear while imagining snakes, much alone when Harry dreams about being “the” snake. Glenna Andrade adds that the recurring symbol of the snake confirms Voldemort’s evil character in many ways. She states that “the snake imagery underscores the immortality theme since the snake as a circle served as such before Judeo-Christian myth” (n.p.). Harry’s rejection of the snake sign may be directly related to Voldemort’s rejection of the Shadow and Harry’s acceptance of it, based on this comment. As described in the previous chapter, Voldemort’s Shadow represents his mortality, and he tries all in his power to become immortal and avoid death. Harry is the exact opposite. This becomes clear in the final novel, *Hallows*.

And He Greeted Death like an Old Friend: Harry’s Acceptance of the Shadow

The preceding section demonstrated the many parallels between Harry and Voldemort. It is evident that their destinies are interwoven and that they are two sides of the same coin. According to the prophecy that was made in *Order*, one of the two must die at the hands of the

other, and neither can survive while the other lives. Either Harry or Voldemort must die, and either one must accomplish the task. Rowling demonstrates in *Hallows* that, despite their similarities, there is one major difference between the two: their perspectives on death. While Voldemort has spent the majority of his existence trying to defy death, Harry views it as a normal part of life and something that will inevitably happen to him. Jung also notes that rejecting death, means that one is in denial about their life: “One needs death to be able to harvest the fruit. Without death, life would be meaningless, since the long-lasting rises again and denies its own meaning. To be, and to enjoy your being, you need death, and limitation enables you to fulfil your being” (Jung, *The Red Book* 275). Harry’s acceptance of death supports him on his journey to Individuation. This becomes especially more apparent when examining the symbolism of death in *Hallows*.

The last book is named after three very powerful magical artefacts that have supported Harry in his quest to vanquish Voldemort and will continue to do so. The Hallows consist of the Elderwand, the most powerful wand that has ever existed, the Cloak of Invisibility, and the Resurrection Stone, as revealed in the preceding chapter. According to the story, one becomes the true master of Death when they possess all three. Voldemort has unsuccessfully attempted to acquire all three objects. He is left with just the Elderwand (though it becomes clear in the last chapter that the Elderwand never truly belonged to Voldemort, but to Harry). The Hallows were allegedly created by Death and given to the Peverell brothers centuries ago. Harry realises in *Hallows* that he is truly a descendant of Ignotus Peverell (see Appendix 17), which explains how he acquired the Cloak of Invisibility at age eleven. According to tradition, it has been handed down through Ignotus’s family for generations. This fact is crucial because it helps the reader see how Harry was able to accept his death whereas Voldemort was unable to do so.

After seeing Snape's memories in the pensieve and discovering his actual fate, which is to die at the hands of Voldemort, he accepts and bears this by himself. He bids farewell to his closest friends Ron and Hermione and concludes that no one else would sacrifice themselves for him. He must do it himself. Harry's acceptance of death is rather poetic. The reader has known Harry for many years and has seen his development from a child into an adult. Harry has always been a fair, kind, and devoted friend. He never desired power, rank, or fortune, which is in contrast to Voldemort. When comparing Voldemort and Harry to the *Tale of the Three Brothers* (see Appendix 33), two of the brothers, Antioch and Ignotus (see Appendix 2), have remarkable similarities to Voldemort and Harry. In addition to being similar to him, it has been confirmed that Harry is Ignotus's true descendent. While there is no evidence that Voldemort is linked to the Peverells, Antioch's tragedy is comparable to his. The tale explains how the first brother "travelled for a week or more" and got into an argument with "a fellow wizard". Having the Elderwand as his weapon, the other wizard stood no chance. He left "his enemy dead upon the floor," and went to bed in a nearby inn. Later that night, another wizard stole the Elderwand and "slit the oldest brother's throat", while he slept. The story concludes with: "Death took the first brother for his own" (Hallows 332). Similar to Antioch, Voldemort's fatal flaw is his craving for power and strength. Voldemort, like Antioch, is arrogant and feels he can defy death, but this narrative demonstrates that death is a part of everyone's existence and no one can genuinely avoid it. Voldemort's thirst for immortality is what ultimately led to his untimely demise. Thus, Voldemort's rejection of his Shadow eventually cemented his destiny in relation to Death; Death was his enemy, and it took Voldemort's life by surprise.

Harry's destiny, by contrast, is comparable to that of Ignotus. The encounter between Ignotus and Death is recounted as follows in Hallows:

But though Death searched for the third brother for many years, he was never able to find him. It was only when he had attained a great age that the youngest brother finally took off the Cloak of Invisibility, and gave it to his son. And then, he greeted Death as an old friend, went with him gladly, and, as equals, they departed this life. (*Hallows* 333)

Harry's destiny is comparable to that of Ignotus, since Harry willingly surrenders to Voldemort. Using the Resurrection Stone, he has a short conversation with his deceased parents and relatives. To unlock the stone, he states, "I am about to die." Here, Harry reaffirms that he is not scared of death, as he recognises its need and finds solace in the thought of reconnecting with his family. However, the most significant aspect is that he "greeted Death as an old friend, went with him gladly, and, as equals, they departed this life" (333). In embracing death, Harry acknowledges the part of himself that is Voldemort. His whole attitude towards his death is what distinguishes him from Voldemort and makes him the most "whole" figure analysed in this thesis.

It has previously been said that when one has all three Deathly Hallows, they become the true master of death. Harry momentarily gains control of all three artefacts. He had the Elderwand, the stone, and the cloak at the conclusion of the series. However, Harry does not want to be the master of death. He repairs his own damaged wand using the Elderwand before destroying the Elderwand and the stone. The only item he preserves is his cloak, since it is a part of his past and himself. However, he does not desire to evade death, but rather accepts death for what it is and will gladly accompany it when the time comes. Thus, by the conclusion of the series, Harry embraces his Shadow and is able to incorporate it into his life, achieving success in his process of Individuation. Knowing this makes it clear how much darker Harry Potter's themes are than one may first assume. People typically see Harry Potter as a narrative for

children and teens, yet it has many dark aspects and philosophical concepts that are significant for (young) adults and may benefit them on their journey, whether it be in life or in their Individuation process.

Conclusion

When one considers the genre of *Harry Potter*, the first thing that comes to mind is a typical fantasy story, and this is an accurate description as the whole series may be mapped onto both Propp's fantasy literary theory and Campbell's "The Hero's Journey." The hero is thrust into an unknown, magical realm where he must fulfil his destiny with the aid of his Helpers and encounters a variety of archetypal figures, like The Magician and The Villain, to mention a few. However, it may be seen as something far more expansive. It is a fantasy narrative at its foundation. However, this thesis has shown that *Harry Potter* is not as black and white as it may first seem, particularly when the character-development in the novels is studied from a Jungian perspective .

A Jungian approach to character development and plot structure in the Harry Potter Series demonstrates how failure to accept and integrate the Shadow can have devastating consequences for some characters' development, both mentally as well as socially. Harry Potter's characters have a wide range of reasons for failing to integrate their Shadow, from ignoring it to destroying it entirely. This thesis examined the implications of such failure to successfully integrate one's Shadow on a character, namely Remus and Voldemort. In the instance of Harry, this thesis also demonstrates how a character may grow and develop when they not only become aware of their Shadow, but also learn to embrace and incorporate it into their existence. This section provides a concluding analysis of Remus's, Voldemort's, and Harry's Individuation processes, as well as the reason for Remus and Voldemort's failure and Harry's success: (lack of) love.

In the example of Remus, it has become clear what might occur when a person and their Shadow are treated in a specific manner by society. Remus has been an outcast for his whole life because of his werewolf condition. Due to the fact that Remus is different from others, society loses out on his extraordinary magical skill and understanding of DADA. However, Remus's affliction only affects him once every month, and it has been made plain that while he is human, he presents no threat whatsoever on the other 29 days. In the instance of Remus, society's hatred for him is not based on common reason or logic, but rather on prejudice and ignorance. Remus is aware of this, as shown by the fact that he resigns from his post at Hogwarts before the wizarding world may respond to his now-public condition. He has been conditioned to believe that he does not belong because of his werewolf nature, he hides and never confronts these concerns. Due to this, Remus cannot embrace his werewolf Shadow as a part of himself. However, the causes behind this are mostly beyond his control, since they are primarily attributable to prejudice from the outside world. On the basis of this, one may argue that Remus's ignorance of the Shadow is due to a lack of love. He feels undervalued, unloved, rejected, alone, and even despised by society. Because of this, he is unable to see the affection that his friends and family feel for him, since he believes he does not deserve it. It demonstrates how childhood and adolescent experiences may impact the Self and the formation of the Shadow and how they can continue over into adulthood.

Voldemort's Shadow is far more difficult to comprehend, while Remus's Shadow is considerably more tangible. While both Remus and Voldemort had a terrible upbringing, Voldemort's life at Hogwarts became considerably more normal and stable. He was a talented wizard who was popular among his peers and quite influential overall. Due to his overwhelming rejection of his Shadow, he devastated his own life as well as the lives of others, despite the fact

that he might have had a highly successful and fulfilling life. Obviously, it is quite simple to position Voldemort as the story's great, evil, Satan-like antagonist, but here is where things get complex. Obviously, Voldemort has committed heinous acts, and this should not be ignored; nevertheless, this is not the problem at hand. His behaviour stems from the rejection of his Shadow, which in turn is connected to his antipathy against Muggles. Voldemort's parents' departure and his lonely, solitary upbringing are the primary origins of the birth of his Shadow. A great descendent of the powerful Slytherin and later Gaunt wizarding families, he considers helpless, mortal Muggles to be the polar opposite of himself. He resents the Muggle part of himself and tries all in his ability to obliterate it, which results in the creation of his Shadow, or mortality. In his pursuit of immortality, Voldemort kills every "living" component of himself. He transforms into a hollow, ghostly image of himself that is neither dead nor living. In order to become immortal, he destroys bits of his soul; his Shadow is ultimately what kills him, both metaphorically and physically. One may argue that this could have been avoided if Voldemort had been loved by his parents as a child. Due to being born from a love potion, however, Tom and Voldemort could never know what love is and never would: "You're the one who is weak. You will never know love or friendship. And I feel sorry for you" (Harry to Voldemort, *The Order of the Phoenix*, 1:57:37). As a result, Voldemort's demise and the rejection of his Shadow are caused by his tendency to ignore basic but potent magic tied to human emotion (such as love), which he does not comprehend. This causes him to fail the Individuation process.

Chapter four made evident that Harry has traversed a difficult path and that his Individuation process has not been simple. While he did not face the same level of discrimination as Remus, one might argue that he and Voldemort had a very comparable upbringing. It is remarkable when two individuals with the same magical abilities and history find themselves in

such opposite circumstances, all due to their own decisions. Due to the numerous parallels between Voldemort and Harry, Harry becomes more concerned that he may one day become Lord Voldemort. This terror manifests with formation of Harry's Shadow, Voldemort himself. Not only does Harry's anxiety contribute to the creation of this Shadow, but a real portion of Voldemort resides inside him, which is what causes him to act similarly to Voldemort. Harry feels a link to Voldemort throughout the first six books, but is unaware of the Horcrux. This causes Harry's Individuation process to start very slowly; he does neither comprehend himself nor address what is occurring inside him. When Harry becomes aware of the Horcrux inside him, it becomes evident that he is moving closer to accepting his Shadow. Harry's Individuation is complete when he accepts and embraces the Shadow as an integral part of himself. This occurs when he deliberately enters the forest to discover and submit himself to Voldemort. In this moment, Harry distinguishes himself from Voldemort in that, unlike him, he does not fear death. He accepts his destiny and travels willingly with Death, knowing that it is a part of his existence. In the process of embracing the Shadow, it becomes evident that Harry is successful because he is capable of receiving and understanding love. Despite his traumatic upbringing, he now has loving friends and relatives and appreciates them above everything else. The power of love rescued him seventeen years ago on that tragic night in Godric's Hollow,⁸ and it does so again in the woods. Remus felt unworthy of love and Voldemort could never comprehend it. The absence of love created and destroyed their Shadows, rendering them incapable of being "complete." In the case of Harry, he "lived" but in the end, he (was) also "loved," and it is "love" that guided and aided him through his process of Individuation. Despite the fact that it took him a long time to get there, he succeeded, which Jung asserts is completely irrelevant because "the right way to

⁸ The location where Harry was born and where his parents were murdered by Voldemort.

wholeness is made up of fateful detours and wrong turnings” (Jung, *Psychology and Alchemy*, 44). Harry does just that.

This thesis demonstrates that although the themes in *Harry Potter* are already fairly dark, they contain more layers than one would initially assume. *Harry Potter* has proven to be an almost perfect blueprint of Jung’s theory of Individuation, and despite the fact that its structural fantasy narrative may initially deceive readers and cause them to dismiss *Harry Potter* as just another “slaying-the-dragon-and-saving-the-princess” story, this is not the case. Because *Harry Potter* is such a beloved book among both children and adults, Jung’s theory on the process of Individuation is integral to the plot. Jung’s theories on Individuation were mostly centred on the psyche of adults, and because many adults still enjoy and read this series, it becomes immensely intriguing to apply a theory such as his to it. The fact that his idea matches perfectly with two older and one younger characters adds to the relevance of *Harry Potter* within the Jungian framework, relating to both adult and younger readers. It permits one to investigate and critique character development in a radical manner. In Remus’s case, he is a much-loved character and stands out in the narrative as Harry’s helper; however, from a Jungian perspective, Remus’s case is actually quite sad because it reveals how flawed a character he is, not in terms of his morals, but due to his inability to reflect on himself and his refusal to accept and integrate his Shadow side. It makes a figure like Voldemort, who is universally feared and despised, a little more “human” in the sense that he, too, has fears and anxieties, which appear in his Shadow. In a symbolic and poetic manner, *Harry Potter* covers issues like the Shadow and death, allowing younger readers to relate with them without having to experience these painful events. Its whole story hinges on the acceptance of death in order to accept love, and as a result, it transcends mere escapist fantasy. Harry’s tale is indeed “The Hero’s Journey,” but more crucially, this thesis has

shown that “The Hero’s Journey” matches the Individuation process as well. It educates every individual who reads *Harry Potter* that they, too, have a Shadow side that they must investigate, embrace, and integrate, and it depicts the consequences of failing to do so.

Appendix

The following appendix contains a list of all characters and special terms discussed in this thesis in relation to the Harry Potter series.

1. Albus Dumbledore

The headmaster at Hogwarts School of Witchcraft and Wizardry.

2. Antioch Peverell

One of the three brothers mentioned in *The Tale of the Three Brothers*. Brother to Ignotus and Cadmus. The original owner of the Elderwand.

3. Avada Kedavra

Also known as the “killing curse” and one of the three unforgivable curses. Harry is the only known person to ever survive this spell.

4. Azkaban

The magical prison in the wizarding world.

5. Basilisk

A large snake-like creature capable of communicating exclusively in “Parseltongue,” a snake-language used by Salazar, Voldemort, and Harry himself.

6. Bill Weasley

Bill is Ron’s older brother and he was also bitten by Greyback, though he was not in his werewolf form and so Bill will not be a full werewolf like Remus.

7. Death Eater

What followers of Voldemort call themselves.

8. Dementor

Hooded, cloaked creatures that guard Azkaban. Are able to suck out a human's soul with the "Dementor's kiss".

9. Diagon Alley

A cobblestoned wizarding alley and shopping district hidden behind the Leaky Cauldron pub in London, England. It has a variety of restaurants, pubs, and magical shops where wizards and witches do their shopping.

10. Dumbledore's Army

A secret organisation founded by Harry, Ron, and Hermione (also known as the D.A.). The purpose of this group was to instruct their fellow Hogwarts students in effective *Defence Against the Dark Arts* spells.

11. Fleur Delacour

A French witch who went to Beauxbatons Academy. Wife to Bill Weasley. Is known to be incredibly beautiful and desirable because she is part Veela (a fairy or nymph-like creature). She also participated in the Triwizard Tournament alongside Harry.

12. Hall of Prophecies

A chamber within the Department of Mysteries at the Ministry of Magic. On the hall's shelves were records of prophecies made by seers.

13. Harry Potter

Harry is the main protagonist of the story, as his name suggests. He is a half-blood wizard who is known as *The Boy Who Lived* for unknowingly defeating Voldemort as an infant when the killing curse that hit him rebounded on Voldemort himself. The incident has left him with a scar in the shape of a lightning bolt.

14. Helga Hufflepuff

One of the four founders of Hogwarts, specifically Hufflepuff house.

15. Hermione Granger

One of Harry's best friends and part of the "Golden Trio", alongside Harry and Ron. She is a Muggleborn witch who is known to be extremely gifted and bright.

16. Horcrux

A black magic artefact containing a fragment of the soul of a witch or wizard. They are made in order to gain immortality by severing the soul of a wizard. Voldemort is said to have willingly created seven Horcruxes. He accidentally made Harry his eighth Horcrux.

17. Ignotus Peverell

One of the three brothers mentioned in *The Tale of the Three Brothers*. Brother to Antioch and Cadmus. The original owner of the Cloak of Invisibility. He is also Harry's ancestor.

18. Madam Pomfrey.

The nurse who tends to students at Hogwarts's infirmary.

19. Mudblood

A person born to two Muggles who has magical abilities. The term "mudblood" is very derogatory and is often exclusively used as an insult. Otherwise called a Muggle-born.

20. Nagini

Voldemort's pet snake that he also turned into a Horcrux.

21. Neville Longbottom

A fellow Gryffindor in Harry's year. A pureblooded but shy wizard who becomes friends with Harry and co. His parents were tortured into insanity during the First Wizarding War, leaving

him an orphan to live with his strict grandmother whom he fears almost as much as Snape. His feeble attempts at magic are a running gag in the novels and he is relentlessly bullied for it by his peers.

22. Nymphadora Tonks

Daughter of witch Andromeda Black and muggle Ted Tonks. Nymphadora dislikes her first name and only goes by her last name 'Tonks'. Her mother is the estranged sister of Narcissa Malfoy (née Black) and Bellatrix Lestrange (née Black), which makes her Draco Malfoy's cousin and Sirius Black's second cousin. Her mother was disinherited by her family after defiling its pureblood name by marrying a muggle. Tonks is also a metamorphmagus: someone that can change their appearance at will without the use of magic or potions.

23. Order of the Phoenix

Secret society working against Voldemort and his followers.

24. Philosopher's stone

A magical artefact created by the alchemist Nicholas Flamel. It is sometimes referred to as the elixir of life since it is effective for regeneration and attaining immortality.

25. Pensieve

A small stone basin with ancient runes and symbols engraved onto the rim that is used to gather and examine memories.

26. Remus Lupin

Harry's "Defense Against the Dark Arts" professor, old friend of James and Lily Potter and known werewolf. Remus was born to Lyall and Hope (née Howell) Lupin in 1960. Remus was a halfblood since his father, Lyall, was a wizard and his mother, Hope, was a muggle. Remus had a fairly normal and happy early childhood until his encounter with the werewolf, Fenrir Greyback,

who bit him when he was a child. After this incident, Remus never had a normal life ever again and had a lot of trouble with accepting his condition.

27. Ron Weasley

One of Harry's best friends and part of the "Golden Trio" alongside Harry and Hermione. He is a pureblood wizard and comes from the fairly poor, but loving Weasley family.

28. Room of Requirement

A hidden room inside Hogwarts Castle that only emerged when a person was in dire need and morphed into whatever they needed most at the time.

29. Rowena Ravenclaw.

One of the four founders of Hogwarts, specifically Ravenclaw House.

30. Rubeus Hagrid

A half-giant. Keeper of the grounds at Hogwarts and dear friend and father-figure to Harry.

31. Salazar Slytherin

One of the four founders of Hogwarts; specifically, Slytherin House. He left the school because he thought that Hogwarts should be restricted to pure-blood wizards and witches (both parents are magical). He unleashed a basilisk on the school in order to purge it of all Muggle-born and half-blood students.

32. Secret keeper

A person who is tasked with keeping the location of the person who is concealed a secret. Nobody besides the secret keeper is able to reveal where they are, even when subjected to magic.

33. The Tale of the Three Brothers

The original story in which The Deathly Hallows are introduced.

34. Triwizard Tournament

A tourney held every five years in which three wizarding schools (Hogwarts, Beauxbatons Academy, and Durmstrang) compete against each other in three dangerous and often deadly assignments.

35. Quidditch

A team sport involving the use of broomsticks. A team earns points by passing the ball through one of the three hoops at either end of the field. Each team consists of seven members: three Chasers, two Beaters, one Keeper, and one Seeker. The Chasers' objective is to maintain control of the Quaffle and earn points by tossing it through the rings of the opposing team. In addition to gaining points, a team may win the match if the Seeker catches the snitch before the conclusion of the game. The snitch is a little golden ball with tiny wings that is very swift and difficult to capture.

Works Cited

- Andrade, Glenna. "Confronting the Villain in Harry Potter and the Sorcerer's Stone: Voldemort as Shadow and Evil Magician." *Jungian Society for Scholarly Studies*, 2003.
- Azeri, Siyaves. "Locke on Personal Identity: The Form of the Self." *Filozofia*, vol. 66, no. 3, 2011, pp. 222-239.
- Barnhart, J. E. "Freud's Pleasure Principle and the Death Urge." *The Southwestern Journal of Philosophy*, vol. 3, no. 1, 1972, pp. 113-120.
- Bishop, Paul. "Jung's Red Book and its relation to aspects of German Idealism." *Journal of Analytical Psychology*, vol. 57, 2012, pp. 335-363.
- Campbell, Joseph. *The hero with a thousand faces*. Princeton, NJ, Princeton University Press, 2008.
- Carvalho, Antonio Gregory Rocha, and José Célio Freire. "Psyche and ethics in C. G. Jung: the place of the irrational in the constitution of the ethos." *Psicologia USP*, vol. 30, 2019, pp. 1-10.
- Chappell, Shelley. "Contemporary Werewolf Schemata: Shifting Representations of Racial and Ethnic." *International Research Society for Children's Literature*, vol. 2, no. 1, 2009, pp. 21-35.
- Cuarón, Alfonso, director. *Harry Potter and the Prisoner of Azkaban*. Written by J.K. Rowling and Steve Kloves, Warner Bros, 2004.
- Dudok, Belén. "Man's Errors are his Portal of Discovery." A Jungian Interpretation of Stephen Dedalus's Process of Individuation." James Joyce's Ulysses, Leiden University, essay, 2022.

- Falzeder, Ernst, and Jörg Rasche. "Freud and Jung on Freud and Jung." *Journal of Analytical Psychology*, vol. 65, no. 1, 2020, pp. 116-135.
- Fawkes, Johanna. "Performance and Persona: Goffman and Jung's approaches to professional identity applied to public relations." *Public Relations Review*, vol. 41, 2015, pp. 675-680.
- Finn, David. *The Three Graces of Fairy Tales and the Villain With a Thousand Faces*. Pacifica Graduate Institute, 2022.
- Frost, Brian J. *The Essential Guide to Werewolf Literature*. University of Wisconsin Press/Popular Press, 2003.
- Goldenberg, Naomi. "A Feminist Critique of Jung." *JSTOR*, vol. 2, no. 2, pp. 443-449.
- Griffin, David, editor. *The Archetypal Process: Self and Divine and Whitehead, Jung, and Hillman*. Northwestern University Press, 1989.
- Hansen, Jennifer L., and Jeffrey Maynes. "Psychiatry, Philosophy and the Self." *Current Opinion in Psychiatry*, vol. 18, no. 6, 2005, pp. 649-652.
- Hartmann, Heinz. "Comments on the Psychoanalytic Theory of the EGO." *The Psychoanalytic Study of the Child*, vol. 5, no. 1, 2017, pp. 74-96.
- Haule, John Ryan. "Anima and Animus." *Springer*, pp. 38-39.
- Hunt, Harry T. "A collective unconscious reconsidered: Jung's archetypal imagination in the light of contemporary psychology and social science." *Journal of Analytical Psychology*, vol. 57, no. 2012, pp. 76-98.
- Jung, C. G. *Aion: Researches into the Phenomenology of the Self*. 2 ed., Princeton University Press, 1979.

- Jung, C. G. *The Archetypes and the Collective Unconscious*. Edited by Gerhard Adler and Richard Francis Carrington Hull, translated by Gerhard Adler and Richard Francis Carrington Hull, Princeton University Press, 1969.
- Jung, C. G. *Collected Works of C. G. Jung: The First Complete English Edition of the Works of C. G. Jung*. Edited by Michael Fordham, et al., Routledge, 1973.
- Kitcher, Patricia. "Kant on Self-Consciousness." *The Philosophical Review*, vol. 108, no. 3, 1999, pp. 345-386.
- Kruhly, Madeleine. "Harry Potter, Inc: How the Boy Wizard Created a \$21 Billion Business." *The Atlantic*, 15 July 2011, <https://www.theatlantic.com/business/archive/2011/07/harry-potter-inc-how-the-boy-wizard-created-a-21-billion-business/241948/>. Accessed 15 March 2022.
- Lagana, Louis. "Jungian Aesthetics, Symbols, and the Unconscious." *Aesthetics and Mass Culture*, 2019.
- Lapsley, Daniel, and Paul Stey. "Id, Ego, and Superego." *Elsevier*, 2011.
- Latinium, Latin Dictionary. "lupinus, a, um, adj." *Lanitium*, <https://latinitium.com/latin-dictionaries/?t=lsn27228,lsn27229>. Accessed 12 June 2022.
- Lawson, G. "The hero's journey as a developmental metaphor in counseling." *Journal of Humanistic Counseling, Education & Development*, vol. 44, no. 2, 2005, pp. 134-144.
- Mambrol, Nasrullah. "Carl Jung's Contribution to Psychoanalytic Theory – Literary Theory and Criticism." *Literary Theory and Criticism*, 27 April 2016, <https://literariness.org/2016/04/27/carl-jungs-contribution-to-psychoanalytic-theory/>. Accessed 10 June 2022.
- Marshall, P. David, et al. *Persona Studies: An Introduction*. Wiley, 2019.

- McGuigan, R. "Shadows, conflict, and the mediator." *Conflict, Resolution, Quarterly*, vol. 26, no. 3, pp. 349-364.
- O'Brien, Kelly. "Magic within the Mayhem: the Multi-genre Success of Harry Potter." *Lethbridge Undergraduate Research Journal*, vol. 5, no. 1, 2009, pp. 1-13.
- Ostrowski-Sachs, Margaret. *From Conversations with C.G. Jung*. Zürich, Juris, 1971.
- Propp, Vladimir. *Morphology of the Folktale*. vol. 9, Indiana University Research Center in Anthropology, Folklore, and Linguistics, 1968.
- Ringel, Faye J. "Patterns of The Hero And The Quest: Epic, Romance, Fantasy." *Brown University, ProQuest*, 1979.
- Rowling, J. K. *Harry Potter and the Chamber of Secrets*. Bloomsbury, 2014.
- Rowling, J. K. *Harry Potter and the Deathly Hallows*. Bloomsbury, 2014.
- Rowling, J. K. *Harry Potter and the Goblet of Fire*. Bloomsbury, 2014.
- Rowling, J. K. *Harry Potter and the Half-Blood Prince*. Bloomsbury, 2014.
- Rowling, J. K. *Harry Potter and the Order of the Phoenix*. Bloomsbury, 2014.
- Rowling, J. K. *Harry Potter and the Philosopher's Stone*. Bloomsbury, 2014.
- Rowling, J. K. *Harry Potter and the Prisoner of Azkaban*. Bloomsbury, 2014.
- Rowling, J.K. *Short Stories from Hogwarts of Heroism, Hardship and Dangerous Hobbies*. Pottermore Publishing, 2016.
- Sandu, Elena-Daniela. "The Jungian Archetypes and the Conflict with the Double Self in the Strange Case of Dr. Jekyll and Mr. Hyde." *Studia UBB PHILOLOGIA*, vol. LXV, no. 3, 2020, pp. 285-294.
- Sconduto, Leslie A. *Metamorphoses of the werewolf: a literary study from antiquity through the Renaissance*. McFarland, Incorporated, Publishers, 2008.

- Shaw, Catherine. "Lessons on being Multiple and Heterogeneous: A Study of Remus Lupin in Harry Potter." *Fterota Logia*,
<https://fterotalogia.com/lessons-on-being-multiple-and-heterogeneous-a-study-of-remus-lupin-in-harry-potter/>.
- Smith, Marlaine C. "Health, Healing, and the Myth of the Hero Journey." *Adv Nurs Sci*, vol. 24, no. 4, 2002, pp. 1-13.
- Stead, Harry J. "4 Carl Jung Theories Explained: Persona, Shadow, Anima/Animus, The Self." *Medium*, 2 October 2019,
<https://medium.com/personal-growth/4-carl-jung-theories-explained-persona-shadow-anima-animus-the-self-4ab6df8f7971>. Accessed 6 April 2022.
- Stein, Murray. *Jung's Map of the Soul: An Introduction*. Chicago, Open Court, 1998.
- Stevens, Anthony. *Jung: A Very Short Introduction*. OUP Oxford, 2001.
- Stoléru, Serge. "Reading the Freudian theory of sexual drives from a functional neuroimaging perspective." *Frontiers in Human Neuroscience*, vol. 8, no. 157, 2014, pp. 1-15.
- Thunnissen, M. "Harry Potter, Script, and the Meaning of Life." *Transactional Analysis Journal*, vol. 40, no. 1, 2010, pp. 32-42.
- Watson, Alex. "Who Am I? The Self/Subject According to Psychoanalytic Theory." *Sage Open*, vol. 4, no. 3, 2014, pp. 1-14. *Dash.Harvard.Edu*.
- "What's in a name: the fascinating etymology behind Harry Potter character names." *Wizarding World*, 10 May 2016,
<https://www.wizardingworld.com/features/etymology-behind-harry-potter-character-names>. Accessed 2 May 2022.

Williams, Clive. "The Hero's Journey: A Mudmap for Change." *Heroism Psychology & Research*, vol. 5, no. 4, 2017, pp. 522-539.