The Boy Who Was Loved: The Process of Accepting the Jungian Shadow in J.K. Rowling’s *Harry Potter* Series

by

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April 15, 2019 Miranda Elizabeth Golden London
ABSTRACT

Purpose of the Study: There are two main purposes to this study: The first is to bring academic attention to J.K. Rowling’s *Harry Potter* series specifically using Carl Jung’s psychoanalytic methods. I use Jung’s language, paying special attention to his ideas regarding the Shadow and the Persona, to help explain why the series itself has become so popular as well as why current scholars and critics should treat this series with respect and seriousness. The second main purpose of this study is to shine a current light on a seemingly outdated literary technique (Jungian psychoanalysis). Psychoanalysis needs to be brought back into the literary conversation because its theories not only help readers better understand characters and literature, but can help readers make the connection between what they are reading and themselves. Using Psychoanalysis on literary characters can allow the reader to engage and learn from a text or a series of texts like Rowling’s.

Procedure: I use Psychoanalytic Carl Jung’s theories regarding the Shadow and Persona to analyze three distinct characters from Rowling’s series. Specifically, I look at the process in which one must go through in order to accept the shadow: 1) acknowledge, 2) confront, and 3) accept the Self’s shadow figure.

Findings: Of the three characters that I analyze using Jungian ideas—Remus Lupin, Tom Riddle/Lord Voldemort, and Harry Potter—only Harry Potter is able to accept his shadow self. Lupin cannot because of the collective society’s rejection of him and Tom Riddle can’t accept his shadow because he had never experienced acceptance himself. Only Harry can ultimately accept his shadow because of the love and acceptance he himself had experienced, allowing him to be free of his shadow self and ultimately defeat Voldemort. Because of this, I argue, readers and non-reads of this series alike should learn not only what the shadow is and what they need to accept it, but how painful the process itself is and what is at stake in both the inability and ability of the Persona to accept the Shadow.

Conclusions: J.K. Rowling’s *Harry Potter* text teaches its readers of the importance of concepts like love and acceptance, exemplifying the terrible repercussions that not accepting the shadow can have both on the individual and on the collective society. And while it proves vital to accept the personal shadow, this is a difficult process that can only occur when the individual experiences love and acceptance first hand and believe the self to be worthy of such constructs. Love, which can be defined as acceptance of the self and others in their entireties, has powerful and unlimited effects, which Rowling demonstrates throughout her series and why her series should be taken so seriously by readers, viewers, critics, and scholars alike.
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Chapter One: Setting The Stage

1.1 An Introduction to Why Works Like *Harry Potter* Need to Be Taken Seriously

Few authors, alive or deceased, can say that their works have had everlasting impacts on generations of readers, creating not only a fan-base, but an obsession amongst people from around the world. J.K. Rowling’s *Harry Potter* series is one of the most influential, wide-reaching, and popularized works of fiction that this world has ever seen. Having been translated across over sixty distinct languages, selling more than 400 million physical copies, and turned into a multimedia franchise, this series is still leaving its mark on the literary world. Not only have the books inspired and turned into films, spinoff series, artwork, music, etc., but they have created literal worlds to which fans can actually visit. With such a popular, iconic, and influential series, there also exists a multitude of opinions, theories, and beliefs about the worth, impact, and potential lessons readers can learn.

1.2 Contemporary Literary Critics’ Views on the *Harry Potter* series

Contemporary literary criticism does not offer readers or critics a way to understand and interrogate the *Harry Potter* phenomenon in the most effective ways. And this series is undoubtedly a phenomenon. Not only is this series popular worldwide and not only has it been translated into more languages than almost any other work of fiction in the world, but it has sparked a cult-like following. Fans can visit real-life theme parks that bring the written world into the real world, paying attention to even the smallest of details. It is at these places that fans can walk down the halls of Hogwarts, drink a
Butterbeer\(^1\) in the tavern, ride a Hippogryf\(^2\), and shop for school supplies just like the characters from the books did. Not only are there theme parks and movies that even include a spinoff series, but there are hundreds of fanfiction websites, video games, detailed books, and even new illustrated versions of the original books that keep getting published. Few other literary series in the world have created such a wide-based fandom. While there are similarities between Harry Potter and other mega-popular literary series —like Stephenie Meyers’s Twilight series, Suzanne Colins’s Hunger Games series, or James Dashner’s The Maze Runner series to name a few—none of these even compare to the popularity and fandom of Rowlings’ particular series. Truly, Harry Potter seems to be special.

Unfortunately, our collective literary misunderstanding stems from and is exacerbated by notable literary cranks. In a *Wall Street Journal* article entitled “Can 35 Million Book Buyers Be Wrong? Yes,” one prominent literary critic Harold Bloom writes, “[J.K.] Rowling, whatever the aesthetic weakness of her work, is at least a millennial index to our popular culture. So huge an audience gives her importance akin to rock stars, movie idols, TV anchors, and successful politicians. Her prose style, heavy on cliche, makes no demands upon her readers” (Bloom). While this statement seems hyper-opinionated without any direct reference to Rowling’s work, this statement—an article—also feels like an unfair judgement. Bloom bases his opinion of the entire *Harry Potter* series and author on only the first installment of Rowling’s series. Instead of taking the

\(^1\) Butterbeer is a beverage consumed within the realm of *Harry Potter*

\(^2\) A Hippogryf is an imaginative creature within Harry Potter. It has an Eagle head and front feed, and a Horse’s body.
time to read the rest of the series or acknowledge anything else the series has to offer, Bloom simply brushes it off as a book of cliches. He does acknowledge the wide fan base, but again, he brushes this off as a fad, calling those who support and enjoy this series in the academic setting “wrong,” (Bloom).

Another well known critic and writer for the New York Times, Richard Bernstein, faults the books for its cliche themes and oversimplified treatment of serious topics. In his review of the first installation of the Harry Potter series, Richard Bernstein expresses a similar distaste and disregard towards Rowling’s series when he writes:

> When I began to read them, having heard how great they were from my several addicted nephews, it was hard for me to understand what all the sensation was about…For me the problem was that Ms. Rowling’s world of sorcerers, gravity-defying broomsticks, spells, potions, unicorns, centaurs, goblins, trolls, three-headed dogs and other monstrous and magical creations seemed to be so divorced from any reality as to kill off the narrative excitement. But whereas adults see in Harry Potter a fairly conventional supernatural adventure story—one not nearly as brilliant or literary as, say, The Hobbit or the Alice in Wonderland books—something more fundamental evidently reverberates in the minds of children…Ms. Rowling’s success in this sense may show the continued power of the form and the archetypes that those long-ago Germans perfected (NYT article).

Again, we have a well known literary critic stating that the Harry Potter series is just not good enough for the hype. And while this was written in 2002 before the last three books were published and before Bernstein could see the continuation and acceleration of the books’ fandoms, it still represents a generation of critics who refused to see the magic within the realm of this series. Even though Bernstein may not have been as harsh towards the series as Bloom and does incorporate archetypal theory as a possible explanation for the series’ continued success, there is still a level of distaste for
Rowling’s works that cannot be ignored. And, like Bloom, Bernstein only reviewed the first book of the series and decided that that was enough information for him to form his opinion. Another critic, Jack Zipes, author of *Sticks and Stones: The Troublesome Success of Children’s Literature from Slovenly Peter to Harry Potter* has a similar opinion on not only Harry Potter, but on children’s stories all together, believing them to be hindering our society from creating critical thinking children. These thinkers and authors are not only tearing down a deeply important and popular series and entire literary genre, but they are missing the power that the series has over both the individual and the collective.

The anti-Harry Potter can be categorized in three separate boxes. One type follows Bloom’s train of thought, equating accessibility with quality, believing that because this work is so popular, it cannot be deemed canonical. Another type follows Bernstein’s beliefs that the works themselves are oversimplified treatments of serious topics sprinkled with too many cliches. And the third Anti-Hary Potter scholar coincides with Zipe’s notions regarding how childhood fantasy literature is ultimately dangerous for an adult mind because it hinders critical thinking.

Essentially, what the naysayers are missing is a vital and unique opportunity to see what these books have to teach readers of all ages as well as the other real-world effects that this series has caused in its readership. My larger argument in this thesis is that the Harry Potter books constitute a special case, a test case as it were, for resuscitating and finding new value in critical methods that, to literary criticism as a whole, have fallen out of favor. These methods, namely psychological methods of the archetypal / Jungian variety, are the only or best methods for making sense of the special
literary phenomenon of the Harry Potter books. Understood in the light of these theories, the Harry books can be seen as texts that do powerful cultural and personal work. And the dismissals of critics like Bloom must be seen as they are, as patronizing at best and deeply alienating and even cruel at worst. We can and we must do better.

Fortunately, I am not alone in my desire to do better. Not only would millions of readers disagree with people like Bloom’s, Richardson’s, or Zipes’s statements, but quite a few critics would as well. Although the series is not even thirty years old, various critics, scholars, and even fans have dedicated countless pages to defending, analyzing, and discussing what makes the series so important using a variety of lenses, perspectives, and techniques in their processes. A plethora of fan-based websites (both official and unofficial) where fans can get deeper into the Hogwarts Universe, theme parks, subreddits3, and articles that still discuss the importance of Harry Potter not only exist, but are frequented by millions of people on a daily basis. And beyond these websites themselves, the series has inspired thousands of everyday references in the form of memes, internet comments, tweets, pictures, and everyday language that relies on a knowledge of Harry Potter to understand. Truly, the fandom behind the Potter books is unlike any other the literary world has ever seen.

And even within that literary world, various authors have come to appreciate, support, and even defend Rowling against various naysayers and judgers. Totable authors like Hank Green, Neil Gaiman, Stephen King, James Oswald, and many more have not only written about, been inspired by, or publicly supported the Harry Potter series in their

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3 Reddit is a popular online website where users can create accounts and subscribe to various subsections, or Subreddits that are purely devoted to one theme or idea.
own writings—whether in articles, twitter tweets, or in televised interviews—, but they have defended Rowling herself as the brilliant mastermind as well. In a review of the series, world renowned Horror writer and literary critic Stephen King even writes:

“Those who bet Harry Potter would die lost their money; the boy who lived turned out to be exactly that…Jo Rowling set out a sumptuous seven-course meal, carefully prepared, beautifully cooked, and lovingly served out. The kids and adults who fell in love with the series (I among them) savored every mouthful, from the appetizer (Sorcerer’s Stone) to the dessert (the gorgeous epilogue of Deathly Hallows)” (King, Entertainment). King’s love of the series not only bleeds through in his review, but his support and appreciation for what it has had to offer its readers is also present in his beautiful meal metaphor. This kind of author-to-author appreciation exemplifies that Rowling’s fan base is not just made up of children and young adults, but other authors from other genres as well.

Alongside these famous authors, a significant and growing number of literary critics have discussed the value of the Harry Potter series as well. Ranging from feminist scholars like Summaya Banuu or Rivka Kellner discussing the various feminist characters in Harry Potter to Postcolonialist Jackie Horne’s thoughts on the othering that can be seen within the series to a plethora of other scholars using a variety of lenses to better understand and analyze the Harry Potter series. While some of the more popular critical lenses have been Feminist (looking specifically at Hermione Granger as a representative female character), Marxist (in terms of the complex dynamic between elves, wizards, muggles⁴), Social-Justice Oriented (closely reading and paralleling the

⁴ term for human in J.K. Rowling’s series
legal and punitive justice system embedded in the series with the various legal and
punitive systems in reality), and some components of rhetorical theory (comparing magic
to language). Looking outside the small world of literary criticism, numerous books exist
on the relationship between Harry Potter and popular culture, the making of the Harry
Potter series, and even studies on the reception of Harry Potter.

In fact, there exist so many critical approaches, scholars, and general opinions on
this series that the University of Saint Andrews in Scotland hosted and sponsored the
world’s first official academic conference focused solely on Rowling’s work: “A Brand
of Fictional Magic: Reading Harry Potter as Literature," the conference brings together
60 scholars from around the world for a two-day event hosted by the University of St
Andrews school of English. Billed as the world's first conference to discuss Harry Potter
strictly as a literary text, almost 50 lectures are lined up, with academics taking on issues
including paganism, magic and the influence on Rowling of CS Lewis, JRR Tolkien and
Shakespeare. Seminar titles range from "Moral development through Harry Potter in a
post-9/11 world" to "Harry Potter and Lockean civil disobedience” (Guardian). The fact
that conferences centered on this series provides even more evidence that this series is
truly worthy of being taken seriously and treated respectfully by a number of experts
across the world and across disciplines.

With a fan base consisting of people of all ages, genders, and backgrounds,
authors of various genres and genders, and scholars from various fields, the anti-Harry
Potter voices are becoming more and more quieted. Not only is the series’ support system
widening, but all of this collective and deeply collaborative work, I argue, constitutes
much more than the playtime of dilettantes. In these public and private spaces, vibrant work of literary criticism is happening from a variety of perspectives, people, and places. This still begs the question of why? What about this series has instilled such a strong fan base?

The Harry Potter books are not just about a boy who gets sent up to a wizarding school and plays with magic. While some view the Harry Potter series as a work of cliches and stereotypes; it is because they are looking at a book that predominantly uses ancient story telling techniques with a more modern eye. Instead, the series embodies the fantastical hero’s journey with side-stories of loss, love, acceptance, good, evil, and many other important humanist and ancient themes. Harry Potter fans, critics, and scholars have noticed particularly vivid and powerful modernizations of the classic hero’s journey themes of loss, love, acceptance, good, evil, and many other important humanist and ancient themes. Because the story uses seemingly ancient storytelling techniques, we need to resuscitate what now appear to be ancient or outdated ideas, terms, and theories. Truly, now is the perfect time to bring back a Jungian theoretical lens because these are the theories that remind us of the power that literature has over its readers.

Similar to other critics, I argue that these books need to be understood, especially in the context of the current political and social climate. We are at a moment in history that contains so much violence, anger, hatred, resentment, selfishness, and chaos that it only makes sense to look at the ways in which literature helps readers understand the current evils in the world. And the best method, if not the only appropriate one to help literary critics do this, would be a psychoanalytic approach. Truly, there is no better way
to determine the effects that a work of literature has on its readership than the perspective that's main goal is to analyze the Self and the Collective Unconscious. It very well may be that our collective failure to look to these best available tools to help us and the world understand this most powerful and far-reaching literary phenomenon of our age would constitute a profound failure of our public mission. This thesis is offered in an attempt to do this kind of responsible work.

1.3 Jungian Theories and Their Relationship to Literature, Fantasy, and the *Harry Potter* Series

This section consists of a brief history of the Psychoanalytic perspective, but ultimately argues that using Jungian typology is the best way to understand the Harry Potter series. By laying out the foundation for Jung’s theories regarding the shadow and persona, I will then be able to utilize said ideas throughout the rest of my paper. To help readers grasp the immediate importance of Jung’s ideas, I will also include relevant and current examples that help indicate why understanding how the shadow and persona is so important.

1.3.1 *A Brief History of Psychoanalytic Perspective, Focussing on Jung’s Shadow and Persona*

The psychoanalytic perspective in literary theory was created from Sigmund Freud’s revolutionary take on the human mind, the interpretation of dreams, and the components that make up the Self. Known to some as the father of Psychology, Freud spent his entire
life validating the wants and desires of his patients, believing the concept of desire to be a natural entity that should be regarded as acceptable and deriving from past experiences. Maybe most famous for his defining and explaining the Oedipal Complex, Freud spent most of his life listening to and analyzing patients. Carl Jung—unsurprisingly Freud’s star pupil as it were—started to bring in other concepts and ideas regarding not only the Self, but also society and the importance of literature and the universal qualities of fairy tales and myths. Being a student of Freud, Jung basically acknowledged Freud’s ideas regarding the Self (and the components of the self like the id, ego, and superego), but took his theories on a considerably different route. Instead of focusing on sexuality and the sexual impulses, Jung mainly looked at what he terms to be the process of “individuation,” or of becoming whole. Along with this process Jung is also known for his theories regarding archetypes, the hero’s journey, and the collective conscious and unconscious of a society. For the purposes of brevity and specificity, I will discuss the elements of Jungian psychology that pertain directly to this paper and my general theory of the self and accepting the darkness of the own self and of society’s self.

Just as Freud subdivided the self into three components (the id, the ego, and the superego), Jung divided the Self as well, but mainly in the various archetypes within the self. One of the unique components, or “conformity archetype” of Jungian theory is the concept of the “persona.” Jung believed that human beings have different versions of themselves and that those versions are what he calls personas. Specifically, a persona is, “a kind of mask, designed on the one hand to make a definite impression upon others, and

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5 The Oedipal Complex is the theory where a male child develops feelings of jealousy for his father because as the child matures, the mother devotes less time and attention to him.
on the other to conceal the true nature of the individual” (190, Jung’s Two Essays on Analytical Psychology). Essentially, someone can have a variety of personas that they employ in different circumstances. There can be a job persona, a lover persona, a friend persona, a child persona, a parental persona, etc.

This concept of the persona proves especially important when another Jungian term comes into play. For Jung, the self is not just comprised of a variety of personas, but also of what he calls a shadow self. The shadow is essentially all the components of the self that one is not willing to accept as part of the self. It typically hides from the Self (hence the term shadow, as if it exists only in the shadows and not within the light for us to see). The shadow tends to be feared, cast out, and projected onto others. To project onto someone else means to take the traits of yourself you do not like and place them onto the personality of another, as though they represent all that you do not like about yourself.

The shadow is not just an individual component, but can also be a collective representation. As psychologist Anthony Stevens summarizes, “the cultural source [for the collective shadow] includes all that one has been taught politically about out-groups considered to be hostile to one’s in group…and theologically about the concept of evil…. Inevitably the shadow comes to possess qualities opposite to those of the persona, the shadow compensated, as it were, for the superficial pretentious of the persona” (65, Stevens). What I want to add to Steven’s definition here is that the shadow is basically the misunderstood and the unknown aspect of not only ourselves but of the “other” within a society.
The individuation process I mentioned earlier requires someone to not only accept their own shadows—or the components of themselves they were unwilling to acknowledge as part of themselves—but also requires the acceptance of the collective shadow. As Stevens puts it, “shadow consciousness is important not only for personal development, therefore, but as a basis for greater social harmony and international understanding” (67). This notion of accepting both the individual and collective shadow proves vital to my paper. It is only by accepting the parts of ourselves that we do not want to admit exist that we can become fuller individuals. And by accepting our own shadows, we can then begin to accept society’s shadows as well.

In practice, acceptance proves significantly harder to accomplish than rejection, as seen in America’s current political climate. For example, in our country’s currently embattled political climate, it would seem that the Republican party rejects all that the Democratic party has to offer (and vice-versa). Instead of listening to and acknowledging the other side’s points or ideas, there seems to exist an all out war between the two political parties. Another example of what rejection of the collective shadow looks like stems from the wall that the current president wants to build, separating Mexico from America. That wall is instead meant to block out an entire race and group of people that have been demonized and “othered” as it were. And instead of America embracing the other, some Americans choose to let our fear of the other lead our decisions and hide behind a wall of separation. Jungian thinkers would argue that that separation between the persona and shadow is detrimental to our Collective Unconscious. I bring these examples up to show just how serious the rejection of the shadow can be, and the real
world effects that it has on our individual selves and on the greater society as well. But what does this have to do with literature and critical theory? Well, everything.

1.3.2 Connecting Psychoanalysis With Literature: Bringing the Text and Reader Even Closer

Since Freud and Jung, many other psychologists have contributed to the field of psychology. But other scholars from other subjects are relying on these ideas to help further their own work as well. Jungian theory has already inspired a wide range of literary perspectives including, but not limited to, those of psychologists Carl Rogers and Michel Foucault, rhetoricists Kenneth Burke and Wayne Booth, and fantasy writers and theorists Marie Louise Von Franz, Ursula le Guin, and J.R.R. Tolkien. For the purposes of this paper—because of its reliance and adaptations of the psychoanalytic literary perspective—I will mainly focus on the connections between psychoanalyst Carl Jung and fantasy writers and scholars like Marie Louise von Franz, Ursula le Guin, and J.R.R. Tolkien. I will also include some rhetoricians like Kenneth Burke and Wayne Booth to better convey the connections between literature itself and psychoanalysis. The main point of these connections is to explain how psychoanalysis and literature are deeply interconnected, paving the way for my psychoanalytic approach of the Harry Potter series.

One literary critic who also wrote fantasy believed in this interconnectivity between psychology and literature as well. Fantasy writer Ursula le Guin has a similar
theory on the shadow and the persona as Jung and Stevenson. She writes in the essay, “The Child and the Shadow,” how “the man is all that is civilized—learned, kindly, idealistic, decent. The shadow is all that gets suppressed in the process of becoming a decent, civilized adult. The shadow is the man’s thwarted selfishness, his unadmitted desires, the swear words he never spoke, the murders he didn’t commit. The shadow is the dark side of his soul, the unadmitted, the inadmissible” (Le Guin, 50). Le Guin’s revised definition of the shadow not only furthers Stevenson’s, but it solidifies the connection between literature and psychology. Le Guin also brings this notion of shadow and persona to the forefront of the fantasy-based literary discussion. While many Psychologists have analyzed patients and attempted to help the patients accept their shadow and continue their personal processes of individuation and many literary critics have—in the past—looked at the ways in which fictional characters or stories have fit into Jungian archetypal theory, there has not been an extensive look at the various ways in which characters do and do not accept their various shadows.

Jung’s ideas regarding the Universal myth or the universal individuation process are now seen as outdated and somewhat overgeneralized within current literary scholarship. Even within the mainstream field of psychology, the studies of depth psychology or psychoanalysis are taking a back burner to the more scientific and provable psychologies like cognitive psychology, neuroscience, and research psychology. While these new areas are valid and provide insightful information on how the human mind works, the fact that psychoanalysis and Jungian typology (especially in terms of the persona and shadow) are termed passé and are not given as much respect or appreciation
as they once were is a tragedy not only to the study of psychology, but also to the study of literature. While few would question the worth or interest to be found by newly emerging scientistic branches of psychology, it’s clear that little to none of these developments—nor any recent developments in literary criticism—has acknowledged the concept of humanistic psychology as the single most powerful explanatory model for the psyche and its healthy development. And therefore, to the extent that literary texts discuss, describe, anatomize, relate, or otherwise teach us about the psyche, humanistic psychology must continue to be an essential tool for literary criticism as well.

Specifically, a humanistic psychology works with and is based on Jungian theories regarding the Self, especially focussing on the persona and shadow. Part of the goal of this paper is to bring back seemingly outdated concepts like the Persona and Shadow, and use them as the magnifying glass to take a closer look at a newer series that clearly revolves around the process and varying degrees of the acceptance of the shadow or darkness within oneself.

There are two ways in which this thesis desires to bring new energy or insight to psychoanalytic criticism. The first way lies in my choice to read a more current text using traditional Jungian theory. Instead of pasting one archetype or component of the self on one character (which is traditionally how psychoanalytic lenses frame literary works), I will instead focus on one aspect of Jungian theory—the relationship between the shadow and the persona—as it pertains to three specific characters within the Harry Potter series. And it is through those specific characters’ acceptance or lack of acceptance
of their respective shadows that the readers can learn how to accept their own or why it is so important that they at least attempt to accept their own shadows.

The second important way that this thesis seeks to enrich the psychoanalytic approach is by combining essentially Jungian insights with rhetorical theories of fiction. My personal beliefs surrounding literature stem from the notion that books highlight various aspects of humanity, including what rhetorical analyst Wayne Booth believes is the ability for literature to teach readers something about how they live their own lives as well as how literature (or more specifically, symbols within literature) can show readers another way to live. From his perspective, [another rhetorical critic, Kenneth] Burke believes that symbols relate back to what he terms as a universal pattern, or something that all human beings experience in their lives. Burke gives the examples of learning to speak, the pure emotion of depression, happiness, etc. He states that the symbol is what evokes that universal experience. While Burke may not name archetypes specifically, I believe that what he is talking about when he says symbols parallel the Jungian archetype theory nicely. Archetypes represent something bigger that all human beings can recognize in one way or another just like how the symbol “serves as a formula for our experiences, charming us by finding some more or less simple principle underlying our emotional complexities” (Burke, 61). Truly, Burke’s notion of a symbol representing something much greater, something that human beings can connect with on a deeper level, is undoubtedly rooted in human psychology.

It is that symbol or (in Jungian typology, that archetype) that attracts us to a work, and that symbol operates in a variety of ways to not only gain a reader’s attention, but
keep it as well. Both Burke and Booth relate to Jungian theory because whatever we call it—the symbol, the universal experience, the archetype, the shadow, the persona—it has to do with the attraction between reader and work. These critics may not specifically focus on the fantasy genre, but they uniquely discuss the complex connections between reader and work, mainly through the incredible power of a literary symbol. The various ways that those symbols operate (like escapism, beauty, commiseration, etc) are not only what pulls readers into the world an author creates, but they solidify that bond between reader and work as well. And psychology, specifically Jungian ideas on archetypes like the shadow and persona can help critics, readers, and authors better understand just how powerful that connection between work and reader actually is. We see how strong that connection can be when we look at Harry Potter and the effects that this series has on the readers. Sadly though, not many theorists have actually taken the time to seriously analyze that connection. In effect, I am arguing that rhetorical theories of literature are psychological theories of literature, as Burke articulated in the first half of the twentieth century. These two lenses (rhetorical and psychoanalytic) are definitely related in some influential and complicated ways.

It could be that one of the main reasons why *Harry Potter* has not been taken as seriously in literary circles as it should be is because post modern literary critics are using the incorrect lenses. As I stated before, Psychoanalysis and Jungian theories could be the answer to this problem—by using these seemingly ancient or maybe passé theories, I want to find a way to wrap our heads around this series and better understand in a respectful and complex way the particularly powerful spell these books have cast upon
the world. It is important to have included some information regarding rhetorical theorists Burke and Booth because they help set up the groundwork for looking at the fantasy genre. These founding fathers of Rhetorical Analysis made way for us to be able to think more deeply about the relationship between reader, text, and author. And because my paper is about the power of literature, specifically what we can learn from it and how it effects us, it is important to discuss who gave that reader-writer-text relationship a place in the literary field.

1.4 Connecting Jungian Theories With The Fantasy Genre Specifically

As writers and critics of fantasy literature—often called mythical or mythopoetic literature—have noted, modern fantasy shares the psychological depth and focus that psychoanalysts and critics have long found in more traditional myths and fairy tales. Both well known fantasy writers and critics themselves Ursula K. Le Guin and J.R.R. Tolkien, I argue, also believe in this special and unique power of the fantasy genre. In his essay entitled On Fairy Stories, Tolkien defines and explains the importance of fairy stories on both children and adults. While no one would directly claim J.R.R. Tolkien to be a psychoanalyst, there exist hints of Jungian archetypal theory embedded in his ideas, especially within his cauldron metaphor. Tolkien believes the components of stories “have been put into the Cauldron, where so many potent things lie simmering agelong on the fire, among them ove-at-first-sight…But if we speak of a Cauldron, we must not wholly forget the cooks. There are so many thing in the Cauldron, but the Cooks do not dip in the ladle quite blindly. Their selection is important” (On Fairy Stories, 10). This
analogy parallels Jungian archetypes beautifully. Within Tolkien’s cauldron are timeless themes, or what Burke terms Universal Experiences, or what Jung defines as archetypes. Whatever they are called, they are at the heart of all fantasy stories. And what proves special about Tolkien is his inclusion of the author, or the cook, who pulls from that Cauldron to create something special. These concepts—the Cauldron, or Archetypes, or Universal Experiences—may have different names and somewhat different definitions, but they are all getting at the same phenomena. And it is this phenomenon that makes the fantasy genre so unique, powerful, and lasting.

While authors and theorists Tolkien or Booth may not directly use Jungian typology in their critical approaches, author and theorist Ursula le Guin certainly incorporates Jungian language in her essay collection The Language of the Night. Using Jungian concepts, definitions, and terms in her works proves that there can be a coexisting and deep relationship between literature and psychology. Le Guin plainly states how “Most great fantasies contain a very strong, striking moral dialectic, often expressed as a struggle between the Darkness and the Light...In the fairy tale, though there is no ‘right’ and ‘wrong,’ there is a different standard, which is perhaps best called ‘appropriateness’” (56). It is within this contrast between right and wrong that the shadow and persona also exist. And it is also within that contrast that we can see why this genre does need to be taken seriously. If, as Le Guin plainly explains, “fantasy is the natural, the appropriate, language for the recounting of the spiritual journey and the struggle of good and evil for the soul,” then it is our duty as literary critics and readers to find out what makes these works so important. I am not just talking about what makes a good
book “good” here, rather I am talking about morality and the difference between good and evil. And there is no better genre than fantasy to analyze with this perspective because of the inclusion of these psychological ideas and notions. To better understand the serious moral dilemmas and discussions behind the fantasy genre, readers need to have knowledge of the relationship between shadow and persona.

As previously stated, Le Guin blatantly writes about how important psychology is to the fantasy genre: “The great fantasies, myths, and tales are indeed like dreams: they speak from the unconscious to the unconscious, in the language of the unconscious—symbol and archetype...they are profoundly meaningful and usable—practical—in terms of ethics; of insight; of growth” (Le Guin, 52). When we (Le Guin, Tolkien, Jung, and myself) are talking about fantasy and children’s literature, we are discussing so much more than fairy tales and wizards—we are talking about the human consciousness and morality. In this particular paper, I am using similar language to Le Guin and Jung to emphasize just how important this genre of literature is and the effects that it has on its readers; not just the individual readers, but on the surrounding world (or collective Self) as well. Le Guin and Tolkien both look at the importance fantasy genre, invoking whether indirectly or directly Jungian ideas about acceptance and the Self, which paves the way for my thesis on Harry Potter; a member of that fantasy tradition. By analyzing the Harry Potter books in this manner, I am simultaneously trying to understand literature in general as a healing art for both the individuals and the collective society as a whole.

Fascinatingly enough, there are tantalizing clues that the therapy and both the personal and social understandings brought forth by J.K. Rowling through her wonderful
books does indeed leave traces that last well beyond the youthful years when, presumably, most readers encounter them. In her article "The Magic of Harry Potter," Aileen Hickie cites some of these correlations, one of which having to do with the political atmosphere. Apparently, “Last year, a University of Pennsylvania study found that the more devoted the Harry Potter fan, the lower their opinion of [US candidate and current President] Donald Trump” (Hickie). Not only that, but there have been an innumerable amount of comparisons between Donald Trump and Lord Voldemort6. These two tidbits from Hickie’s article represent real-world outcomes from such an influential fantasy-based book series. The results of political elections is anything but childish, especially since children cannot even partake in America’s voting process. It seems as though authors like Tolkien and Le Guin are correct in their assumptions that fantasy genre has some real world consequences with the power to change how readers think, and even vote.

In short, it is our duty as literary critics to take all literature (even children’s fantasy) seriously, and most especially those forms, styles, and genres that mainstream readers find especially compelling, and to trust that important work is happening in all literary exchanges. Harold Bloom is not alone in his condemnation of the Harry Potter series, but by spending so much time critiquing and slaying the works that Rowling spent so much time working on and so many readers have connected with, he is missing what I consider to be the most powerful component of the written word. He misses the deep connection between reader and work that Wayne Booth and Kenneth Burke spend so

6 Lord Voldemort is the epitome of evil in the Harry Potter Series
much time trying to analyze. This is not a defense of all works everywhere, but merely an acknowledgment that every single work has somehow impacted at least one reader in a major way. And to tear that work down so ruthlessly and without even second guessing the self seems wrong. But this is where psychoanalysis comes into play. This seemingly outdated theory gives us the tools to not only critique and analyze literature, but it also gives us the ability to appreciate the works that have affected us in such deep and profound ways. And this paper does just that: it takes a series that has affected millions of people, analyzes it using the most appropriate and applicable theoretical lens, and appreciates and acknowledges the lessons that readers can take from a seemingly childish series.

While the Potter series may seem childish—given it’s genre and subject content—one of the other goals of this paper is to convince readers that this series is anything but a childish series. Just because a story is classified as fantasy does not mean it is childish. To state my own personal bias, this is one of the most serious works I have ever encountered: it tackles concepts of loss, death, good and evil, racism, classism, corruption, and so much more. Fortunately, scholars and writers like Tolkien attest to the power of fantasy, giving it a place at the serious literature’s dinner table. Within Tolkien’s defense of fantasy, he discusses what he terms as the four main functions of fantasy: “Fantasy, Recover, Escape, Consolation, all things of which children have, as a rule, less need than older people” meaning that older people may need fantasy as a way to cope and handle their everyday lives (Tolkien, 59). Le Guin too believes that fantasy is not just for children, but also for adults, stating that “the most childish thing about A
*Wizard of Earthsea* [Le Guin’s own fantasy series], I expect, is its subject: coming of age” (45). This is important to note because everything else—the magic, the creatures, the archetypes, the adventures, etc.—she uses in her stories (maybe from the Cauldron Tolkien writes about) needs to be taken seriously. And this does not just pertain to her own works, but to all fantasy works as well. Truly, as Le Guin believes, “fantasy is the language of the inner self,” meaning that it should indeed be taken with the utmost seriousness because what is at stake for not accepting fantasy as serious is not being able to look at and understand our inner selves (Le Guin, 61). Le Guin and Tolkien—as well as other scholars like myself—believe that fantasy genre is not childish, but should be regarded with as serious a manner as possible.

Le Guin and Tolkien’s beliefs regarding fantasy means that all great fantasy should be taken seriously, including Rowling’s *Harry Potter* series. That means that the Harry Potter series should not be so disregarded simply because of its genre and popularity. And while the series should be analyzed, it appears that the best method to look at this series is through the Psychoanalytic perspective. Truly, no other literary perspective allows for the appreciation of a work as well as the understanding for its effect on the readership. Plus, the foundations laid by fantasy writers and scholars like Le Guin and Tolkien allows more modern scholars like myself to utilize and expand upon their ideas in more modern works. Even within that wide land of Psychoanalytic theory, the relationship between the Shadow and Persona will be the most fruitful for this kind of analysis for a variety of reasons: 1. Not many psychologists or literary theorists have taken the time to analyze that relationship in this series. 2. The shadow and persona
parallel the good and evil dichotomy that rests at the heart of a fantasy novel, and 3. America is at a time where we desperately need to collectively and individually accept the shadows within ourselves and within the greater community, and Harry Potter can help us do just that.

1.5 What Comes Next: Outlining The Rest of This Thesis

Of all the various archetypes, tropes, or universal experiences bubbling away in Tolkien’s Cauldron, I believe that Rowling’s strongest ingredient in this particular series is the relationship between the Shadow and Persona. Because I want to analyze the importance of accepting the shadow (not just the individual shadow, but the collective shadow), I will look at the varying degrees in which three characters from the Harry Potter series do or do not accept themselves.

My first chapter centers around Professor Remus Lupin, a teacher and a werewolf. Professor Lupin acknowledges that he has a shadow, but he does everything possible to ignore and suppress it instead of accepting it. Lupin’s shadow parallels Jung’s definition nicely because it is actually a darker, physical version of himself. His werewolf half does represent his shadow, making the analysis of the persona/shadow relationship easier to see. Within this first chapter, I will also bring in the effects that a society not being able to accept a collective shadow can have not only on the individual (in this case, Lupin) but on the greater society at large.

In the second chapter, I will look at Tom Riddle (or Lord Voldemort) and how he does not just ignore his shadow, but does everything in his power to get rid of it. His
shadow, unlike Lupin’s is not just a physical representation of the self, but also includes a metaphysical component as well. A large part of Tom’s shadow consists of death, the fear of death, and the reality that life must end. The entire existence of this character and the evil that he becomes stems from the fact that he refuses to accept his mortal half, making it his life’s work to destroy that part of him.

Finally, in my last chapter, I will analyze a character who does eventually accept his own shadow, but only because of the support he receives from friends, mentors, and families, but also because he witnesses someone like him who does not accept his darkness; this person, of course, being Lord Voldemort. Harry Potter is able to accept that shadow not because he is special or because he was prophesied to be the chosen one, but because he has experienced and received love and acceptance from a multitude of sources.

Essentially, each chapter breaks down a different version of the acceptance of the shadow process, ranging from knowing it exists, but refusing to accept it to actively trying to get rid of anything or anyone that embodies it to finally being able to accept it. The first two chapters focus on two types of shadows (the one that exhibits part of the actual self and the other being a more metaphysical representation) while the third chapter discusses how Harry has both these shadows within himself, arguing that his acceptance of this combined shadow stems from experiencing acceptance and love from a young age. Of the three characters that I analyze—Remus Lupin, Tom Riddle/Lord Voldemort, and Harry Potter—only Harry Potter is able to accept his shadow self. Lupin cannot because of the collective society’s rejection of him and Tom Riddle cannot accept
his shadow because he has never experienced acceptance himself. Only Harry can
ultimately accept his shadow because of the love and acceptance he himself has
experienced, allowing him to be free of his shadow self and ultimately defeat Voldemort.
And it is within this discussion of the acceptance of the shadow that readers will not only
see some of the magic that stems from Rowling’s novels, but also experience indirectly
through these characters how and why that acceptance of the shadow is so crucial, not
just for themselves, but for the world around them as well.
Chapter Two: Seasons of the Wolf: Understanding How and Why Professor Lupin Can Not Accept His Shadow

2.1 Introduction to Chapter Two and Lupin’s Character

With that introduction of Carl Jung and the premise with this paper understood, I can move forward to actually analyzing the individual characters of the series. The point of this particular chapter is utilize those theories regarding the Persona and the Shadow and apply them to a character (in this case, Professor Remus Lupin). A naive approach to this topic would mean arguing that accepting the shadow means fully becoming, embodying, and living out all the components of that version of our self. Let me perfectly clear here, before getting into the character analysis: accepting the shadow does not mean fully embodying and embracing it. It does not mean turning into that version of the self entirely. Jung and other current psychoanalysts would agree that this is almost the complete opposite of what acceptance would look like. Acceptance of the shadow means acknowledging that it exists, recognizing that it is just as much a part of the Self as any other persona would be, and simply being okay with the fact that it is there and will not go away. Accepting the shadow does not mean that we give in to it, indulge it’s every desire and wimb, or that we excuse the possibly negative behaviors that emerge because of it.

Essentially, this chapter itself is broken into three major sections: 1. introducing the character of Remus Lupin himself as well as what current criticism has to say on the

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7 again, the shadow is the manifestation of all the parts of the individual self that the individual rejects and refuses to admit being part of the self

8 a persona is another word for the type of self someone presents in a certain situation and potentially changes depending on the circumstances
matter. 2. explaining how psychoanalysis proves to be a more effective way to analyze the character, 3. Defining Lupin’s personas and shadow, 4. Look at the various types of rejections of Lupin’s shadow, both his own as well as society’s as well as the effects of that rejection, and 5. a conclusion that relates to the overall pedagogy and purposes of the Harry Potter series and this thesis.

Remus Lupin enters the series in the third installment (Prisoner of Azkaban) and acts as a mentor and friend to Harry Potter for the duration of the series until his death in the last book (Deathly Hallows). He teaches students at Hogwarts in the practice of Defense Against the Dark Arts, using a practical approach. By practical approach, I mean that Lupin gives his students real world practice facing real creatures that they may see later on in their adult wizard lives. By the middle of the third book, Harry realizes that not only is Lupin a fantastic teacher and mentor, but that Lupin was best friends with his deceased father. This is not the only realization Harry has regarding his teacher. Eventually, Hermione reveals the fact that Lupin is a werewolf, a creature that transforms into a giant wolf once a month. Lupin proves himself useful later on in the series not only by continuing to mentor Harry, but becomes a spy for Dumbledore, sacrifices his own life in the final Battle for Hogwarts, and continues to act as a mediator and voice of reason between arguing friends.

This chapter mainly focuses on Lupin’s role as an educator and mentor, especially during his time as a Professor at Hogwarts School of Witchcraft and Wizardry. Up until Lupin’s hiring (and even after him), the school experienced much difficulty in finding a professor to teach the Defense Against the Dark Arts subject. In total, the school had six
different teachers in this position: Professor Quirrell (a man who turned out to be in cahoots with Voldemort), Professor Lockheart (a classic exhibition narcissist who stole real wizards’ memories and passed them on to the world as his own), Mad-Eye Moody (but not actually Mad-Eye and instead one of Voldemort’s followers who took on the look of Mad-Eye with polyjuice potion⁹), Dolores Umbridge (a woman [a ministry stooge?] the government placed in that position who refused to teach actual magic), and Professor Snape (a bitter man and an inefficient cruel educator). All of this is to say, that of these teachers, Lupin was by far the most efficient, successful, appreciated, and loved by most of his students. What makes Lupin so successful as a teacher is the fact that he taught successful students like Harry Potter, Hermione Granger, and Ronald Weasley, but he was able to provide confidence and success to the previously determined duds of students like Neville Longbottom¹⁰.

While Lupin is not a major character in this series, he actually proves to be of vital importance to the overarching theme of acceptance, especially within the Jungian domain of the shadow and persona. Because Lupin is a werewolf, a wizard who physically and mentally changes with the cycle of the moon, his personality is forcibly cut into two distinct sections: wolf and man. Throughout the series, he acts as a teacher, mentor, powerful wizard, friend, husband, father, and societal pariah. Each of these

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⁹ Polyjuice potion is a magical concoction that allows whatever witch or wizard who drinks it to transform into whatever person they chose, as long as they have some of the intended person’s hair

¹⁰ Neville Longbottom is a pureblood wizard who foils Harry Potter throughout the series. His parents were tortured so much that they became mentally ill, leaving Neville in his grandmother’s custody. From the first time we meet Neville, he appears to be awkward, unable to perform magic, self conscious, and a prime target for bullies.
versions of Lupin could be considered a Jungian persona, with his werewolf side having the potential for what Jung terms as the shadow. Partially because he is a werewolf in a society that rejects half-breeds, Lupin develops a severe disgust for his own wolf self, causing an even further separation between the man and wolf.

2.2 Previous Scholarship on Lupin’s Character

Lupin’s character has certainly been one of the more discussed secondary characters from the series in current literary scholarship. One of the more popular criticisms is that Lupin represents a more modern day werewolf, furthering the werewolf legends from fairy tales. Eveline Brugger, in her essay “Hairy Snout, Human Heart?: Werewolves in Harry Potter’s World and in European History” discusses how Lupin’s character can act as a fairy tale-like symbol or archetype, acting as a more fantastical component to the series. While critics like Brugger look at the symbolic driving force of his character, other scholars like Brent Stypczynski and Amy Green analyze the “otherness” of Lupin’s werewolf component. These Marxist critics analyze how Lupin has been separated from the Wizarding society, even going as far as to say that because of the language surrounding his lycanthropy\textsuperscript{11}, he could also stand as a figure representing AIDS specifically as an AIDS sufferer. Lupin also tends to get compared to another werewolf in the series, Fenrir Greyback, making the two foils for one another. Part of the goals of this paper is to extend the current literary scholarship and pushing their thoughts to either a different level or take an entirely different approach to looking at Lupin’s significance in the disease of werewolfness.

\textsuperscript{11} the disease of werewolfness
the series. Part of how this paper differs from most scholarship is incorporating the reader in this process instead of using just a Historical or Marxist perspective. This paper relies heavily on psychoanalysis, mainly Jung’s ideas regarding the persona and the shadow, to help us better understand Lupin and the overall importance of the series as a whole.

Tying nicely into Jung’s (and my own rendition of his) ideas on the persona and shadow, this chapter will use my previously defined Jungian terminology to analyze the disconnect between Lupin’s wolf side and his man side, arguing that if Lupin could only accept and somewhat embrace this animalistic, primal version of himself, he would be able to live a much fuller and happier life. Conversely, if society could accept him for the man he is—the wonderfully caring, considerate, and helpful person—, he might have also been able to accept himself more fully.

With that short description of the character and what other critics have contributed to the Lupin scholarship in mind, we can use my previous ideas on the persona and the shadow (and the need to accept both as equal components of the Self) to better understand Lupin the man as well as Lupin the werewolf. Based on Jung’s ideas regarding the persona (he believes that a persona is just a different hat someone puts on to adjust himself to a new situation), Lupin himself has many hats, so to speak: he is a man, wizard, friend, teacher, mentor, werewolf, mediator, spy, soldier, and later on a husband and father. While I could look into each one of those various personas, I am mainly going to focus on that of teacher and mentor.
2.3 An Analysis of Lupin’s Persona and Shadow

2.3.1 Lupin’s Persona

Lupin is such an excellent teacher that he is arguably the greatest educator on the Hogwarts premises, making this particular persona his strongest and maybe the biggest indicator of the man himself. On the first day of class, Lupin’s abilities to teach became immediately evident, with his students not only learning and practicing magic, but also enjoying it. What sets Lupin apart as an educator is his genuine belief in all of his students’ abilities, even students who have already been deemed unteachable or hopeless. Neville Longbottom, while a pureblood wizard by birth, was not able to perform magic skillfully or confidently. The reasons for this probably stem from his grandmother’s and teacher’s lack of support, understanding, and patience alongside the unbelievable amount of pressure from his family and himself to succeed in order to make his dead parents proud. Up until this book, Neville was considered a magical joke because of his inability to pick up magic or perform spells adequately. Unlike Nevills’e grandmother or some of the other professors at Hogwarts, Lupin takes a drastically different approach in teaching Neville: he decides to believe in Neville’s ability and foster Neville’s talents. It is vital to set up Neville’s character in order to fully explain just how amazing of a teacher (and to gauge the strength of this particular persona of) Lupin is.

An example of Lupin’s teaching persona or self emerges within the first magical lesson. Lupin teaches his students—even the most seemingly incompetent—not only how to defend themselves against real-world “dark arts,” but he also shows them how to
believe in themselves, one of, if not the most important lesson a teacher can instill in a student. At the start of the lecture, Rowling describes Neville (the seemingly incompetent student) in various ways that indicate how much of a coward and how scared he is to be put on the spot, to perform magic, and to even speak in front of others: he “walked forward as though he were heading for the gallows,” or “Neville’s lips moved, but no noise came out” (214). Clearly, these descriptions indicate that Neville is terrified to speak to professors and is intimidated by performing magic. However, with Lupin’s patience and understanding, Neville conducts the spell flawlessly. This is the first (and one of the only) instance where Neville actually performs magic successfully, and Neville’s success is only because of Lupin’s teaching style. Immediately before he conjures the spell, “Neville looked pale and frightened, but he had pushed up the sleeves of his robes and was holding his wand ready” (218). While Neville is still worried and scared, he is ready and has confidence in himself. And it is because Lupin “looked thoughtful,” smiled, and was so encouraging that Neville could perform this magic. Again, this description and summary of this encounter between Lupin and Neville is meant to point out just how deep the archetype of mentor goes in the character Lupin as well as emphasize how much teaching plays a role in Lupin’s overall Self or persona.

Importantly, this lesson occurs right after Professor Snape’s lecture, which structurally proves to be important. Snape is not a kind, supportive, or understanding teacher. And Rowling’s decision to introduce Snape’s lesson prior to Lupin’s also emphasizes just how much Lupin’s students need him. The juxtaposition between these two teaching pedagogies also highlights this aspect of Lupin’s persona—he is so
successful at teaching because he loves it, unlike his colleague Severus Snape who never
seems to enjoy this occupation. It is because these teachers are unable to provide their
students with the confidence and knowledge that they need that Lupin’s teaching style in
particular stands out so much. He is incredibly kind and compassionate to his students,
which contrasts his own shadow all the more. Lupin’s self loathing and self hatred could
ironically be the very reason why he is able to empathize and sympathize and support his
own students in such a compassionate way—somehow, his own self-horror manifests
itself into something productive and miraculously: acceptance for those around him.
Without a doubt, Lupin accepts his students for who they are and what they bring to the
table without judging, hating, or condemning them. He thinks that they are enough just the
way they are, which is what he himself lacks. If he could only feel the same about his
shadow and his self, he could have really lived a much happier life.

Professor Lupin not only proves himself an incredible teacher during class-time,
but he even supports and aids his students outside of the classroom, with Harry being the
primary example. Lupin teaches Harry the Patronus spell, which eventually saves not
only Harry’s life, but Sirius Black’s, Hermione’s, and a plethora of other character’s as
well. This also allows Harry to teach his fellow peers, saving their lives as well. If Lupin
were not such a phenomenal teacher, these events never would have happened and Harry
(and countless others ) would have died. Lupin teaches so well that he even teaches Harry
how to teach others, with Harry invoking the same techniques Lupin used. It is vital to
explain why Lupin is such a great educator because it allows me to explain what happens
when society rejects him later on in this chapter.
There are other personas that make up Lupin, but his educator self seems the most important and prevalent to the series as a whole. The traits that make up this particular version of himself—patience, kindness, understanding, passion, mentorship, talent, and acceptance of his students for who they are—is what allows for the stark contrast of his shadow self. By really analyzing this particular Persona, it makes the need to understand his shadow even greater because it is ultimately that shadow that prevents this kind and wonderful person from being able to find happiness and acceptance of his own self.

2.3.2 Lupin’s Shadow

Having identified Lupin’s most prominent persona as the mentor figure as well as the most vital component of his self, I can move on to looking at the specific components that make up his other, darker personas and overall shadow self using Rowling’s owl language as justification. Lupin’s shadow ultimately proves to be the werewolf side of him, not just because it is the darker, more violent part of himself, but because it embodies all the characteristics that he is trying to avoid embodying. The werewolf is entirely carefree, does not have any concerns for anything but its own kind, and does not have to abide by society’s rules. In Freudian terms, we can see that werewolf component as a pure Id, it follows the carnal desire without a second thought. What makes it someone different though is this werewolf side seems much more geared for blood, violence, and carnage, making it a practical thing for the self and society to fear. This shadow self can be seen not only in the plot and his actions, but also within the language of the text as well.
The first time Harry Potter (and the readers) meet Remus Lupin in both *Harry Potter and the Prisoner of Azkaban* and the series as a whole, they are hit with this description: “The stranger was wearing an extremely shabby set of wizard’s robes that had been darned in several places. He looked ill and exhausted. Though quite young, his light brown hair was flecked with gray.” (74). Before even speaking, we learn that Professor Lupin is poor (as can be discerned by his “extremely shabby set of wizard’s robes that had been darned in several places”) and that he is already plagued with a past, as exhibited by the adjectives “ill” and “exhausted” (74). If that weren’t enough, the juxtaposition between his “quite young” age and the age he looks stands out strongest in this description. The gray flecks in his hair undeniably indicate that this man is wary, tired, and stressed more than a person his age should be. The fact that this is both Harry Potter’s and the reader’s first impression of Lupin highlights that he is not a monster, but a man covered in stress and a complicated history.

These words: “ill,” “exhausted,” “grey,” “tired,” follow Lupin throughout the rest of the series. For instance, in *Harry Potter and the Order of the Phoenix*, the first time Harry sees Lupin in the story, we encounter this description of the teacher: “Though still quite young, Lupin looked tired and rather ill; he had more grey hairs than when Harry had last said goodbye to him and his robes were more patched and shabbier than ever.” (89). Again, the image of a young man with grey hairs, shabby robes, and some sort of illness comes into the reader’s mind. The reason why these descriptors are so important is because they follow Lupin throughout the series, making them just as much a part of his innate persona as his teaching abilities. He cannot get away from looking
tired, ill, and grey, meaning that he has still not been able to accept his shadow, or the
darker components of his persona. And unlike his mentoring abilities, these components
of his personality contribute to his overall darkness.

It seems as though the entire third book keeps hinting at Lupin’s condition (or
darkness) without being explicit about the fact that Lupin is a werewolf. For instance,
during the scene where Lupin fights the boggart with the class, his fearful image remains
a “silvery orb”. After we realize that Lupin is a werewolf, this image makes sense, but
Rowling does not explicitly say that this silvery orb is the moon. For all we know, it is
some kind of prophecy globe or a glow-in-the-dark ball with terrible childhood
memories. The fact that Lupin’s biggest fear is a full moon indicates that his biggest fear
is his werewolf side. This fear shows that Lupin has not accepted his wolfiness as part of
him, continuing to fear and resist it. This resistance is arguably what makes him so “grey”
and “tired” every time we encounter him. The more he tries to resist who he is, the more
conflicted and torn he will be. This conflict never gets resolved either: he dies never
having accepted his own shadow or darkness. Yet another example of this foreshadowing
would be the seemingly random assignment Professor Snape gives the students when he
fills in for Lupin. Snape asks Lupin’s students to write a paper on how to identify and kill
a werewolf. This certainly foreshadows a werewolf being involved in the story, even if
readers are unaware of what is to come. This foreshadowing allows the reader to accept
Lupin for what he is when his werewolf side becomes evident because, by the time he
actually turns into a werewolf, readers are already aware of who Lupin really is: a
wonderful, successful, loving teacher and mentor. We can accept his werewolf side because we know him; unfortunately, Lupin himself cannot.

The foreshadowing aspects of the series are not only prevalent in the small assignments and the adjectives surrounding Lupin’s character, but they also appear in other places as well. In her essay “Hairy Snout, Human Heart?: Werewolves in Harry Potter’s World and in European History,” new historicist Eveline Brugger discusses the history surrounding lycanthropy and uses Remus Lupin as a “where are they now?” point. She looks at the literary representations of the werewolf—mainly in fairy tales—as well as the historical facts surrounding them during European witch hunts and puritan periods. Brugger also discusses Lupin’s namesake that seems especially relevant to this paper. She writes: ““Remus Lupin, whose parents were obviously clairvoyant… bears the name of one of the two legendary founders of Rome, Romulus and Remus, who were nursed by a she-wolf. Remus was later killed by his brother, Romulus, which might be a hint at Lupin’s status as a victim throughout the books, right up to his death, which we met without being granted so much as an onstage death scene in the final installment of the Harry Potter series. His last name is obviously derived from the Latin word for wolf, *lupus*, and is therefore telling without being outright ominous” (305). This context is fascinating because it not only connects Lupin to the archetypal and primal werewolf, but it also points out that he was destined to become society’s shadow. It is also important because, even though Lupin is such a crucial component to this paper, he is killed off without so much of a direct goodbye. While the text does mourn his loss eventually, we do not actually observe it like we do Harry’s, Sirius Black’s, the Potter’s, Dumbledore’s,
or even the house-elf\textsuperscript{12} Dobby’s ultimate death. Lupin may have been meant to become a werewolf—and therefore the Wizarding World’s shadow—but that does not detract from how fantastic or lifesaving his persona as a teacher is. And, unfortunately, because Lupin represents that shadow for everyone else, he is unable to accept himself, creating a lifetime of internal struggles and pain.

2.4 A Painful Rejection of the Shadow

Without having accepted his darker side, Lupin lives in a constant state of pain. This pain not only proves excruciating physically, but also mentally. The only instance readers get a sense of the physical pain of Lupin’s transformation is when Harry sees him transform:

Lupin “had gone rigid. Then his limbs began to shake…There was a terrible snarling noise. Lupin’s head was lengthening. So was his body. His shoulder were hunching. Hair was sprouting visibly on his face and hands, which were curling into clawed paws” (Azkaban, 219). Not only does this passage plot-ually depict Lupin’s quick transformation from man to wolf, but the structure of these sentences indicates that this was a speedy transition. They are short, simple sentences, that occur immediately after one another. This quick change may occur quickly, but that does not mean this transition is painless for Lupin. And all semblance of Lupin the man disappears into this creature, so animal-like that it forgets reason and attacks his best friend\textsuperscript{13}. From a practical standpoint, it makes sense that Lupin is unable to accept the wolf as part of him,

\textsuperscript{12} a house elf is a wizarding family’s indentured servant

\textsuperscript{13} After transforming, Lupin attacks and injures Sirius Black
especially when that wolf component causes him so much physical pain. Simplistically the werewolf may seem like Freud’s id, but as I stated before, it is much more geared towards violence and savagery. However, we can still extrapolate some of Jung and Freud’s ideas—giving into that part of the self entirely (the id or the shadow) is not what acceptance looks like. Lupin deciding not to give into the wolf part of him is him protecting the people around him, but giving in is not what acceptance would look like for him. Ultimately though, that physical transition from man to werewolf is inevitably and unavoidably painful for Lupin.

The transition itself is a highly painful process for Lupin, but the emotional pain of not accepting it proves even worse when the man Lupin becomes aware of his alter-ego’s actions. The day after Lupin transforms and hurts Sirius, he resigns his post as professor for a variety of reasons. One of those reasons originates in society’s learning of his shadow figure, but another reason arises from Lupin’s own fear of himself. He explains to Harry that “I could have bitten any of you…that must never happen again” (Azkaban, 680). This remorse makes sense and while Lupin should feel at least a little bit of guilt, he should not feel so guilty as to resign from the perfect job for him. But it is both his fear of himself and of society’s reactions to him that contributes to Lupin quitting. And the worst part about this is that it will be his students to suffer alongside him, because, as Harry puts it: Lupin is “the best Defense Against the Dark Arts Teacher [Hogwarts] has ever had,” and he proves to be the best they ever will have as well (680). If only Lupin could have accepted himself and been able to see how his own personality overshadows his darkness, he could have continued on teaching.
Realistically, one of the only ways Lupin could have continued teaching at Hogwarts is if the wizarding society were more capable of accepting him than they currently are. One of the main reasons why Lupin cannot accept his shadow is simply because society around him and in which he lives will not accept the darker components of him—mainly, his werewolf half. There are many examples of this within the third installment of the series, ranging from specific characters (like Ron Weasley, Draco Malfoy, or Severus Snape) but also to larger bodies of people in the greater wizarding society (wizards in general, parents of students, and Lupin’s fellow schoolmates). From almost every perspective—excluding Harry Potter’s, Sirius Black’s, and Albus Dumbledore’s—when people become aware of his werewolf nature, they immediately respond with disgust, fear, and even mockery.

Looking at specific characters and their various reactions to Lupin, it becomes evident that even within his immediate circle, Lupin himself is not accepted because his shadow is not accepted, even though he has already proven himself worthy of acceptance and love. As previously stated, one of the reasons Lupin feels forced to quit is because more people found out about his condition. He explains to Harry at the end of the third installment: “This time tomorrow, the owls will start arriving from parents… They will not want a werewolf teaching their children, Harry. And after last night, I see their point. I could have bitten any of you… That must never happen again” (680). It is only because Lupin is afraid of how society will react to his position that he feels he must terminate a position that he is not only great at, but a position that contributes greatly to who he is. While the fear from the parents may seem reasonable given the other types of
werewolves readers will encounter later in the series, that fear stems from a lack of understanding or a lack of acceptance of Lupin himself and other werewolves.

That lack of acceptance of Lupin stems from both society as a whole as well as individual characters with whom readers of the series are already familiar. It comes as no surprise that pureblood wizarding families like Draco Malfoy’s\(^\text{14}\) are guilty of demanding the removal of Lupin because of his werewolf side. These are the families that pride themselves in their socioeconomic status as well as their pure wizarding blood lineage. Along with these pureblood families’ opposition to Lupin, other staff members share in similar disgust and distaste. He even tells Harry, Hermione, and Ron that “[Dumbledore] had to work very hard to convince certain teachers that I’m trustworthy” (556). Severus Snape, for instance, proves unhappy to have Lupin as a coworker. In Snape’s case though, this makes sense given the plot-based history of their relationship, with Lupin almost killing Snape as the result of a practical joke during their own schooldays at Hogwarts. What sets Snape apart from the other members of society though is that he makes Lupin’s “tonic” to make the werewolf transition safer and more tolerable for not only Lupin, but for the entire castle as well. Even though Snape makes the potion without fail, this does not make up for the fact that Snape is unhappy to have a werewolf as a coworker. Both Snape and Malfoy had already been set up to be dislike-able characters by Rowling, so their disgust or intolerance of Lupin—a character who has already shown his skills as a

\(^{14}\) Draco Malfoy is a character in the Harry Potter series that can be seen as Harry’s foil. He comes from a rich, pureblood family, who believes that anyone without pure wizard blood is a waste of wizarding space
teacher and mentor as well as his kind and patient heart—is almost to be expected by the audience.

If Rowling had only made Malfoy and Snape opposed to Lupin’s shadow, then it would not have been so hard for Lupin to keep his job, but unfortunately this is not the case. Readers can see just how deep the detestation for Lupin’s kind are in the wizarding world from Ronald Weasley’s reactions. The moment Hermione reveals Lupin’s werewolf nature, this happens: “Ron made a valiant effort to get up again but fell back with a whimper of pain. Lupin made toward him, looking concerned, but Ron gasped, “Get away from me, werewolf!” (679). Clearly, Lupin is attempting to help Ron without any malicious intention (hence the “looking concerned”), but Ron’s clear disgust gets in the way of Lupin’s assistance. Instead of referring to Lupin as “Professor,” or “Sir,” or even “Lupin,” Ron responds with the animalistic, creature-term “werewolf.” The exclamation mark is also of concern here because it indicates just how serious Ron is. He is so serious that immediately after he states this, “Lupin stopped dead” (679). With the only intention of assisting Ron, instead of compassion, appreciation, and kindness, Ron is disgusted. Obviously, this hurts Lupin because he stops trying to help because of that immediate rejection. Again, one of the reasons why Lupin cannot accept himself and his own shadow stems from the fact that those around him, even his students who had previously shown him love, cannot accept him.

And not only does Ron reject Lupin’s assistance when he does need medical attention, but his disgust and rejection of Lupin worsens as the scene continues. Ron

15 At this point, Ron had been bitten badly in the leg and could not walk without being in excruciating pain
even questions the judgements of the school’s headmaster Dumbledore for hiring Lupin, calling Dumbledore “mad” (676). The reason this is such a vital moment is that, before knowing this about Lupin, Ron trusted this Professor deeply. And within moments of learning about Lupin’s struggle, Ron not only rejects his previous Professor and insults the headmaster’s decisions, but all the previous time, effort, kindness, and patience Ron experienced from his professor disappears. And, from then on in this book, Ron’s actions are characterized by his newly created distrust for Lupin.

This distrust originates only after discovering Lupin’s other identity. Because this lack of acceptance stems from Ron,—a friend, companion, and source of kindness for Harry—we can start to see just how deep those roots of hatred for the “other” go in this wizarding world. Citing similar passages, critic Stypczynski states “on the surface, the aforementioned statements from Ron Weasley, Snape, and Umbridge combine with European tradition and common pop cultural thought to create what seems to be a discourse of racism within Rowling’s wizarding community” (61-62). I would add to this idea that this racist discourse is not just surface-level, but occupies a much deeper place in the Self as well. Of course, I am referring to the Collective Unconscious of the society. By using these three characters—Ron, Severus, and Draco—as representatives for the popular opinion of the Wizarding World, it becomes even more clear that Lupin is not just a linguistic symbol for the racist discourse, but he does actually represent the collective shadow that no literary critic has taken the time to actually analyze.

Ron Weasley, Severus Snape, and Draco Malfoy’s disgust towards Lupin and what he is are not unique cases; in fact, these characters clearly represent society’s views
toward Lupin, treating the man more like a leper or a disease than an actual human being. And, of course, they are not the only ones who do this: from a macroscopic level, the entire wizarding society contributes to this as well as the man Lupin himself. Stating that characters treat Lupin more like a Leper or a disease than a human being is not just a simile or a metaphor: the text as well as other scholarship points towards this conclusion as well. For instance, Amy Green acknowledges many of these theories in her own essay when she expresses how “critics describe the shunning of werewolves in *Harry Potter* as commentaries on modern societal inequities ranging from racism, class distinctions, homophobia, and the discrimination AIDS sufferers face, especially in the early days of the disease. While these interpretations certainly hold merit, the werewolf throughout history stands as the ultimate expression of the ‘other’” (100-101). While Green does not spend a considerable amount of time looking into how and why those comparisons are made, she does at least acknowledge them.

One scholar who has also picked up on this “othering” language is Brent Stypczynski, author of “Wolf in Professor’s Clothing.” He directs our attention to Rowling’s linguistic shifts when he writes: “At some points, she uses the language of racism, as previously noted, and at others, she shifts into the language of disease—other children being ‘exposed’ to Lupin, a potion or medication that causes his problem to go into temporary remission, discussions of curing lycanthropy, or Lupin’s own statement that ‘Tonks deserves somebody young and whole’ implying that he is not well (*Half-Blood Prince* 624)” (63). Vitally, Stypczynski points out what I was getting at earlier: the power of the diseased-ridden language or discourse surrounding Lupin’s character. This
fear of catching the disease is, in part, why society cannot accept him. They have the misguided notion that Lupin, and every other werewolf, will forever infect not only themselves, but their loved ones. But, while simultaneously acknowledging and accrediting these ideas, Green also dismisses them by saying that Lupin is more-so an “othered” figure than a diseased figure. What both Green and Stypczynski don’t really acknowledge is that Lupin can represent both—part of him representing the “other” or what I read as one of the representative collective unconscious shadows in this series relies on him being diseased. He is treated like a leper because he is the other, and the way that his “otherness” gets discerned or described in this series is through the diseased discourse.

But it is by understanding the cultural assumptions and misunderstandings of lycanthropy that readers can understand the how and whys of Lupin and his shadow. Franz beautifully states in her theory: “You cannot interpret a Japanese fairy tale without knowing about Japanese civilization and the conscious situation in Japan, or without knowing about Zen Buddhism and the samurai, and not only from the other situation, but from the collective conscious of the Japanese people, and only then can you understand the fairy tale” (98). The point of my expanding on Rowling’s wizarding society and their beliefs on werewolves (and other half-breeds) originates from von Franz’s notions of understanding culture. To understand the society that rejects Lupin not only allows us to acknowledge why Lupin can’t accept himself, but also allows us to look at our own society and analyze the reasons for who and why we reject those that are different from us.
This also explains why the characters who are the kindest to him in this series—Harry Potter, Hermione Granger, and Professor Dumbledore—do not live entirely within this particular society’s circles. Both Harry and Hermione had spent their entire childhoods in the Muggle world, not even knowing magic existed. Plus, when school lets out for summer, they go back to that Muggle world. Not having grown up in the wizarding world almost makes them immune from society’s (not Lupin’s) disease stemming from the lack of acceptance of different types of witches and wizards. In the sixth installment, Lupin even laughs when Harry tells him “but you are normal,” because of how naive that statement must sound to Lupin; few have ever treated Lupin equally. If more people could act as Hermione and Harry do towards this amazing man, then he might have been able to accept himself. Unfortunately, the simple matter is that society’s rejection of Lupin not only affects Lupin’s personal mental health, but other practical components of his life as well.

And because society cannot accept Lupin, he struggles to maintain jobs and stability in society as well as reach a level of personal acceptance. We know that Lupin is not well-off financially because of the descriptions of his clothing and because of the way that some of the richer students treat him. Going back to that first meeting of Lupin on the train, before we even get that physical description of the man, we get this description of his suitcase: “a small, battered case held together with a large quantity of neatly knotted string. The name Professor R. J. Lupin was stamped across one corner in peeling letters.” (120). This description alone indicates that Lupin is not a rich man, but these kinds of images keep popping up throughout the entire series. This is important to see and
pay attention to because it shows that society’s unwillingness to accept this man (who I have already proven to be an incredible teacher and kind man) forces him to live a life of poverty and self-hatred. If the general population around him (not Harry, Dumbledore, Sirius, or his school-time friends) could accept him, Lupin would be able to accept his own shadow. And if society could accept their general shadow (by accepting the “other” werewolves), a lot more people (both wizards and werewolves) would be affected.

Other scholarship has also pointed to the fact that Lupin represents an “othered” character, even if they do not discuss him in Jungian or psychoanalytic terms like this paper does. For instance, Amy Green analyzes how society shuns Lupin because of his lycanthropy; and even though she paints Lupin as a coward and selfish man, she does at least acknowledge society’s viewpoints on werewolves. Green writes “Werewolves suffer grave injustices in the Wizarding world, which not only looks upon them in disgust but passes legislation limiting their ability to earn a living. In every sense, they are outcasts” (100). Even though she acknowledges that werewolves are indeed outcasts, she argues that above all else that “the werewolf exemplifies the fear of losing control of one’s body, of becoming something monstrous and out of control” (101). The problem with this is that there is more to it than just fear of losing control, especially when losing control could potentially result in unforgiveable and entirely impulsive behavior. While I appreciate Green for relating Lupin’s werewolf side to a more psychological function than other critics have, I fear she dismisses the social-pariah and personal hatred too easily. Being othered is not easy and cannot be accepted without a significant amount of support and acceptance from both the Self and from society. Unfortunately, Lupin does
not really have acceptance from either his own self or from the surrounding wizarding world.

Lupin decides to take on society’s view that he himself is a monster, but that is not the case for other werewolves in the series. Lupin even goes so far to call himself a “fully-fledged monster” (Azkaban, 353). And while that is his view of his own kind, we learn later in the series that other werewolves see themselves quite differently. When Lupin takes on the role of a spy in *The Half Blood Prince* for Dumbledore, he explains to Harry: “Nearly all of [the werewolves] are on Voldemort’s side [because] they think that, under his rule, they will have a better life?” (Ch. 16). And at this point, who can really blame them? We have seen how society’s hatred of werewolves negatively affected Lupin, so it makes sense that the other wolves have no desire to live amongst the people who have condemned them.

Later on, Lupin does explain how these werewolves are monstrous and enjoy turning little children into wolves, emphasizing the very real dangerous aspects of the werewolves themselves. He tells Harry “they have shunned normal society and live on the margins, stealing—and sometimes killing—to eat.” (550). Lupin is telling Harry that the werewolves have shunned society (probably because they themselves have been shunned and are not welcome there as we have seen in Lupin’s case) and live on the outskirts of the society wreaking havoc on those that have put them in the margins in the first place. By dissecting Lupin’s sentence, we as readers can get a more closer look at the lives of werewolves and what they themselves have succumbed to as well as the dangers that they pose. Essentially Lupin tells Harry that these beings are willing to steal and kill
in order to eat. This means that they probably are not able to afford food or be able to get food because they are unable to blend with a society that cannot stand them. These marginalized men and women are so desperate for food that they resort to stealing and killing; all because society cannot accept them.

This is also the section that Lupin discusses Fenrir Greyback, the most terrible and arguably evil werewolf of them all, willing to kill, bite, torture, and turn innocent children into wolves. These are traits that society should fear because this character is harming innocents out of a sadistic joy, but this does not apply to all werewolves. Obviously, biting and turning children is not the best way to get support from the wizarding community. In fact, Amy Green spends some time in her article arguing that Lupin’s entire existence is based on his inability to act on his impulses, which creates a weak and cowardly character. She argues that this fear of himself and selfishness not only affects him, but his entire family as well: “[Lupin] expresses his concern over having made both his wife and unborn child pariahs in the Wizarding world as he is, and, indeed, his fears may well be understandable. Lupin’s choice to abandon his family proves more problematical, however. They remain outcasts whether or not he stands by them” (106). While Green has a point that his family remain outcasts, that is not Lupin’s fault whatsoever. And to expect him to be able to accept himself after all society has put him through seems almost unreasonable, if not impossible. However, if society had accepted them (as Harry, Dumbledore, and Nymphadora Tonks had accepted and loved Lupin), then it is fair to argue that these werewolves never would have or could have considered joining Voldemort’s side. Plus, Lupin would not have felt the need to, as
Green harshly states it, “abandon his family” (106). Again, the repercussions for excluding a group of individuals based on something they have no control over (othering them, so to speak) is not just cruel and bad for the Self, but it is bad for the collective unconscious Self as well. Plus, that decision to exclude a group of individuals affects more than just the werewolves, but those involved with the werewolves as well—weather the side of evil or the family members of those inflicted with lycanthropy.

I have extensively stated how and why the society around him cannot accept himself as well as hinted as to why Lupin cannot accept himself. In plainer terms, Lupin cannot accept his shadow—the werewolf part of him—because the world around him refuses to accept him. He does occupy the space of outcast and the ramifications that come from that position. Not only that, but he lives in constant fear of passing down that “disease” to his child and having that child live in a state of unacceptance as well. When this gets coupled with the fact that he experiences tremendous amounts of physical pains when he embodies his shadow, it stands to reason that he associates that part of himself with terrible memories.

I want to also articulate here that Lupin’s acceptance of the shadow does not mean Lupin turning in Greyback. Accepting the shadow does not mean succumbing to the id’s violent desires, biting and turning children, and getting a sick joy out of causing harm to innocent people. For Lupin, accepting the shadow means accepting more of who he is, just as he accepts Neville for who he is. By accepting his shadow, he can acknowledge that the werewolf is just as much a part of him as the teacher is; he would be able to cease that internal pain that comes along with rejecting part of the self. He would be able to
stop the war going inside himself, which is what Jung diagnosed as “neurosis”. In his own paper, Jung claims Neurosis is an inner cleavage — the state of being at war with oneself. Everything that accentuates this cleavage makes the patient worse, and everything that mitigates it tends to heal him. What drives people to war with themselves is the suspicion or the knowledge that they consist of two persons in opposition to one another….A neurosis is a splitting of personality” (Jung). Essentially, by accepting his shadow, Lupin would be able to end that inner turmoil once and for all, he would be able to not feel guilty about being happy with his beautiful wife and child, and he would finally be able to be happy.

One way in which this particular paper differs from the other existing Harry Potter scholarship is that this paper does not just put up two characters and compare and contrast them from each other. It looks that the real life effects of what a society collectively rejecting a shadow looks like for that individual’s practical living status as well as mental health. Jungian archetypes, especially those of the shadow and persona, tend to be analyzed in pairs of characters. For instance, Eveline Brugger compares Remus Lupin and Fenrir Greyback, as foils for one another. She explains “Between the two of them, Remus Lupin and Fenrir Greyback represent the entire range of werewolf characterizations, not only in the Harry Potter universe, but in modern werewolf fiction in general” (303). And while a plethora of comparisons exist between these two characters, I do not believe that we can simply place the term of persona on Lupin and shadow on Greyback because that oversimplifies Jung’s complex notions. Both characters are werewolves and men in a society that will not accept half of their Selves; But, it is how
these contrasting characters handle that lack of acceptance that truly separates them.

Greyback becomes the monster society fears, targeting and turning children to create an army to destroy those who have shunned him. In opposition, Lupin internalizes that hatred for his kind, ultimately believing that he is a monster, undeserving of human love. Lupin hates his shadow just as society hates his shadow, and both society and Lupin place that hatred on the man instead of trying to find ways to accept it.

It is important to point out, too, that within Lupin’s own lifetimes, there are ways to calm, tame, or at least subdue the blood thirst, animalistic, and monstrous personality. Lupin explains how taking the potion allows him to maintain awareness of himself during the change. He tells Harry how “The potion that Professor Snape has been making for me is a very recent discovery. It makes me safe, you see. As long as I take it in the week, preceding the full moon, I keep my mind when I transform… I’m able to curl up in my office, a harmless wolf, and wait for the moon to wane again” (352-353). In this sense, the potion can be likened to medicine, somewhat curing Lupin of his werewolf diseased, at least temporarily reducing the major side effects of transforming into an animal. The language surrounding the potion and Lupin’s lycanthropy also contributes to his separation from society; truly, he is a leper that society wants nothing to do with. Even if we were to ignore the medicinal language surrounding Lupin’s shadow, the point is that the potion makes Lupin safe. And if it makes Lupin safe from losing control over himself and his mental faculties, it would do the same for other werewolves. However, because society still rejects them and treats them as vicious animals instead of the capable witches and wizards they are, there is not much of an incentive to take the potion. If the point of
the cure is to prevent werewolves from harming society, it stands to reason as to why werewolves would not desire to protect the very people who consistently reject and shun them. All this is to say that the notions that werewolves are only ever bloodthirsty, nightmarish creatures is not entirely accurate. But, instead of being educated on these alternatives, society chooses to shun, hate, and fear those that they do not understand.

Again, Lupin’s main role not only exists as a character struggling to accept his shadow, but he is, first and foremost, an educator. I have spent a great deal of time proving how successful Lupin is as a teacher and mentor to his own students, but some scholars have extended that base hypothesis to Rowling’s readers as well. Stypczynski states beautifully that “From the marginal position, Remus Lupin steps forward, temporarily centralized, to teach other characters and Rowling’s readers three lessons about their world and themselves: overcoming intolerance of the racial Other, accepting the incurably ill, and abandoning moral binaries in favor of a more nuanced morality” (57). Not only does Lupin teach characters how to successful produce magical spells, defend themselves against dark arts, and instill a sense of confidence, but, as Stypczynski indicates, he teaches the readers about acceptance as well. Lupin’s werewolf side represents more than the inability to express his animal-side; and by exploring how the werewolf side not only represents a personal shadow, but a collective shadow, Lupin’s character (and the series) becomes much more important.

2.5 A Conclusion on Acceptance in General
While most of society cannot and does not accept Lupin’s shadow or other werewolves, it seems as though readers are encouraged to accept Lupin the man and Lupin the werewolf. As previously argued, the few witches and wizards that treat Lupin with decency are the same characters that readers have learned to trust, admire, and maybe even embody. From the first book onward, Albus Dumbledore has been Harry’s main mentor, always trying to protect, guide, and assist Harry in whatever problems he may be facing. And because Dumbledore is the one who hires Lupin and supports Lupin as a teacher, readers should come to the same conclusion that Dumbledore does: Lupin is trustworthy. Similarly, Hermione Granger has been set up as the most intelligent, capable, and maybe even rational student in Harry’s year. And like Dumbledore, readers have grown to trust her for her intellect, her ability to solve problems, and her brilliance. Again, if Hermione Granger can trust Remus Lupin and see past his shadow, then readers can trust in Lupin. It is because these characters have whole-heartedly accepted Lupin for who he is, werewolf and all, that readers can as well.

Not only can readers accept Lupin for who he is, they are encouraged to accept their own society’s shadows as well. Lupin’s character is controversial, as seen in the various reactions to his position as a teacher given his condition, but that is what makes him so important to the overall series. He represents a group of human beings that have been shunned and pushed out of society because of something they really have no control over. Someone cannot control being turned, and while he can control how he responds to becoming a werewolf, that decision is not easy. Lupin choses not to allow his shadow self to control his actions, but we cannot truly condemn those who do. When the society we
live in cannot accept its members, and instead, reacts violently, fearfully, and cruelly, it stands to reason that those rejected citizens would hold a grudge and desire revenge. To be fair, some of those citizens have committed unthinkable crimes—Fenrir Greyback most certainly comes to mind—, but to condemn everyone for the actions of a few does not make sense either. And, arguably, if society would accept the werewolves and offer them the same rights and privileges that “purebloods” receive, there would probably be significantly fewer monsters on the loose. To reject Remus Lupin is to reject all that he has to offer to the world around him—his amazing teaching abilities, his mentoring talents, and his ability to act (for the most part) with reason and decent judgement. Plus, it is because society rejects Lupin that he cannot really accept himself either, forcing him to live a life of constant internal conflict, personal struggles, and severe self esteem problems.

With all of this being said, there are possible serious repercussion to accepting a “monster” like Professor Lupin, as we saw in Lupin’s own discussion of the bloodthirst of his kind. That being said, that bloodlust could very well have originated from society’s inability to accept them in the first place. There are possibly violent and dangerous consequences that stem from werewolves in this particular (and many other series) resulting in the passing of the disease at the very least and death at the very most. These are not small consequences, which makes society’s fear of Lupin somewhat understandable. What’s at stake though in not accepting the “monster” in others as well as the individual’s shadow is a loss of what those person or those parts of us have to offer. And those consequences undoubtebly of rejecting this man supercede the possible
dangers that might stem from accepting him. Again, as we see with the characters that do accept him, they live significantly happier and safer lives because of what he has taught them, the counsel he has given them, and the undying love that he bestows upon them. Those lessons, counsels, and love without a doubt are more important and more valuable than what would be at stake if he were completely rejected.

As I somewhat stated beforehand, by not accepting Lupin’s shadow, society is simultaneously rejecting him as a teacher and missing out on his incredible ability to inflict life-saving and self-affirming knowledge. Because he is fired at the end of his first year due to society’s inability to allow a monster teaching students, there are thousands of possible future students that miss out on all that Lupin has to offer. Truly, what is at stake in rejecting the projected shadow is a loss of what that person has to offer. By rejecting the one component of the self we may not like or are taught not to like, we reject all that encompasses that individual. We reject all the positive features, traits, and personas of that person, which could prove to be detrimental to themselves and to the surrounding society.

2.6 Relation to Overall Pedagogy of Series

Understanding the dynamic between Lupin’s persona and shadow not only helps readers and scholars better understand Lupin the character as well as the impact of society on personal acceptance, it also helps us better understand the series as a whole. As the introduction stated, this book series is by far one of the most influential and popular book series that this (and past) centuries has ever seen. And one of the reasons for this
popularity is actually embedded in the complex relationships between the characters as well as within the individual characters. Like we see with Lupin, he is a wonderful teacher that society has shunned, and therefore has been self-shunned as well. He cannot accept his shadow because the world around him has not accepted his shadow, but readers are encouraged to nevertheless love and accept him for who he is. Because readers are encouraged to accept this character despite his possible faults and despite his own society’s opinions on werewolves and shadows, the readers are then asked to accept what society in general can’t. This ability to love and accept the possibly unaccepted may start within the text, but can easily be applied to everyday life. Through Lupin’s character, Rowling is enforcing the idea that we should not only accept ourselves, but we should at least attempt to accept those that we cannot understand: those like Lupin who are in such desperate need of love that they die without having ever felt self-love or self appreciation.

Not only does this chapter help enforce the theme of acceptance, it contributes to the overall pedagogy of this paper. There are three main types of shadows that this paper looks at: the corporal shadow that rests within the self (like Lupin’s), the metaphysical shadow that gets projected onto an entire race or class of people (Voldemort’s), and the combination of the two that exists in Harry Potter’s character. This chapter examines the type of shadow that exists entirely within the self, while also looking at how external sources (like society or classmates or friends) can affect that shadow’s development and existence as well as the effects of rejecting a person based entirely on that shadow.
Lupin could have lived a happier and more fulfilling life had he been more accepted and integrated with the Wizarding World itself. And while there were some characters that did accept and love him for who he was, shadow and all (his wife Nymphadora Tonks, his best friends James Potter, Sirius Black, the Weasley family, and even Harry Potter, his mentor and employer Albus Dumbledore, and his students Hermione Granger and Neville Longbottom), he himself was not able to do the same. What we are starting to learn here is that acceptance of the shadow (those personal traits that we don’t want to admit to as being ours) may be ultimately on the self, but that external factors (like society in general) deeply contribute to our abilities to accept ourselves. Acceptance of the shadow, as Jung believes, is not as easy as it may appear, and takes a tremendous amount of personal work. That being said, at least Lupin acknowledges that he has a shadow self in the form of a werewolf and does not only try to run away from it or pretend that it does not exist. The effects of his rejection are mostly internal, causing himself misery and pain, whereas this is not the case with the next case.

Ultimately this chapter helps contribute to the overall pedagogy of the series not just by explaining the importance and varying degrees of acceptance, but by expanding on the notion that the mythical genre has serious effects on readers. We need to see the value in this work and in talking about this work because we can see that the lessons it teaches and the morals it displays are vital for the individual and for the surrounding society. This books, through complex characters like Lupin, help show us the importance of accepting someone for who they are, shadows and all despite the possible danger that the shadow has towards our own well beings. Shadows, like werewolves, have the
potential to do great damage (as we see in Greyback’s case), but that is no reason to completely and utterly reject the entire person because of their shadow. It is that rejection that leads to hatred, isolation, cruelty, and yes, evil. The evil we see exhibited in this series seemingly stems from a lack of acceptance and love.
Chapter Three: He Who Can Not Accept His Shadow: A Psychoanalysis of Tom Riddle

3.1 Introduction With Background Information And A Preview of the Chapter

While the previous chapter looked at the social repercussions that occur when society cannot accept someone because of their own shadows and their own fears, this chapter looks much more closely at a single person. Importantly, it looks at the main villain from the text without simply calling him evil and then dismissing the context that surrounds his upbringing and his motivations. In no way does this analysis of Tom Riddle’s behavior and regard for the dark separation between his shadow and his persona excuse his murderous and incredibly terrible actions. Instead, this chapter acts similarly to the previous one in explaining how and why this series is so powerful. By making the readers look at what can happen when someone not only disregards and acts ashamed of the shadow self like Lupin or, in Tom Riddle’s case, refuses to even acknowledge the shadow as part of the self, readers can become more accepting of not only themselves and their own shadows, but of others as well.

This chapter is divided into five main sections 1. An introduction and outline of Lord Voldemort’s character based on the novel’s depictions, 2. A quick summary of what critics have been saying about Voldemort’s character 3. A separation between what critics have said and how my paper is different/the main claims I will be making, 4. A discussion of what Voldemort’s persona and shadow as well as the internal and external effects of his refusal to accept his shadow, 5. A conclusion that connects the ideas from this chapter to the larger message of the Harry Potter series.
3.2 Voldemort’s History

As readers, we know next to nothing about Lord Voldemort in the first book; he is simply the evil wizard that killed Harry’s parents but not Harry, manipulated a Hogwarts’s teacher into allowing himself to live and gain entrance to the school, and then supposedly dies because Harry’s mother gave him the power of love as an infant. If this was all readers ever learned about Voldemort’s character, it would make sense to dismiss him as evil incarnate. However, as the series continues though, readers—through Harry’s character—gain more insight to Voldemort’s character.

In the second book, readers learn through Harry that before there was Lord Voldemort, there was Tom Riddle. Harry can even communicate with Tom through a two-way diary where Harry can speak to Tom and Tom can speak to Harry because of a preservation spell. It is within their conversations Harry learns about the monster’s desire to kill Muggle-born students and even trusts Tom Riddle to the point where he doubts the people who he has previously loved. At this point, both Harry Potter and readers are unaware the Tom and Voldemort are one in the same. Once Harry winds up in Hogwarts’s dungeons trying to prevent a fellow student from being attacked by Salazaar Slytherin’s Basilisk, we end up meeting Tom Riddle in person, so to speak. Through Harry, readers learn that Tom is actually Lord Voldemort and the reasoning behind the name change was so that Tom could escape his “filthy mudblood father’s name” and create a new, all

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*Slytherin is one of the four founding wizards of the school and believed that only pure blooded witches and wizards belong in the school. His monster is said to kill the half-bloods as a way to purify the school from witches and wizards who have muggle parents. The monster ends up being a Basilisk, a large snake, that can only communicate with Parseltongues. Slytherin, Voldemort, and Harry Potter have this ability.*
powerful, and infamous identity. This is really the first time that readers gain just a tiny amount of insight as to the human man behind the infamous killer.

After the second book, the tone of the series takes on a pretty drastic turn, putting Voldemort/Tom Riddle to the side while other plot-lines and relationships are developed. It is not until the end of the fourth installment (*Goblet of Fire*) that Harry meets Voldemort again in the famous graveyard scene. In this climactic scene, Voldemort regains a physical body as well as his magical abilities, making way for the rest of the series. With Voldemort becoming “human” again, representing the ultimate climax of the entire arc of the series, the rest of the books focus on Harry’s attempt to finally defeat Voldemort. In order for him to do this though, he must understand how and why Tom Riddle came to be Lord Voldemort.

The fifth book, *Order of the Phoenix* deals with the effects of Voldemort coming back from the grave, mostly that the wizarding world refuses to believe that such a thing could happen. This book is helpful in seeing some of the external effects that stems from Tom’s inability to accept his shadow self and death. It does not focus on Voldemort’s past though like the next installment does. Within the sixth book, *The Half-Blood Prince*, Professor Dumbledore makes it a point to teach Harry and the readers all about how Tom Riddle became Lord Voldemort. This particular book allows readers to see what happened to young Tom that made space for Voldemort to be created. Before diving into his past, and how that past created Tom’s shadow, I want to restate that providing context for Voldemort and allowing space for sympathy and empathy for the “purely evil” character does not excuse his behavior at all. It only allows for psychologists and readers
to better understand how such a hatred for and undeniable separation from the shadow can lead to the creation of a Voldemort-like character.

Here is a summary of the important traits, experiences, and qualities that readers learn about Voldemort from the series in general. From the *Sorcerer’s Stone*, we learn that the character Lord Voldemort is one of the most evil wizards in the history of the wizarding world, he killed Harry’s parents, and is incapable of understanding or accounting for love and acceptance. In *Chamber*, we learn that he was incredibly smart, became Head Boy of his house, hated his human father, and developed a complex relationship with Professor Dumbledore.

While those are important details to know, it is within *Half Blood Prince* that we really get a glimpse into Tom’s past because Dumbledore insists that Voldemort’s past is the key to understanding not only Voldemort’s present, but also to helping Harry with his own future. Specifically, Dumbledore tells Harry in regards to the Voldemort’s history: “It is time, now that you know what prompted Lord Voldemort to try and kill you fifteen years ago, for you to be given certain information…I certainly hope it will help you survive” (325-326). While this seems like a fleeting comment, Harry’s understanding and acceptance of Voldemort’s past is what will save not only his life, but the entire Wizarding World as well.

Throughout this particular novel, Harry learns that Voldemort’s lineage stems all the way back to Salazar Slytherin, his mother Merope Gaunt was a squib\(^\text{18}\) who tricked his Muggle father into loving her with a love potion; his father Tom Riddle left Merope

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\(^\text{18}\) someone born to two magical parents but does not possess the ability to perform magic
as soon as he found out she was a witch even though she was already pregnant at the time. Shortly after she gave birth on December 31st, she named her son Tom Marvolo Riddle, and died. Placed in an orphanage, Tom grew up alone with abilities that he did not understand surrounded by children who he tortured and possibly killed.

Overall, Tom Riddle was an intelligent, ambitious young man who hated his father, felt isolated and alone, and grew up to be one of the most powerful and evil wizards in the wizarding world. While many of these traits and scenes will be looked at and analyzed in the coming pages, it is vital to understand that Voldemort is not just an evil being. By giving him a history and a past, Rowling is adding complexity to this character. I do not claim to unravel some great secret about humanity or good and evil by looking at Voldemort’s character. Instead, I am attempting to better understand how Tom became Voldemort, the implications for that transition, and how it relates to Harry’s ultimate success in defeating Voldemort. And, the best way to answer those questions is to use Carl Jung’s ideas regarding the Persona and the Shadow, especially how those concepts can relate to mortality and death.

3.3 Accepted/Dominant Views of Harry Potter And What This Tells Us About Story/Character Life/World of Harry Potter

In current literary discussion, Lord Voldemort’s character often gets juxtaposed and compared with Harry Potter’s character. And while the two are similar and have some vital paralleling traits, these researchers and analyzers are missing out on the other

19 Marvolo was after his mother’s pureblood father and Tom and Riddle were from his father
powerful shadow and persona combination: that of Lord Voldemort and Tom Riddle. While the two are basically the same person, Voldemort is born out of Riddle’s intense fear and hatred of his own shadow. Voldemort represents the parts of Tom that he can accept as well as a hyperbolized version of the ideals and thoughts that Tom does believe in like any mixed blooded wizard/witch does not belong in a pureblood’s world. At his core, Voldemort is afraid of death and mortality, which seems to stem from Tom Riddle’s own childhood and upbringing. The point of this chapter is to show how Riddle’s lack of acceptance from others as a child, his lack of love from parents and friends, and his basic human fear of death all lead to the creation of Lord Voldemort.

It is this hatred and desire for the eradication of all non pure-blooded that gets Voldemort compared to Hitler. In her chapter “Was Voldemort A Nazi: Death Eater Ideology and National Socialism” Nancy Reagin discusses the similarities between Voldemort and Hitler as well as the similarities between Death Eaters and Nazis. She cites interviews with Rowling where Rowling draws direct comparisons and parallels between the two, but Reagin insists that this comparison should not be so easily made. Some of the important differences she discusses are the presence of other dictators (Hitler had Stalin while Voldemort did not really have a direct mentor or person to look up to), Hitler was not a half-blood in the sense that Voldemort was, and the fact that the Ministry of Magic takes on some of the similar roles and processes concerning half-blooded witches and wizards to the National Socialist party more-so than Voldemort. Even though the comparison between Voldemort and Hitler—as well as other male leaders like Joseph
Stalin, Donald Trump, and other male dictators—have been and could still be made, there are some other important differences that Reagin and other critics have not mentioned.

Truly, In most literary and even psychoanalytic circles, Voldemort gets compared to the Devil-figure, Satan, Hitler, pure evil, Sauron, etc., but the analysis tends to stop there. The character himself is not really analyzed much farther than blanket statements, casting his actions and words off as pure racism or just pure evil. These opinions oversimplify the character, negating his past and missing out on the complexities that surround Tom Riddle/Voldemort’s and missing out on the opportunity to really understand how and why this evil came to be. It is important to push these critic’s ideas a bit farther and go beyond the oversimplified and general analyses of Voldemort. Using Jung’s ideas regarding the persona and shadow can not only help readers better understand Voldemort’s thoughts, actions, and beliefs, but give insight to themselves as well.

One of the goals of this chapter is to not only look into the motivations behind Voldemort’s thoughts, actions, and beliefs but also to see the various effects that running away from the shadow as vigorously as Voldemort does has on the character himself, the people around him, and even the readers. By taking such great steps to avoid his shadow, Tom only distances himself from the problem instead of actually addressing it. Jung believes that the way to find peace and unity is to accept the shadows in ourselves; once we do that, we can accept other people; rejecting the shadow is one of the worst things anyone can do for the soul. Jung writes “Whether the shadow becomes our friend or enemy depends largely upon ourselves” (Jung). And because Voldemort is incapable of
befriending his shadow, he quickly turns it into an enemy, making it is sole purpose to be-
rid of it (and any other reminders of its existence) once and for all.

3.4 The Creation of A New Persona

Truly, Voldemort is more than the Satanic archetype plenty of critics make him out to be. Instead, he embodies another example of what happens when an individual cannot seem to accept his shadow. Remember, Jung’s persona is the part of the self that changes depending on the situation. It acts as a costume that one can put on and a character that one develops and embodies in certain situations. With the persona comes the shadow, or the part of the self that one does not like or can even admit being part of the self. According to Jung, the shadow needs to be accepted in order for the Self to become more evolved and complete. Without accepting the shadow, the self can never reach its full potential and will always live an incomplete life.

By dismissing Voldemort as purely evil, those critics are missing out on the opportunity to really understand and take apart the dynamic that exists between Tom Riddle, Lord Voldemort, and Harry Potter. To fully understand that dynamic, it is important to define Tom’s various personas and his ultimate shadow. From that definition, we must see why Tom cannot accept or confront his shadow and the effects that his rejection has not only upon himself, but on the wider population as well.
Just as Remus Lupin embodied a variety of Personas, Tom Riddle does as well. When he was just Tom Riddle, he embodied a student, a Head Boy\(^{20}\), an orphan, a wizard, a Half-Blooded wizard, a leader, and a pubescent teenage boy. What makes Tom Riddle so unique is that he actually creates an entirely new persona in the creation of Lord Voldemort. He changes his name at first making his immediate followers call him Lord Voldemort, and then ultimately drops his Tom Riddle persona in favor of the new pseudonym. The entire creation of that alter-ego is worth looking at because not only does it show him creating a new version of himself in an attempts to escape his shadow, but it also shows that no matter how hard he tries, he cannot escape his shadow. At this point in the series,—the end of the second installment—it seems as though Tom Riddle’s shadow is mortality, stemming from his hatred of his Muggle father, who we learn abandons him and his mother before he is even born.

One of the best ways to exhibit this point is by closely reading the scene in which we learn that Tom Riddle created the persona Lord Voldemort in *The Chamber of Secrets*. While most readers and scholars would seemingly gloss over this scene, I believe that is it one of the most influential and important instances of Tom Riddle’s character. Both the diary moments and the dungeon moment allow readers to see the start of the transition from Tom’s student persona to his self-created shadow self.

During the big reveal scene, Tom explains to Harry how and why he changed his name:

\(^{20}\) Head Boy is an academic honor at Hogwarts. Head Boys and Girls are responsible for looking after, assisting, and working with the younger years. They are basically like Residential Assistants or Advisors at universities.
“It was a name I was already using at Hogwarts, to my most intimate friends only, of course. 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? No, Harry—I fashioned myself a new name, a name I knew wizards everywhere would one day fear to speak, when I had become the greatest sorcerer in the world!” (PAGE).

This is especially important because it is one of the first times we are introduced to a “pure” version of Voldemort; a Tom Riddle that can respond and speak for himself instead of just as a memory or through text alone. In this passage there is a stark juxtaposition between the purebloods and the muggles, as can be seen in the language Tom uses. He uses “filthy,” “foul,” and “common” to describe the father that abandoned him forever because of his lineage. The irony, in Tom’s mind, is that his blood was the purest and that his father’s lineage is the true disgracement to the family. We also see that even though Tom is of the Slytherin line, he can never have an ultimately pure blood because of that father who had abandoned him, which probably started Tom’s intense hatred of Muggles and Muggle borns. If his father had only loved him, is is possible that this entire series would not exist. By this, I mean that if Tom was never abandoned, he most likely would not have developed a hatred for Muggles and a desire to rid the entire
Wizarding World of half-breded wizards. It is within that initial abandonment that allowed Tom to create a different persona, that of Lord Voldemort.

What seems interesting about this name means “flight from death,” which is appropriate in two senses. In one sense, Voldemort is fleeing death in the creation of an immortal name; if nothing else, the name will last forever. And second, he is fleeing from his shadow or death or mortality, which supports my claim that he cannot even confront the shadow self. Jung directly states that confronting the shadow is a moral dilemma and is one of the more difficult processes for someone to undertake. Also important to Voldemort’s name change is the fact that while the name still includes the same letters as the name his mother gave him, is of his own creation and cannot easily be linked to his father’s. Importantly though, it is still linked to his father’s. He could have created an entirely new name that had nothing to do with his lineage, but he didn’t. This means that Tom is still inside Voldemort. And no matter how hard he tries to escape his past and run from his mortality or his shadow-self, it is literally and figuratively embedded in his new Persona.

Tom’s newly created Persona, indicated by his newly created name, also represents his own identity: it stems from both his pure-blood ancestors as well as his Muggle father. Like his name and blood, Tom lives between both worlds, never fully belonging to one or the other. What is the most vital about Tom’s past is that he had never experienced actual love or acceptance from anyone. And because he had never experienced any bit of love or acceptance, it makes complete sense that he is unable to give love and that he grows up angry and bitter. He must develop coping mechanisms that
protect his Ego, which explains why he tortures the other children. If he already feels different and isolated, then he will do whatever he can to maintain that separation as a way to not be abandoned or rejected again. Another important idea based on Tom’s past is just how closely it resembles Harry’s in a variety of ways.

Tom Riddle not only creates a new persona in giving himself a new name, but in his rebirth that occurs in the fourth installment is just another depiction of his attempt to run away from his human half. In the fourth book, Voldemort does return from the grave, but he is not the center of the story. His uprising is certainly a climactic point in the series, but it only takes up two chapters of the longest installment of the series. It is crucial to note that he only takes up two chapters because these two chapters are what sets the rest of the series into motion. And while they are not the main focus of the book as a whole, they are nonetheless important. Within those two brief chapters, Harry and the readers gain a bit more insight into Tom’s past than they previously had. During this famous graveyard scene Voldemort’s dedicated follower Peter Pettigrew uses dark magic to bring Voldemort back to life again. Once he has regained a body, his wand, and his senses, Voldemort has a reunion with his immediate followers, which we learn are called Death Eaters, and duels Harry Potter. The moment when Voldemort comes back is important for a number of reasons and needs to be closely unpacked, starting with the setting of his reincarnation.

Voldemort chooses the place of his rebirth carefully, with the setting being his deceased father’s grave. While he may be trying to run away from his father’s name and blood, the fact that he chooses this highly sentimental location suggests that no matter how
hard he tries to run, Tom cannot outrun his shadow. In one way or another, it always
catches up to him. His subconscious may even be trying to force him to at least confront
mortality, but he is too dead set against accepting it that he ignores his inner self’s voice.
And, he continues to run away from the only thing that might actually make him whole
again—because, as Jung believed, it is when the Persona can accept the Shadow that we
can begin the process of becoming whole and fulfilled.

The other, even more, important component from this graveyard scene is simply
in Voldemort’s character. The entire scene happens at Tom Riddle’s deceased father’s
grave. The setting is especially important because his resurrection happens at the site of
his dead father’s place of rest, meaning that this new version of Voldemort biologically
has nothing to do with the man who actually contributed to his original life. In this new
version, Voldemort has be-rid himself of his mortality, not only his mortal name of Tom
Morvolo Riddle, but also biologically. This time, his father has not given him life. This is
important because it furthers my theory that Voldemort’s entire character is based on his
fear of his shadow. His shadow represents mortality or humanity, and by coming back
from the dead, it seems as though this new life occurs directly in spire of morality.
Mortality means an ultimate death, of which Voldemort escapes time and time again
because of that fear and hatred for humanity.

This ultimate need to create a new persona, one that Tom may believe has nothing
to do with his past, is not uncommon. In fact, within Jungian psychoanalysis, he explains
how normal it is for the Persona to change. And with the creation of the persona, comes
the creation of the shadow. The persona is almost like a hat that we put on in different
situations, and Tom’s creation of Voldemort can easily be likened to him simply creating a new persona. Regardless of what hat he is wearing, he is still rejecting and fleeing from his shadow. As von Fronz defines it, the shadow is “the personification of certain aspects of the unconscious personality…which…is the dark, un-lived, and repressed side of the ego complex” (von Franz, 5). Because of Tom’s intense disgust and hatred with his Muggle father, those feelings of disgust and hatred could have easily manifested in an unconscious hatred of all Muggles. Tom’s shadow is not just the general concept of Death, but—it would seem—the reality of mortality and impurity. Essentially, based on the meaning of his new name and his own ideas about his human father, Voldemort’s shadow would logically have to be a combination of death and mortality.

3.5 New Persona, Same Shadow: The Connection Between Shadow and Mortality

While Jung talks a lot about the shadow, he does not necessarily include death in his own theories. What Rowling does—whether purposefully or inadvertently—when she adds death to the equation is bring the very human fear of dying and mortality into an already vast and complicated conversation. That being said, it makes complete sense to bring death into this discussion.

In this case, Voldemort’s shadow stems from his hatred towards his human father, but manifests into something a little less concrete than Lupin’s shadow. Not only would it be too easy to say that all of Voldemort’s fear and problems come down to daddy-abandonment issues, but that theory does not account for all his actions as well.
Ultimately, Voldemort’s shadow is his mortality, or fear of being forgotten and left behind like he was as an infant. And with that being his shadow, comes a complex notion that introduces the metaphysical concept of Death to this conversation of the shadow and the persona.

If the shadow represents the parts of ourselves that we have a difficult time accepting as part of ourselves, then it basically represents the weakest parts of ourselves as well. And by weak, I mean the most underdeveloped or most ignored. In general, human beings are fragile by nature—we do not live forever, we break easily, and our lives could end in an instant. At the very least, death and dying are just constant reminders of that fragility. It makes sense for humans to fear death or to fight death not only because it is unknown to us, but because it reminds us that we are not invincible and there is a definitive end to our lives. What Rowling does by making death and mortality Voldemort’s shadow is bring the concept of death into the discussion. And though Tom Riddle’s character she seems to be trying to tell her readers that fearing death is one thing—it is natural and it is normal—but rejecting and running away from death all together is dangerous for the self. This not only reminds us of the stakes at hand, but it connects back to the overall goals of the series as a whole—to help teach readers how to acknowledge, confront, and hopefully accept their own shadows.

The idea that running from death is bad is certainly not new—we see this in a lot of fantasy series. Running away from mortality and rejecting the notion that humans will die is not only a reoccurring motif in fantasy, but it usually pertains to the “evil” characters. The fact that this keeps coming in literature must mean that there is a
connection between running from death and becoming blackened or darkened. What Tolkien terms as the “Greatest Escape” in his essay defending fantasy literature is exactly this: the natural human desire to escape death, and their willingness to do whatever it takes to live forever, even if the consequences are losing the self entirely. And what we see in characters like Voldemort is just that: the loss of the self to avoid the shadow of death and mortality.

Another important point to bring up in this discussion Death’s role in Voldemort’s Persona/Shadow discussion is the fact that his followers are called Death Eaters. The concept of Death Eaters coincides nicely with my theory that Death is just as much an active role in the formation of Tom’s shadow as his father. His followers are called Death Eaters, which implies that they have power over death, almost to the point where they could “eat death for breakfast,” which may sound funny, but still has some serious implications.

As far as we know, Death is the ultimate ending and seemingly has the ultimate power over us. Even Freud and Jung believed in the Death Instinct, or the concept that humans are so fascinated with Death that a lot of our actions, beliefs, and ideas almost come from the interest and fear of death. This all is important to Tom because by getting rid of his identity as Tom Morvolo Riddle, he is, in a way, killing himself and taking on the role of Death. And not only does he kill himself, but he kills many people, almost playing the part of Death in a long play. But that fear of dying, of being forgotten, and of losing power relates to his Death Eater followers.
So, not only does understanding Voldemort’s shadow help readers better understand how the abandoned orphan Tom Riddle ultimately became Voldemort as well how and why that rejection of the shadow effecting himself and the world around him, but it helps us see the connection between our own shadows and fears of death. It would be useless to say we should not fear death, because we do not have control over our emotions, least of all emotions having to do with fear. Instead, what Rowling shows us through Tom and Voldemort is that we should not allow that fear of death to cloud life. We do not need to embrace death or even confront it before we are ready, but to allow that fear to take over ourselves, our actions, and our beliefs is what creates that detrimental shadow. It is what isolates us even more from life and those around us who are living it.

And that shadow remains consistent regardless of the persona he takes on—that shadow or that fear would be his mortality or Muggle-ness. We saw that in *The Sorcerer’s Stone* where Voldemort’s only goal was to find and use the stone\(^\text{21}\) in order to gain immortality. And, we also see it in *Chamber of Secrets*, in this chamber scene. Tom is technically dead, existing only because the diary preserves his memory, and his goal is to sacrifice Ginny Weasley in order to come back to live. Again, Tom Riddle is fighting death and his shadow self in an attempt to live forever. And it even seems as though he wants to live forever in spite of the parents who died and/or simply abandoned him.

One of the ways we can see Tom’s deep avoidance of the shadow in the creation of a new persona is embedded in the symbol of the snake. The snake is one of the most

\(^{21}\) the sorcerer’s stone was created by a fictional character, Nicholas Flamel, and allowed the owner of the stone to live forever
important and reoccurring motifs in this series because of its connection and associations
with Tom Riddle/Voldemort. As previously stated, Tom Riddle descends from Salazaar
Slytherin, one of the founders of Hogwarts School of Witchcraft and Wizardry, making
one of the house’s mascots a Snake because of his own ability to talk to them. The
monster in the Chamber of Secrets whose purpose was to kill Muggleborn students
turned out to be a giant snake, controlled by those who could also speak parseltongue (the
language of snakes). Lord Voldemort’s only companion is a snake named Nagini and the
Death Eater mark is that of a snake wrapping itself around a skull. Voldemort is rarely
seen without a snake symbol at least somewhere nearby, whether that being the Dark
Mark, his pet, his ability to speak in parseltongue, etc. Undoubtebly, the symbol of the
snake is very important to the series and to Lord Voldemort’s character.

For instance, David Colbert author of *The Magical Worlds of Harry Potter: A
Treasury of Myths, Legends, and Fascination Facts*, compares Lord Voldemort with the
deeply Biblical Satan figure. He writes, “Voldemort’s many ties to serpents (Slytherin
House; the form hidden under Quirrell’s turban in *Stone*, the snake Nagini in *Goblet*; the
nightmares in *Phoenix*) fit with evil snake symbols going back even before Satan was
described as a snake in the Bible. As well, since ancient times, Voldemort’s goals of
rebirth and immortality have been symbolized by a snake curled into a circle” (250).
What Colbert is getting at here is not just the symbolic meaning behind the snake and
comparing Voldemort to Satan, but we can take this analysis one step further. As I have
already stated, one of the defining characteristics of Voldemort is the fact that he
reinvented himself by giving himself a new name and shedding his past just as a snake
would shed its skin. The snake not only ties this character to other literary symbols, but it also fits his being as well. The shedding of one persona in favor of another, in a desperate attempt to escape the shadow of mortality, is a well suited metaphor for Tom’s to Voldemort’s transformation.

The irony of this situation is that with Voldemort’s rejection of his shadow (that being death and mortality) comes an immediate interaction with death. In his attempts to reject his shadow, he surrounds himself with varying degrees of death. Not only are hundreds of people’s lives destroyed because of Voldemort’s quest for immortality, but Voldemort murders himself to an extent, which we see in the creation of horcruxes. A horcrux is defined as: “an object in which a dark wizard or witch has hidden a fragment of his or her soul for the purpose of attaining immortality. Horcruxes can only be created after committing murder, the supreme act of evil. The process for the creation of a Horcrux involves a spell and a horrific act is performed after the murder has been committed…The Horcrux is considered the most terrible of all Dark magic” (Harry Potter wiki). Voldemort creates seven horcruxes as an attempt to guarantee his immortality, but with each creation of a horcrux, he kills not only another human being, but he kills part of himself as well. Part of his soul gets stored in that inanimate object, taking away from his own humanity to do so. His soul becomes split in seven different objects, which basically turns Voldemort into an object himself. The reason why this is so ironic is because in the very rejection of mortality and death, Tom Riddle kills off different parts of himself.

This concept of mortality being tied to the shadow and the Self seems central to the overall series as well as to this paper. By rejecting his own mortality, Voldemort
surrounds himself with more and more death (not only of various parts of himself, but with people around him as well). And in this process of creating seven horcruxes, he is also becoming more and more of an object and less of a human being. This basically shows readers that if you reject mortality, you also reject humanity. Living forever, then, does not actually mean living a full human life. Instead, immortality creates a lack of human-ness, as we see in various examples throughout literature, including Voldemort’s. In the creation of Voldemort comes the loss and departure from the human boy Tom Riddle. We can read Voldemort as the immortal and Tom Riddle as the human, with the human part of himself being sacrificed in the process.

In conclusion, Tom Riddle creates a new persona in Lord Voldemort, and that very creation of Voldemort stems from Tom’s disgust for his mortality. That disgust stems from a lack of love or acceptance from his parents as well as his overall family’s lack of acceptance of him because of his squib-like mother and his muggle-born father. Because Tom was not accepted by his immediate relatives on the sole basis for his parenthood and did not have much of a support system at the orphanage he was brought up at, it makes sense that he would even internalize that hatred for anything mortal or not pure. Regardless of the persona he creates or the embodiment he takes (part of Professor Quirrell, a memory from a diary, any of the horcruxes\textsuperscript{22} he creates, an actual body made from the bones of his father and blood of his enemy, etc), his shadow consisting of weakness, mortality, and fear remains the same.

\textsuperscript{22} a horcrux is DEFINE HERE
3.6 Why Tom Can’t Accept His Shadow

Voldemort is not simply evil reincarnate, nor should be dismissed as the “bad guy” that allows Harry Potter to shine. One of the reasons why this series is so successful is because Good and Evil are not simply divided into those boxes. Voldemort is not merely Harry Potter’s shadow or foil, but is his own complex person with complicated motivations and a past that readers should at the very least sympathize with. He was abandoned by his father, his mother died before he could even remember her, and was shunned by his mother’s family because his father was a Muggle. Left at an orphanage without friends and most likely feeling estranged because of his magical abilities that no one helped explain to him. Clearly, Tom Riddle was a loner, and while we do not know explicitly why, thanks to the psychoanalytic approach, we can guess that it was because of his abandonment and the fact that he could not relate to people his own age.

Yes, Dumbledore did come and try to mentor him, but by that time, it was probably too late. Tom had spent his entire life, up until this point, not knowing what it was like to be loved or give love. I believe that you cannot give what you do not have, and because Tom had not known love (probably ever in his entire life), it would be naive to assume that he knew how to give it. It also makes sense as to why the idea that Lily could save young Harry Potter in the first book with love never even crossed his mind. Dumbledore explains this beautifully in the hospital wing after Harry had faced Voldemort for the first time since he was an infant:
“Your mother died to save you. If there is one thing Voldemort cannot understand, it is love. He didn’t realize that love as powerful as your mother’s for you leaves its own mark. Not a scar, no visible sign… to have been loved so deeply, even though the person who loved us is gone, will give us some protection forever. It is in your very skin.” (479).

Simply put, Voldemort cannot understand love because he never experienced it. Even as an infant, Harry experienced love so strong from his mother that is continued to protect him throughout the entire series and Harry’s own life. Again, this is not to support or even condone Tom’s actions as an adult, but it helps provide context as to why Voldemort is such a complex character that should not be dismissed as a Devil-archetype or a Hitler-figure. He is his own character, and the better readers can understand him and what caused such hatred, the better we can be not only towards ourselves but towards other people. And, as Dumbledore so beautifully explains, the best way to exhibit kindness is to love. As naive as that may sound, love is the ultimate protecting force and agency that prevents the kind of self-hatred we see in Lupin and the type of dangerous projection we see in Tom Riddle.

In his works about the Persona and Shadow, Carl Jung believed that “The shadow is a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort. 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” (Alion, 1951). And instead of recognizing the dark aspects of his personality, let alone confronting and eventually
accepting them, Tom runs away from them in the creation of Voldemort. What Jung is
pointing at here is that the shadow embodies a moral problem, meaning the foundation of
a shadow rests within the individual’s sense of moralities and experiences. Tom’s morals
and beliefs regarding mortality, Muggles, and impurity originates from his human father’s
abandonment, with that hatred eventually expanding to all Muggles. Voldemort does have
a strong moral code, believing that all mudbloods are innately rotten and impure.

The fact that this detestation arguably comes from one man abandoning his child
not only emphasizes the power that the shadow has over the persona, but also how wide
the projection of hatred can spread. Tom’s hatred for his father, who happens to be
Muggle born, gets projected onto any witch or wizard with Muggle parents, probably
because he hates himself just as much as, if not more than, his father. And it makes sense
why there is so much hatred—without having ever received parental or familial love and
acceptance and abandoned days after his birth without anyone to take care of him, Tom
could have only felt abandoned and isolated. He probably grew up believing that no one
wanted him, which could have easily led to feelings of self-doubt and self-hated.
Ultimately, those feelings seemed to have transferred into hatred for his father, and then
ultimately projected onto anyone else that was born to mortal parent. And because he
never accepted himself, he could never accept others with similar situations, meaning that
he could never accept his shadow or the projections of his shadow.

While taking a look at Tom’s dangerous projection helps readers look at their own
possible shadows, there is much more to this process than a “what-not-to-do” situation in
a text. Yes, this series is educational and has the potential to change the world through the
readers, but it is within the shadow-persona relationship that this can happen. Unlike the other characters and their respective shadows, Voldemort’s relationship with his really emphasizes the role that death (and the fear of death) can have on the shadow. In contrast with Lupin—whose shadow was quite literally a separate, but included part of himself—Voldemort’s shadow does not take on such a solid, individual state. Voldemort’s shadow is ultimately his own mortality and death, stemming from his human father’s abandonment of his wife and child.

3.7 The Effects of Rejecting the Shadow, Both Internal and External

Just as there were various effects for Lupin being unable to accept his shadow, there are serious ramifications for Tom Riddle being unable to accept his. In the case of Tom Riddle though, those effects are not only internal as they were with Lupin, but have a wide external range as well. The point of this section is to describe the varying ramifications for Tom’s rejection of his shadow, ultimately arguing that by refusing to even acknowledge his own mortality, Tom risks the lives of thousands of people (both magical and Muggle) as well as his own self.

One of the effects of running away from his shadow is internal. As we saw in Lupin, there was a stark separation between Lupin’s various personas (teacher, friend, mentor, father, student, etc.,) and his ultimate shadow self—the werewolf. With Lupin, he at least acknowledges that his werewolf self is part of him, even though he does everything he can to repress that aspect of himself. In comparison, Tom Riddle sees his
shadow and does everything in his power to destroy it by giving himself a new name, creating a new identity, and even dying as a way to get away from his Muggle half. This extreme avoidance and even hatred and violence towards his shadow self leads to Tom’s isolation from society. Because he cannot actually accept half of himself in any capacity, he isolates himself from most people, never forming any strong bonds of friendship or even acquaintanceship with any other people. Yes, he has followers, but he does not have friends. Because Tom was never accepted by his own family and was left to himself as a child. Without having human contact, love, or any real positive interactions with people, it makes sense that Tom would not develop close bonds later in life.

The rejection of his shadow does not internally impact just Tom, but has several external effects as well, ultimately effecting everyone in the wizarding and muggle world. One of the key components of a shadow is that when people cannot accept them, they project the shadow components on the people around them. As Jung states, “Just as the typical neurotic is unconscious of his shadow side, so the normal individual, like the neurotic, see his shadow in the neighbor or in the man beyond the great divide” (66, Undiscovered Self). Tom cannot accept the shadow in himself, and he does indeed project his shadow onto his neighbor, and even more people. That initial projection manifests into a massive hatred of all Muggles.

Because Tom’s shadow is rooted in his hatred for his mortal half, it makes sense that he would develop a detestation for all Muggles. If we pair that with the fact that his lineage stems from Salazaar Slytherin—a wizard known for his hatred for non pure magical entities—and that his Muggle father abandoned him as a baby, it makes even
more sense that Tom would want to rid his world of all individuals who have mixed blood. Beginning with a hatred towards his father who abandoned him and his mother, moving towards the children at the orphanage who he never got along with, and cumulating at Hogwarts where he learns how far and where his lineage begins, Voldemort’s detestation for Muggles is something that finally connects him to at least one of his family members. He finally feels like he has a purpose and a connection—a purpose that does bring him more “close friends” at his school. That hatred, coupled with the positive emotions, friendships, and sense of purpose, it brings him then takes on a massive goal: to rid the Wizarding World of any non-pure Witches and Wizards.

The hatred he feels towards impure wizards and witches can not only be seen in his actions (which will be discussed later in this chapter), but almost more importantly, in his language. This detestation of half-bloods can be exhibited in Tom and Voldemort’s descriptive language surrounding, describing, and involving wizards with Muggle blood running through their veins. He uses the adjective “foul,” “filthy,” to describe his father, but he also uses them to describe anyone who does not come from a pure line of witches and wizards.

As previously stated, the current attitude towards Voldemort in scholarship and criticism is that he exists only as the evil character fantasy genre needs, he represents a Hitler-figure or a Satanic archetype, and/or that his existence is meant to serve only as a foil for Harry Potter. The main point point that critics are missing in their arguments stating Voldemort being purely evil and nothing more, even going so far to compare him to Satan or Hitler, is that Voldemort is actually accepting of non pure-bloods. He is one of
the only characters in the series that accepts Giants, Centaurs, Werewolves, and other creatures that have been pushed aside by society. As shown in the previous chapter, society is not kind towards half-breeds like werewolves, subjecting them to poverty and social isolation. Voldemort, on the other hand, accepts these creatures. While his motives for accepting them are questionable to say the least, the point is that he does. This type of acceptance shows that Voldemort’s hatred is mostly towards half-blooded witches and wizards, probably because they exude components of his own mortal shadow that he projects on to them. If he can get rid of all these half-bloods, then maybe he could forget about his own shadow. Another point coming from this is that Voldemort does have it in him to accept, meaning that, if he had been raised differently or been supported in a serious way, he may never have felt the need to create the Persona of Voldemort.

Bringing Voldemort’s ultimate power and interior motivations back to that incessant and deep desire to be-rid himself and the world of half of his entire identity, we can see that Voldemort is not simply a Hitler with a wand and a robe. This paper does not go into Hitler’s own past and reasoning for his terrible actions, but, essentially Voldemort is not Hitler; and by dismissing him as a Hitler-like figure, readers, critics, and even movie viewers are missing an important feature of this series. The feature they are missing is that need to accept the shadow as part of the self or else, face the various internal and exterior consequences.

Another effect that Tom’s rejection of his shadow has is not just on the wizarding society as a whole, but it even bleeds into the Muggle world as well. At the start of the sixth installment—Harry Potter and the Half Blood Prince—the main focus is on a
meeting between the Minster of Magic and the Prime Minister of England where Fudge (the previous Minister of Magic) tries to fill in the nameless Prime Minister of Voldemort’s return and the various effects that his return has already had and will have on the Muggle world. It is also within this chapter that we learn there is a new Minster of Magic because of Fudge’s refusal to recognize Voldemort’s return after there was evidence to support the Dark Lord’s return. Dumbledore even tells Fudge in the fourth installment: “‘I tell you now — take the steps I have suggested, and you will be remembered, in office or out, as one of the bravest and greatest Ministers of Magic we have ever known. Fail to act — and history will remember you as the man who stepped aside and allowed Voldemort a second chance to destroy the world we have tried to rebuild!’” (838). And Dumbledore’s prediction ultimately comes true, resulting in Fudge being replaced by a much stricter and more paranoid Scrimgeour. Again, it is because of Voldemort’s return that the entire wizarding world’s government takes such a drastic change in leadership and values. This is just one of the major overall effects that Voldemort’s refusal to accept his shadow has on the wizarding world, and it does not even discuss the individual policies that occur because of Voldemort’s return. Steering back to Voldemort’s impact on both the Wizarding World and the Muggle World, this one chapter explains just how expansive Tom’s rejection of his shadow goes.

One of the more practical effects that Voldemort’s return has on the Muggle world is on the infrastructure, weather patterns, and even murder rates. Fudge explains to the Prime Minister: “We have the same concerns…The Brockdale Bridge didn’t wear out.

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23 Scrimmageour takes over the role of Minster of Magic in the sixth installment, cracking down on Wizarding Laws and taking a much more punishment-oriented and paranoid stance
There wasn’t really a hurricane. Those murders were not the work of Muggles” (10). What we see here is an ascension of side effects of Voldemort’s return starting with smallest (bridges) to larger (weather) to most significant (human lives) impacts. And those Muggle lives are treated like Pawns in order for Voldemort to get what he wants, according to Fudge who says, “Since they have moved into the open, they have been wreaking havoc. The Brockdale Bridge—he did it…he threatened a mass Muggle killing unless I stood aside for him” (12). In this same chapter, Fudge also explains some of the effects on the Wizarding world, probably as a way for both the Prime Minister and readers to understand that the effects of Voldemort’s return are not just numerous and various, but that they affect both the Wizarding and the Muggle realms.

The general placement of this dialogue in the first chapter of the second-to-last book is almost as important as its content. In the previous book, Voldemort has just orchestrated the killing of Albus Dumbledore, seemingly the only Wizard powerful enough to stop Voldemort from moving “into the open” and “wreaking havoc” on Wizards and Muggles alike (12). This is also the first opening that does not directly involve or relate to Harry Potter—meaning that the center of attention is not on Harry, but on the effects of Voldemort’s rebirth and current unchallenged power. The series is not longer just about Harry and his friends going to school, playing Quidditch, and attempting to stay out of trouble. Instead, readers are instantly faced with the real world consequences of Tom’s dismal of his shadow. By bringing the conversation to a well known Muggle in an office without magic, Rowling forcers her readers to encounter the severity of the situation. Now that Muggles are involved and are in danger, readers have
something to relate to and fear. No longer is the series set in a magical land of Hogwarts and Hogsmeade, but it has entered the world in which readers are already familiar. Realistically, Voldemort’s actions do not just effect the Wizarding world and Muggle world in the series itself, but now they effect the real world because the story has entered the real world of the real reader. This allows us to see just how widespread the violence, disaster, and fear can get when a single person in power refuses to accept his humanity as part of himself.

Tom’s extreme dismissal of his shadow, and therefore his dismissal of a large portion of his identity, truly effects more than just himself. As previously explained, his anger and rejection of his mortal half—probably because he was abandoned and isolated as an infant and young child—is what leads him to project that hatred of himself onto anyone with Muggle blood. This snowballs into an all out war, resulting in massive destruction, countless deaths, and an obscene amount of chaos. And all of this comes from Tom’s inability to accept that he has human blood running through his veins. Jung believed that the shadow has a large power over the self, which we can easily see in both Tom Riddle and Remus Lupin. What Jung does not illustrate, however, is the effects that the rejection of the shadow can have over the people around the individual Ego in question. And, as we can see in Voldemort’s case, those effects are both serious and widespread as well as varied and probably dangerous.

3.8 Concluding Thoughts on Voldemort and Connection to Overall Thesis

24 By ego, I mean the psychoanalytic Ego, or the representation of the Self
In conclusion, this character is much more than the simple evil figure that gives the Wizarding World and Harry Potter an enemy to go after. By providing context and his personal history, readers can see that Tom Riddle’s desires and actions—ranging from creating the Persona of Lord Voldemort to killing Muggle born witches and wizards to needing to destroy Harry Potter—stem from his inability to accept his own shadow. What makes this case so different than Remus Lupin’s is that his shadow is not just a manifestation of the parts of himself he does not like. Rather, Riddle’s shadow originates from being abandoned by a mortal man and never experiencing love and acceptance in his early childhood. This is what creates a shadow of mortality and death, and that fear of dying and being mortal, influences every single decision and thought he makes in the series. Tom Riddle’s shadow is a metaphysical representation of his fears that he then projects on real life flesh-and-blood witches and wizards who are like him, born from one magical parent and one human parent. This massive projection ultimately effects more than just himself, causing an all out war in the Wizarding World as well as chaos and destruction in the Muggle world.

Voldemort’s lack of acceptance of his own shadow—and all the effects that come from that inability to accept mortality—ultimately boils down to the fact that he himself never experienced love or acceptance in his childhood. I have already discussed how his father’s abandonment lead to an intense hatred that then gets projected onto thousands of innocent witches and wizards, but it is vital to understand where that originated because it could lead to a better world. It shows readers just how powerful love and acceptance are while also explaining the extreme ramifications that stem from a child not experiencing
those things. Again, this does not excuse Tom Riddle’s behavior, nor does it discount the massive amounts of damage he inflicts on innocent people. What it does do, however, is give us an understanding of how powerful love can be.

By giving the character of Tom Riddle and Lord Voldemort context while also analyzing his personal history from both a literary and a psychoanalytic view, it becomes even more clear as to the importance of accepting the shadow; not just for the sake of oneself, but for the sake of society as well. It also shows us how important it is to at least acknowledge the shadow. In Lupin’s case, while he openly hated himself for his shadow self, he at least acknowledged its presence. The self loathing he experienced stemmed not only from his hatred of his shadow, but society’s inability to accept him as well. In comparison, Riddle cannot even acknowledge that he has a shadow. He does everything in his power to destroy it and any reminders of it’s existence, helping us better understand his intense hatred of any magical being born from muggle blood. Jung tells us that accepting the shadow is difficult, but we must at the very least acknowledge its presence or face dire consequences. Well, as we saw with Tom Riddle, he was unable to at least recognize that he had a shadow, making way for massive havoc and harm.
Chapter Four: Harry Potter: The Boy Who Accepts His Shadow

4.1 Brief Introduction

Up until this point, I have looked into two characters from the Harry Potter series who have, in one way or another, dismissed and rejected their shadows. In both Tom Riddle’s and Remus Lupin’s cases, there were internal and external consequences for that rejection as well as vital context explaining that rejection. In Lupin’s instance, society rejected him because of his shadow, making it almost impossible for him to make a decent living or even feel comfortable in his own skin. For Tom, the lack of acceptance or love from a young age as well as being innately different than the people he was surrounded by most likely led to an intense hatred for anything reminding him of his own humanity. Both characters, in varying degrees of course, rejected their shadows, creating both internal and external effects for both themselves and the people around them. For this last chapter, I will focus on a character that arguably and ultimately does accept his shadow—Harry Potter. Specifically, I will look at the reasons why and how he is able to accept that shadow while the other two characters could not. This chapter is broken into four main sections: a brief introduction to the character of Harry Potter, a definition and description of his shadow and his persona self, a discussion on how Harry goes about accepting his shadow, and a broader conclusion that connects back to the overall pedagogy of the series as well as the importance this paper.

4.2 Harry, A History
Before discussing how and why Harry eventually accepts his own shadow, it is important to give his character more context and background that leads to that acceptance. The story centers on Harry Potter, a boy whose parents were murdered by Lord Voldemort, lived with relatives who could not stand the sight of him, goes to a magical school, befriends Ron and Hermione as well as many others throughout his years, and ultimately defeats Lord Voldemort.

In the first installment, we are introduced to a scrawny boy with messy black hair and glasses that covers his green eyes. He lives in a cupboard under the stairs at his Aunt and Uncle’s house. It is here that we see how mistreated and abused he is by his mother’s sister. Eventually, he learns that he is a wizard and begins attending Hogwarts School of Witchcraft and Wizardry where he learns that he is famous for having defeated Lord Voldemort as an infant. In the first and second books, Harry comes face to face with some remnant of Voldemort. In the third installment, he learns that he has a Godfather and works with Lupin to further his magical abilities (this is when he learns the Patronus spell that ultimately saves him and thousands of others).

In the fourth book, Harry and his friends start to experience a separation from each other because of increasing feelings of jealousy mixed with hormones because they are entering puberty. It is also in Goblet that Harry is sabotaged into entering the Triwizard Tournament, where he and three other teenage wizards from other schools compete against each other in different incredibly dangerous and death-inducing events. The fourth book in particular offers a turning point for the whole series since Voldemort comes back to life at the end of it in a physical form and it is the first time we as readers
actually witness the death of an already established and somewhat beloved character. This book initiates a much darker and more serious tone that carries through for the rest of the books.

The fifth book not only includes the government official Umbridge taking over one of the classes at Hogwarts (Defense Against the Dark Arts) and where a lot of the wizarding world is in denial about Voldemort’s return, but re-establishes just how strong the connection between Harry and Voldemort is, with Harry being able to look into Voldemort’s mind and vice versa. Harry also becomes the leader of what he terms “Dumbledore’s Army,” which is a student-led study group where the students would learn how to defend themselves. This is where Harry acts as the Defense Against the Dark Arts teacher, explaining and helping his peers become more skilled witches and wizards. He even teaches them the highly advanced Patronus spell, the same spell Lupin had taught him only two years prior. At the end of this book, one of Voldemort’s followers, Bellatrix Lestrange, kills his beloved Godfather Sirius Black and the world finally believes that Voldemort is actually back.

The sixth installment continues this dark trend, with that connection between Harry and Voldemort still growing and Harry learning how he can finally defeat Voldemort. We learn that Voldemort created horcruxes, or physical objects used by Voldemort to conceal parts of his soul and tether him to life, that could only be created after killing someone. These objects explain how Voldemort has been able to keep coming back after being thought dead. Not only does Harry learn of how to defeat

25 Cedric Digory being that character
Voldemort, Dumbledore also gives Harry a rundown of the Tom Riddle/Lord Voldemort history. Here is where readers and Harry really learn about Tom’s past and how Tom Riddle becomes Lord Voldemort. Sadly, this is also the book in which Dumbledore is killed, with the story ending with his funeral and Harry’s decision to track down all the horcruxes and finally defeat Voldemort.

The seventh book is Harry following through with that plan, with the help of his friends and loved ones. Harry successfully locates all the horcruxes and they are all destroyed in one way or another, making Voldemort entirely mortal. There is a huge battle at Hogwarts between Voldemort’s followers and everyone else who wants to stop his evil from spreading. And, while Harry does defeat Voldemort, this book also contains the most amount of losses, death, and heartache than any other.

It’s important to have the overall arc of the series at hand because this chapter is where we can really see how Harry can accept his shadow. Having this incredibly brief history of Harry makes his own journey to acceptance easier to understand and appreciate. It also shows that the series as a whole, as most fantasy works, does take dark and dangerous turns. It is not just about magic and spells, but something so much more important and deep. The series is ultimately about the struggles between good and evil and teaches readers of the importance of acceptance and love. Rowling’s Harry Potter series does important work for her readers, preparing them for their own journeys they must take, introducing them to possible shadows they may have in themselves, and ultimately she prepares us for the inevitable losses that accompany whatever journeys we will endure.
4.3 Potter’s Persona and Shadow

This series undoubtably prepares readers for the possible struggles and problems they will face. The most important struggle being that of accepting the shadow self. With that brief history of Harry undergone, I can now move forward into defining his various personas as well as his shadow. Harry develops many varying personas as well: orphan, friend, student, wizard, the Chosen one, Quidditch player, etc. Again, Jung’s view of the persona is just that part of ourselves that changes depending on the situation, which we can see in each of the roles Harry himself takes. What makes Harry an especially interesting character is that we experience his own growth, from an eleven-year old boy to an eighteen-year old young man. His entire self is constantly changing, without him really having a clear idea of who he is just yet. For Lupin, knowing his persona helped us better understand his shadow. For Harry though, the fact that he is still finding himself means that his persona is almost defined by his shadow—his ultimate fear that he will turn into Voldemort because of how similar the two are.

With all of these varying personas, he also develops his shadow self. While the shadow itself is a complex figure and can have many different manifestations (a physical, more corporeal version that we saw with Lupin and a more metaphysical and projected version that we saw with Voldemort), Harry’s shadow seemingly represents both.

Thus I argue that the idea and the reality of Lord Voldemort does represent Harry’s shadow. Even though it may seem over simplistic to stick the label of shadow to
Lord Voldemort, I am going to explain why and how this fits with Harry’s case. Again, Jung defines the shadow as the parts of the self that we are unwilling to see as our own, and therefore, tend to project onto the people who exhibit those similar traits (Jung). And even though copying and pasting characters into these archetypes is not recommended and tends to over-simplify the text, it makes sense that Voldemort is the representation of Harry’s shadow self. In the first installment during the first encounter between adolescent Harry and Voldemort, Voldemort even tells Harry “See what I have become?...Mere shadow and vapor...I have form only when I can share another's body...but there have always been those willing to let me into their hearts and minds” (Stone, 293). While Voldemort may not have meant shadow in the sense of Jungian psychoanalysis, we can still read it that way—a shadow can exist in the mind only because the shadow itself is someone’s projections of the qualities they themselves refuse to accept. Voldemort has held power over Harry since the beginning, which gives Harry time over the next six installments to develop not only a connection between himself and Voldemort, but time to project those parts of himself he cannot accept onto Voldemort.

Because of the many similarities between the two, Harry becomes more and more fearful that he will eventually turn into Lord Voldemort. And that fear stems from an understandable place: if Harry and Tom share so many similarities (both mentally and physically), it makes sense that when Harry looks into his future, he can see a version of himself turning into Voldemort. They both speak Parseltongue, they are both abandoned as infants, they both attend Hogwarts, they experience isolation during their scholastic
abilities, their wands are connected\textsuperscript{26}, and the prophecy that Voldemort follows initiates that almost unbreakable connection between the two foils. These are important to point out because one of the cruxes of this series is how such similar characters with somewhat similar pasts can end up in such different places both mentally and physically.

In the psychoanalytic realm, many Jungian theorists have made a similar claim: that Voldemort represents Harry’s shadow. Two such scholars are Jacqueline Bellacosa Kello and Christopher T. Kello, coauthors of “Harry Potter: The Extraordinary Individuating Self.” In a majority of their essay, these authors discuss how Harry goes through the Jungian individuation process, but they do take time to discuss how Harry and Voldemort are connecting in terms of the persona and shadow. In a brief section, they believe that “The wizarding world's Shadow is present in Lord Voldemort and his Death Eaters. Harry is the wizarding world's best hope. It is telling that Harry and Dumbledore are among the few wizards who can say Voldemort's name without flinching. Their courage presages Harry's ability to ultimately face evil and transcend the opposites” (Kello). While these authors are some of the few to treat each character somewhat separately, I disagree that Voldemort and his Death Eaters represent the entire Wizarding World’s shadow. As we saw in Lupin’s case, the Wizarding World has plenty of societal shadows, and to say that Voldemort and his followers represent the main shadow seems to be a bit of an overstatement. It is true that Harry possesses the courage to confront his shadow, unlike Riddle or Lupin, but the process in which Harry accepts his shadow deserves more than a paragraph in an article.

\textsuperscript{26} their wands are made of the same material, which is a rarity in the Wizarding world, and allows for them to connect, making them a seemingly even match.
Other scholars have also discussed the various connections between Harry and Voldemort. For instance, Gail A. Grynbaum writes, “Harry finds the secret diary of Tom Riddle, a boy who was a student at Hogwarts fifty years ago, when the Chamber was last opened. Riddle, like Harry, came from ‘mixed’ parentage and was an orphan. Riddle, who hates his parents, is like a dark mirror image of Harry” (Grynbaum). The phrase “dark mirror” can easily be replaced with Jungian shadow. Harry indeed had a similar upbringing and situation as Lord Voldemort, and the two are undeniably and indisputably connected in serious and irrevocable ways. Despite those similarities though, the two seemingly reside on opposite sides of the Good and Evil spectrum, with Harry being Good and Voldemort being Evil. Many scholars—like the Kellos and Grynbaum—place these two entities on those starkly opposed sides. And while there is validity in some of their general claims, it is too easy to dismiss Harry as purely good or Voldemort as purely evil. As seen in the previous chapter, Voldemort’s actions seemed to have been fueled by an intense rejection of his humanity, stemming from abandonment issues and fear of death.

While there are plenty of scholars who agree with and expanded upon Grynbaum’s ideas, there are also Jungian scholars who take a different approach to analyzing Harry and Voldemort’s connection. Psychoanalyst Glenna Andrade discusses the connections between Harry and Voldemort from a Jungian shadow perspective in her essay “Confronting the Villain in Harry Potter and the Sorcerer’s Stone: Voldemort as Shadow and Evil Magician.” She spends a great deal of time closely reading the various symbols and archetypes associated with Voldemort (such as the snake symbol, skull
symbol, colors, etc.) as a way to show the various ways in which Voldemort represents an evil figure. For example, she writes, “snake imagery contributes to Voldemort’s position as Harry’s shadow in the fairytale since both can speak with snakes in what wizards call ‘parseltongue.’ Sharing this rare magic power (CS 317), the two are even more similar than indicated by the several suggestions of their physical resemblance” (Andrade).

Again, the connections between the two are what make Voldemort the ideal candidate for Harry’s shadow figure, and Andrade certainly agrees. The ultimate question, then, if not about Good and Evil, should be: Why? Why can Harry confront and ultimately accept his shadow while Tom cannot?

The answer to that question can be found within the differences between the two, and how those differences allow Harry Potter to accept his own shadow while Voldemort could not. In the second novel, Dumbledore tells Harry towards the end of the book that the fact that Harry chose to be in Gryffindor instead of Slytherin (the house Tom was in) is what “makes you very different from Tom Riddle. It is our choices, Harry, that show what we truly are, far more than our abilities” (BOOK). Some scholars, like the Kellos, take a similar approach and believe that “while Harry's fate is presaged by his genetics and orphaned past, the strength of character that makes him a great wizard is paved by a series of choices…[and] Harry is able to make decisions, act, and take responsibility for the unfolding of events in this new world” (Kello). While there is some truth to this statement, I believe that the main reason why Harry can confront his shadow is not only because of the choices he makes, but because of the support and love he consistently received regardless of what he decided to do. Harry can make choices because he is
afforded the ability to make mistakes without losing the love of the people around him—
he has the confidence and courage to make choices because he has known, experienced,
and given love. This comparison between Harry and Voldemort is not necessarily new,
but I am taking that belief and pushing it one step farther when I discuss how those
differences and how the power of love is what saves Harry.

Before his parents died, and in his infancy, Harry experiences pure love from his
parents, friends, and even mentors. Again, at the end of the first novel, Dumbledore tells
Harry that the reason why he has survived Lord Voldemort—and, as we learn, the reason
why he will always survive and even defeat Lord Voldemort—is because of the love that
his mother and father bestowed upon him. Even in the final film (Harry Potter and the
Deathly Hallows Part 2), during the flashback to Voldemort killing Harry’s parents, we
hear Lily Potter’s final words directed to Harry, “Harry, you are so loved. Mama loves
you. Dada loves you. Harry, be safe. Be strong” (Yates). And that love unquestionably
stays with him for the entirety of his life. The fact that this particular detail gets
emphasized in both the books and films only heightens love’s importance and vitality to
the overall series. While this interaction between child and parent (the exchange of love)
may appear uneventful, it is their love that protect, save, and inspire him throughout his
adolescent life.

Even during his most angst and angry period, his friends and mentors still love
and accept him. It may seem naive, but this love and unbreakable friendships are what
allow Harry to accept himself. Unlike Lupin who was not accepted by a vast majority of
people around him and went through a period where almost no one loved or accepted
him, Harry is encouraged, supported, and loved every single minute of his existence, even if he himself does not recognize it. During the fourth and fifth installments of the series, Harry starts to get moodier, angrier, and gets into more arguments and fights with his friends and his loved ones. While most teens go through an intense flux of emotions, Harry’s outbursts seems to be flamed by more than just puberty. And when he turns to his Godfather in the film for help and confusion, Sirius Black brilliantly and famously tells him this: “‘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’” (Coltrane). The reason this is so important is because it beautifully supports Jung’s ideology that the Ego is comprised of both the shadow and the persona, and that we should choose to accept both if we want to be self. It is the choice to acknowledge, confront, and ultimately accept that darkness inside of us that can allow us to be free from the weight of it. And what makes that acceptance ultimately possible is the support of our loved ones—Harry can accept the similarities between himself and Voldemort.

The reason why love is such an important component to discuss in terms of Harry, is the fact that it is love that separates Harry from Voldemort and allows him to ultimately accept his shadow-self. It is only with the support of his loved ones that he can even face Voldemort in the penultimate battle between Harry and Tom. During this scene, when Harry ultimately decides that he must sacrifice himself in order to save those he loves, he sees his deceased loved ones. This shows that for the entirety of his life, he has been loved and accepted by those who have died. And it is that love that really gives him the
confidence to succumb to his death. It is plausible to say that Harry can give into death in a way that Voldemort never did and never could given his own historical context.

Knowing the basic differences between these two characters not only gives context as to why Harry can accept his shadow while Voldemort cannot, but it also provides insight into the various personas of Harry himself. As already stated, his personas range from student to friend to wizard to boyfriend to orphan, etc. These similarities also allow us to see how and why Voldemort represents at least one of Harry Potter’s shadows. He, at the very least, represents Harry’s biggest fear that he will ultimately become Voldemort. And that fear, or at the least the coming to terms with that fear allows for Harry to understand how to accept his shadow self as part of him. It is only in the later books, especially during the sixth installment, that Harry’s awareness between Voldemort and himself reaches its climax. Dumbledore even tells him at the end of the fifth book after Sirus has died: “And notice this, Harry: [Voldemort] chose, not the pureblood (which, according to his creed, is the only kind of wizard worth being or knowing) but the half-blood, like himself. He saw himself in you before he had ever seen you, and in marking you with that scar, he did not kill you, as he intended, but gave you powers, and a future, which have fitted you to escape him not once, but four times so far” (1575). Not only does Dumbledore’s quote establish the reason why Voldemort chose Harry Potter the night he killed Harry’s parents, but it discusses the similarities between the two.

The reason why Harry and Voldemort are so similar is because of their upbringings, their bloodlines, and their prophesied connection. At least knowing this
connection allows Harry to better understand his past, his Self, as well as his shadow. Accepting that he even has a shadow, let alone allowing room for that shadow to be Voldemort, is a much bigger step than we have seen in the other characters. Voldemort does not even acknowledge his shadow—every action he has is an attempt to move farther and farther away from his humanity. He is more self-aware than Tom Riddle was, which gives him an advantage over Riddle that will prove helpful in the final battle between the two.

And in Lupin’s case, a man who may recognize his shadow, but does not do anything to accept that version of himself, is not a better example. Harry can ultimately accept that shadow. One important distinction between these two characters though is that Harry is not as shunned from society as Lupin is. This is not to say that Harry does not feel isolated from the world he lives in—quite the contrary. Harry does feel isolation from his friends, loved ones, and the school he calls home, which does cause him to remove himself farther from his saviors and turn more and more into his shadow Voldemort.

There is much more to a shadow-figure than similarities—the shadow must also exhibit those traits of the self that one cannot stand or one has a difficult time accepting as part of oneself. Andrade expands on this idea later in her essay when she argues that “Voldemort personifies the shadow qualities that Harry must learn to reject. Harry’s shadow-villain Voldemort continues to repudiate his own emotional side. Before he retreats, Voldemort asserts that there is ‘no good and evil, there is only power, and those too weak to seek it’” (291). Here, Voldemort suggests that any positive emotions such as
love and compassion betray a lack of strength” (Andrade). Andrade really hits the nail on the head here when she states that Harry must somehow accept some of his own seemingly negative personality traits that Voldemort so perfectly represents and exhibits.

One of those personality traits is the tendency to isolate the self. Voldemort is not the only one who isolates himself, but we also saw this trait in Lupin as well. By isolating himself Lupin may believe that he is protecting the people around him, but he is nonetheless avoiding his own shadow. In contrast, Voldemort isolates himself because he cannot identify with or befriend those around him. Harry, on the other hand, represents a different case. He is indeed physically isolated from the magical world because of his living situation—he lives in the Muggle world with Muggles who actively detest, ignore, and reject him on a daily basis. They even attempt to stop all interactions between Harry and the Wizarding World, ranging from his mail to his studies to the practice of magic. This is something Harry has no choice or power over, subjecting him to an isolated status during the first eleven years of his life as well as his summers. So, while Dumbledore and the Kellos discuss the importance of choice, it appears that there is more to Harry’s character than his ability to make choices. And that isolated status—of which Harry seems helpless too—does not just affect Harry physically.

Along with being physically isolated from his friends and the wizarding world, Harry also emotionally isolates himself later in the series. Unlike at the Dursley’s, Harry does have control over this. And it is this type of chosen isolation that makes Harry and Voldemort somewhat similar. During his fifth and sixth years, Harry starts to feel alone and isolated, removing himself from his friends and wallowing in his losses. After losing
his Godfather (his last relative and the closest thing to a father he had really experienced), instead of going to his friends for love and support, he mostly withdraws to himself. It does not help that at this time his mentor Albus Dumbledore is also distancing himself from Harry, making Harry feel even more alone in the fifth installment. Along with isolating himself, he also exhibits some other Voldemort-like tendencies. Other than his ability to speak to snakes and their similar-ish pasts, Harry begins to feel and express similar emotions of anger, hatred, and disappointment as Voldemort that supersedes the typical pubescent swing of emotions most teens undergo.

Yet another reason why this series is so important is because Harry does not represent the perfect character—it is those struggles and those very human feelings of loneliness, lack of acceptance, and separation that allow readers to see just how close Voldemort and Harry really are. They both have been rejected by their families and by society at at least one point in time, but, as proven earlier, is the everlasting and non-wavering love that Harry’s support system has for him that allows for Harry to be pulled out of that darkness. And because Harry has flaws and is not perfect, he becomes relatable to readers. We can see how much of a struggle it is for him to accept death and imagine the fear and anxiety that he was feeling. Vicariously, we can experience the same fears that he must feel; albeit, he is a fictional character in a fictional situation, but that does not mean the root emotions are fictional. In fact, they are more real than most of us would like to admit.
One of the many reasons why Jungian psychoanalysis fits so nicely with this topic is because it can be universal—accepting the shadow (or the parts of ourselves that we don’t like to admit as being part of ourselves) is a very real process that takes time, knowledge, and a great deal of courage; all of those components can be seen in the Harry Potter series. He spends seven years at Hogwarts honing, crafting, and developing the abilities needed in order to accept the shadow even if that is not explicitly what the school was preparing him for. As Jung states, again, to even have the ability to confront, let alone accept, the shadow proves almost impossible, which would make sense as to why so few characters in the Harry Potter series can accept their darker sides as part of the Egos.

4.3.1 Acceptance of the Shadow

Unlike the other characters I have discussed in this project, Harry Potter is indeed the only one who ultimately confronts and embraces his shadow when he agrees to face Lord Voldemort without even attempting to fight him. This occurs after Voldemort and his posse takes over Hogwarts and the last battle between Good and Evil has officially started. Voldemort telepathically tells the side of Good that Harry Potter must be handed over or else the fighting will continue and everyone that Harry loves or anyone that supports Harry in this battle will die. In response, Harry decides to sacrifice himself (despite his immediate loved ones telling him not to) just as his mother, father, godfather, and friends had sacrificed themselves for him. This decision to sacrifice in the name of

27 By can, I mean that the Jungian perspective has the potential to be universal and relate to a vast number of cultures, people, and situations.
love not only separates Harry from Voldemort, but is also initiates the confrontation and acceptance of his shadow and of death. Harry goes into the Forbidden Forrest\textsuperscript{28}, ready for his own death in hopes that the people he cares so much about will live on.

Some scholars like Anastasia Apostolides\textsuperscript{29} and Johann-Albrecht Meylahn\textsuperscript{30} and fan theorists associate this scene and Harry’s sacrifice in particular as a Christian resurrection of Jesus Christ. They compare Harry with Jesus, saying that like Christ, Harry sacrifices himself for the people he loves for the good of the immediate world. After Voldemort kills Harry, Harry comes back to life similarly to how Jesus comes back from his own death. While there certainly are some interesting and valid parallels between these two stories and martyr-istic characters, we can also read this scene and Harry’s actions as his acceptance of death as well as the acceptance of his shadow. This type of reading however has yet to been done with this amount of seriousness, time, and scholarship supporting it. Again, one of the goals of this paper is to use Jungian theories regarding the acceptance of the shadow to help explain the popularity and seriousness of Rowling’s work.

Harry Potter’s decision to sacrifice himself to Voldemort without a fight helps us better understand what the process of accepting a shadow is actually like. This chapter (The Forbidden Forrest) in general embraces the theme that within the process of accepting the shadow figure, one does not fight with the shadow, but rather, first

\textsuperscript{28} Location just outside the Hogwarts grounds where Voldemort and his gang are waiting for Harry

\textsuperscript{29} PhD and works at University of South Africa in the Department of Christian Spirituality, Church History, and Missiology who has written extensively on the intersection between Christian Religion and Literature

\textsuperscript{30} PhD, works at University of Pretoria in the Department of Practical Theology
acknowledges, confronts, and then accepts it. We have already seen Harry acknowledge the shadow he has projected onto Voldemort in the previous books. Harry is aware that he and Voldemort are connected, and he is aware that Voldemort is his shadow. Already, that is a bigger step than Voldemort took. And after acknowledging the shadow, he must ultimately confront it and, finally, accept that it is part of him.

In Harry’s decision to meet with Tom without having a battle plan or without planning on using any violence, he is agreeing to finally confront his shadow on his own terms in his own way. And it is within this very scene, right before Harry confronts Voldemort that he gets strength from his loved ones, proving that love is what gives him the courage to face his shadow. As Harry prepares to face Voldemort for what he thinks will be the last time, he sees his deceased loved ones, “and on each face, there was the same loving smile” (Deathly, 1150). Once he takes inventory of those he can see—his mother, father, Remus Lupin, and Sirius Black—, the following conversation occurs:

“You’ll stay with me?”
“Until the very end,” said James.
“They won’t be able to see you?” asked Harry.
“We are part of you,” said Sirius. “Invisible to anyone else.”
Harry looked at his mother.
“Stay close to me,” he said quietly. (Deathly Hallows, 1152).

This is a vital conversation for a multitude of reasons. Firstly, it shows the fear Harry has, which is not only completely human, but a part of the shadow-persona relationship. Part of accepting and confronting the shadow, and facing his own death is recognizing the truth of what he is sacrificing—himself. Or, at least, part of himself. The recognition of fear is mature and it shows that Harry is more in contact with himself and his emotions
than many other characters, including Voldemort. Another important component of this conversation is that he is surrounded by his loved ones who will remain with him, even though others cannot see him. Again, the key (it would seem) to accepting his shadow-self is the love and acceptance he himself constantly received. And the fact that no one else can see this support means that it is entirely unique to Harry, always there, and never wavering. And just knowing that they will remain there gives Harry confidence, which explains his last line. Rowling even states this directly when she writes “Beside him, making scarcely a sound, walked James, Sirius, Lupin, and Lily, and their presence was his courage, and the reason he was able to keep putting one foot in front of the other” (1153). They are his confidence, his “courage,” and the driving force behind his acceptance.

And not only is Harry surrounded by his deceased loved ones, but the live loved ones are also present in his thoughts. The process of accepting the shadow, in a way, seems to require a separation between the selves. At least, that is what Rowling describes during this process as well. Accepting the shadow requires the death of the perceived Persona—because in the acceptance of the shadow comes the birth of a new Persona, one that embodies both the persona and the shadow. And my theory here is supported in Rowling’s series. Voldemort kills Harry (ironically, a part of himself as well that was lodged within Harry’s own Self), which gives room for Harry to create a new Self—one that has accepted the shadow, which gives him the power to reject the power that Voldemort has over him. Those similarities do not matter as much because the fear behind Harry turning into Voldemort has also disappeared.
Importantly, Harry has not accepted his shadow yet. At this point in the book, he is only willing to accept it (which is by far a bigger step towards acceptance than most other characters in the series). This changes as soon as Voldemort actually kills Harry Potter. During this scene, when Harry is about to be attacked, he pays attention to his surroundings, especially noticing Nagini’s and Voldemort’s presences. Rowling writes “Harry could feel his wand against his chest, but he made no attempt to draw it” (842). The fact that Harry is unarmed even further supports the theory that Harry is actually going to Voldemort to confront, not fight or reject, his shadow and death. If he were going there with the assumptions to defeat or destroy his shadow (and Voldemort), he would have done something, defended himself, or—at the very least—spoken. But his lack of actions and words emphasize his own acceptance of this sacrifice. If he were going there for any other reason than to accept his fate, he also would not have been open to death. Again, I am not making the claim that the act of accepting the shadow is easy; as we see with Harry’s fear prior to and during this scene, we see that it is anything but easy. As Voldemort is staring at Harry, almost waiting for Harry to say or do something, we see inside Harry’s thoughts: “Harry looked back into the red eyes, and wanted it to happen now, quickly, while he could still stand, before he lost control, before he betrayed fear—” (843). If nothing else, this entire chapter emphasizes the fear of accepting the shadow as well as the fear of death, making it even clearer that this whole process is not easy. It is one of, if not the, hardest things anyone could ever do. Nevertheless, it must be done.

31 Voldemort’s pet snake that also acts as a Horcrux
As I showed previously, death, mortality, and the shadow are undoubtedly connected. And it is because Harry is confronting death and mortality—something that Voldemort could never do—we can also see him confronting his shadow. And the reason why Harry can go through this ordeal and stand in front of Voldemort without flinching, waiting for his own death is because of the love that he felt from his parent’s, mentor’s and godfather’s sacrifices. And because Harry knows what love can do and has experienced it in his own past, he has the abilities to sacrifice for his own loved ones.

4.4 What Comes Next? After Acceptance

After Harry dies, he finds himself at Kings Cross Station, the location that takes him from the Muggle world directly to the Wizarding World. In and of itself, this setting acts as the perfect place for the acceptance of the shadow to finally happen. At this moment, Harry occupies a state of being in-between: he is in between life and death as well as between acknowledging and accepting his shadow. Some scholars have argued that this place represents a sort of Limbo that both Harry and Voldemort have gone to.

The location itself symbolizes the state of being and acceptance that Harry also occupies. And it is at King’s Cross Station that Harry Potter can finally see the shadow for what it actually is and accept it as part of himself. While Kings Cross is the physical setting for this scene, it is important to remember that it occurs entirely within Harry’s own psyche. And because the scene takes place inside Harry’s mind, it makes sense that we can see this as the ultimate acceptance of the shadow. Accepting the shadow is an entirely personal and individual process, and the fact that this scene is entirely within...
Harry’s own subconsciousness means that we can read it from this psychoanalytic perspective. The shadow is no longer the physical representation of Voldemort, but we can see it’s true from inside Harry’s own self.

As soon as Harry dies and winds up at the train station, he can see what form his shadow has taken:

Then a noise reached him through the unformed nothingness that surrounded him: the small soft thumpings of something that flapped, flailed, and struggled. It was a pitiful noise, yet also slightly indecent. He had the uncomfortable feeling that he was eavesdropping on something furtive, shameful…ready to jump back at any moment. Soon he stood near enough to touch it, yet he could not bring himself to do it. He felt like a coward. He ought to comfort it, but it repulsed him (1162-1163).

What we can see in this description is the form that Harry’s shadow has taken. It is not a fully fledged or formed thing, but it keeps making a constant noise to make Harry aware of its existence. As readers, we are equally somewhat repulsed by this thing. The words describing its movement, “flapped,” “flailed,” “struggled,” mean that this entity cannot really function by itself. It is in need of help, which could explain why we keep going back to the “pitiful noise” it makes. In current scholarship and fan theories, that being is what is left of Voldemort. Edmund Kern (professor and writer of “The Widsom of Harry Potter: What Our Favorite Hero Teaches Us About Moral Choices”) states that “it is the last piece of soul Voldemort possesses. When Voldemort attacks Harry, they both fall temporarily unconscious, and both their souls – Harry’s undamaged and healthy,
Voldemort’s stunted and maimed – appear in the limbo where Harry meets Dumbledore” (Kern). This reading is quite popular, with most people arguing that Harry’s repulsion of the thing makes sense as it is the last physical presence of Voldemort within Harry. And the reading that Kings Cross represents some kind of Heaven in which Voldemort clearly did not make the cut or a place between living and death is also very synonymous.

Not only does a majority of previous scholarship make this claim that the being is indeed Voldemort, but so does the film Harry Potter and the Deathly Hallows Part 2. As soon as Harry enters this dream-state or limbo, he sees the flailed being under a table, just as the book describes. But, unlike the book’s ambiguity towards what the being looks like, there is no mistaking the fact that the film’s being is an exact replica of the small Voldemort seen in the fourth movie right before Voldemort becomes human again in the graveyard scene. The film’s depiction of the flailed being makes it seem as though the being is without a doubt, the remnants of Voldemort inside Harry. It is even a different color (pale child compared to the white background of the train station) and of different materials (soft, moving, circular edges) than the rest of the scene (flat, geometric, hard objects like train benches, railroad tracks, and signs), making the flailing object appear even more foreign to viewers. While there is evidence to support this particular reading and viewing, I argue that we can read this scene and that being in another way.

What previous scholars who believe the flailed being to be Voldemort’s innocent or the last remnants of Voldemort within Harry fail to account for is that this whole scene is happening inside Harry’s head, which gets confirmed at the end of the chapter when
Harry’s manifestation of Dumbledore tells Harry “‘Of course it is happening inside your head, Harry, but why on earth should that mean it is not real?’” (865). If the entire scene is happening within Harry’s own psyche, then it makes sense that everything he sees, everyone he talks to, and every component of this dream-like setting is within his own imagination. And as Dumbledore so beautifully puts it, that does not make this scene any less serious or real. Instead, it puts all the interactions, characters, and places at the center of Harry’s psyche, acting as his own creations or manifestations or projections. This includes the twisted being that Harry sees at the start, and throughout the chapter, pays less and less attention to.

This twisted being can be read as what is left over of Harry’s shadow, desperately trying to get his attention and make him give into it. It is a representation of Voldemort, but I do not think it is actually Voldemort. Realistically, in the novel, Voldemort is out and about trying to wage war and gain power over the wizarding world. And Harry finally confronting this pathetic being is him seeing the shadow as it truly is. At this point, Harry has already accepted his shadow when he confronted Voldemort and allowed for his own death. Again, acceptance of the shadow does not mean that we give in to it’s every whim and allow it to overcome us entirely. It means that we acknowledge its presence, understand that it is part of us, and then we move forward with our own lives. Acceptance means we can look inwards and try to improve ourselves instead of projecting that hatred and fear of the self onto other people.

What we see in this passage is the shadow’s desperate attempts to get Harry’s attention, which explains why the narrative keeps pointing out to its pathetic noises. Now
that Harry has succumbed to death and mortality and does not fear his shadow (or Voldemort) anymore, he can see the shadow for what it truly is. And it is important that the figure is reminiscent to Voldemort (in both color, structure, and even being) because Harry’s shadow manifested itself as Voldemort himself. The remnants of that shadow would understandably appear similarly to that of a defeated and mutated Voldemort. But because the entire scene is happening inside Harry’s head, it is hard to believe that that thing is actually Voldemort as some scholars have suggested.

The chapter’s language and Dumbledore’s dialogue with Harry also puts those the flailing child and Voldemort in the same conversation with each other. As Dumbledore tells Harry that he has a choice to return to the living world and defeat Voldemort, Harry “Harry glanced again at the raw looking thing that trembled and choked in the shadow beneath the distant chair” (865). Again, the “raw looking thing” and Voldemort do have a lot in common because the character Voldemort is the physical manifestation of Harry’s personal shadow. The fact that the being itself “choked in the shadow,” emphasizes that it is in the darker part of Harry’s mind. And because it is now “beneath the distant chair,” the text suggests that Harry is moving farther and farther away from it. It no longer has the pull towards him as it did at the start of the chapter.

Another previous reading of this scene focusses in on Harry’s desire to help the being while remaining utterly repulsed by it as well. “I find it very poignant that Harry keeps wanting to help Voldemort’s soul. Dumbledore is right that there’s nothing to be done at this stage, but the impulse to help is very much a part of what makes Harry Harry (as we’ll see in the final chapter). He is aware that Voldemort’s soul is a raw beaten thing,
and even though he doesn’t want to be near it, he still wants to do something to ease its suffering” (Asher-Perrin). What we see in Asher Perrin’s reading is not only the idea that this thing in Harry’s mind is actually Voldemort’s soul, but we see another scholar pointing to Harry’s emotional reaction to it. Asher Perrin’s argument that Harry wants to help the thing without feeling comfortable touching it as an example of what makes Harry, Harry is spot on. His ability to see this thing and want to touch it while also being repulsed by it does separate him from the other characters.

And again, while this has merit and credibility, we can also and should read it from a more Jungian perspective. The fact that he still has a desire to help it shows that the shadow is not fully disappeared from him; it will always be there in one way or another. What is different is that Harry is not only aware of its presence, but has already accepted it as a part of himself. As a reminder, this whole scene occurs inside Harry’s own head, meaning that it would make sense that everything within it is a manifestation of his own self. The train station, the sad figure, Dumbledore, and all the conversations Harry has are logically between different personas, versions, or ideas that come from himself. And by turning his attentions to the Dumbledore-figure and no longer fixating on this creature inside his head, he (and the plot) can finally move forward. He can defeat Voldemort once and for all because he is aware of who he is, shadow and all.

Another reason why this scene is so important is because it shows how the shadow becomes almost useless after it has been accepted as part of the self. Asher-Perrinn’s argument regarding there nothing to be done about the being was correct, but not for the reasons she gave. What this author is missing though is why there is nothing
“to be done at this stage” in regards to Harry and the flailing child. The reason why there is nothing to be done is because this is the result of what has been done. Harry has acknowledged, confronted, and accepted his shadow. And this afterdeath scene shows what form that shadow has taken on in Harry’s mind. It will always be there, but it will not have as much power over him as it always had. With the separation of Voldemort the man and Voldemort the shadow comes freedom from both and the ability to defeat the man behind the name.

At this point, after Harry has accepted his shadow, we can see that neither the shadow or Voldemort carry such a heavy weight in Harry Potter’s soul or heart. It is at Kings Cross Station that Harry has come to terms that they are similar, but they are also different being entirely. The Voldemort that exists outside of Harry’s head (the being that came from Tom Riddle) and the flailing thing inside of Harry are not the same, and Harry can finally see that after having accepted his own death. They both may be able to talk to snakes, have been abandoned as children, attended the same school, used the same wands, and exhibited some similar feelings of abandonment and isolation, but they are not the same. Neither is one merely just a shadow-version of the other. And when Harry can accept that he has Voldemort-like components as part of himself as well as accept his own mortality, Voldemort entirely disappears from within Harry Potter’s ego. And it is only after Harry can come to this conclusion that he can face Voldemort with a fully developed Ego.

Overall, this chapter nicely emphasizes what happens once someone can accept their shadow. It emphasizes the lasting role of the shadow, showing its true form as a
shriveled up being that occupies a small space in our minds. This is the reality of the shadow, and it is our reactions and fears that turn it into something so much more. By Harry facing the fear of his shadow, he can finally see it for what it really is and then move on with his own life. And as soon as Harry confronts and gives into his shadow, he can become his own person—he can create a new persona that does not have the same fears and attachments to Voldemort as the previous version of himself had.

We can see that Harry and Voldemort can finally face each other as “equals” instead of shadow versus persona or good versus evil in their final battle with one another. When Harry exists in this dream-like state in which he confronts and accepts his shadow, he emerges stronger, powerful, and more himself than we have ever seen him. He is free from the fear of turning into Voldemort and can finally see the man behind the name instead. Importantly, this process does not make him superhuman and incapable of pain. In fact, when he wakes up from this state, “He could feel the cold hard ground beneath his cheek, and the hinge of his glasses which have been knocked sideways by the fall cutting into his temple. Every inch of him ached, and the place where Killing Curse had hit him felt like the bruise of an iron-clad punch” (1191). This passage highlights his mortality, showing that he can feel aches and pains and the impacts of the environment. Physically, he is not a new man. He does not leave with brand new powers or immortality or anything incredibly fancy. He has not changed physically, but he has been freed of the fear—effects of that fear—of becoming his shadow.

And without having that fear and having finally accepted his shadow, Harry can face Voldemort as an equal. Voldemort no longer has the power of Harry’s fear. Instead of
fear, Harry has knowledge and can embrace the most powerful force of all: love. It is because of love that Harry was saved by his mother and it is because of love that Harry can save everyone from Voldemort. By sacrificing himself for his friends, mentors, supporters, and loved ones, Harry prevents Voldemort from being able to have any supernatural power over them. He tells Voldemort “I’ve done what my mother did. They’re protected from you. Haven’t you noticed how none of the spells you put on them are binding? You can’t torture them. You can’t touch them” (1215). And now that Harry is no longer afraid of his shadow, he can embrace what he had experienced as an infant: love. And still, Voldemort does not understand the power that comes with love, which proves to be his ultimate doom. But the main point of this is that because Harry could accept his shadow, he was able to let go of the fears of turning into the shadow. And because he could release fear, he could embrace love. And it is through that undying, unimpeachable, and all powerful emotion of love that Harry proves successful and Voldemort does not.

4.5 Conclusions on Love and Acceptance

Truly, this series is not just about good versus evil, but about acceptance and love. The Oxford English Dictionary defines loves as, “...”. It also defines acceptance as “...”. These are good definitions to pair with this conclusion because they give readers a framework for these terms. What the definition does not and cannot include though are the various needs, internal and external effects, and the overall importance of those concepts. The
series of Harry Potter seems to point to a somewhat different definition of love, one that requires much more work on our ends and does not guarantee a perfect or happy ending.

While knowing what those concepts mean proves helpful to the story line, they need to be put in a much deeper conversation with one another: truly, love and acceptance go hand in hand in this series. As we have seen in the cases of Remus Lupin, Tom Riddle/Lord Voldemort, and even Harry Potter, love and acceptance are basically the key ingredients to Goodness. If Harry does represent the side of Goodness, he is only there because he was given the unwavering support from his friends and family from the time of his birth. In contrast, the entire Wizarding World basically rejected Remus Lupin because of his shadow, causing detrimental side effects not only to themselves, but also to Lupin. It is because society could not accept part of who he was that Lupin could not be employed, lived basically in poverty, and was arguably forced to resign the only meaningful job readers can assume he had ever had. Plus, their lack of acceptance results in Lupin not being able to accept himself, making him believe that he deserved homelessness, childlessness, lovelessness, joblessness, and a world of isolation, shame, and self-hatred. Along with their inability to accept Remus the werewolf, society missed out on a truly incredible teacher who not only saved the lives of Harry Potter and his friends, but created a beautiful little life in his son Teddy. Society’s general lack of acceptance of Remus for his shadow-self only shows the ramifications of rejection from a societal point of view, but it shows the impacts that such a rejection can have.

While society did not initially reject Tom Riddle, his parents and blood-family did, which similarly to Lupin, sent him on a path of self-hatred and self-rejection. It was
that rejection of mortality that caused Tom to project his feelings of self-hatred onto anyone who had Muggle blood like his father, creating an all out war and initiating the entire *Harry Potter* plot-line. There seem to be a number of reasons behind Lord Voldemort’s character: one is that his character helps create a nice literary foil for Harry’s, allowing readers to see how thin a line exists between the so called side of Good and side of Evil. Another is to show just how that Evil emerges, from a place of fear, hatred, and lack of acceptance. Every step Tom makes is away from mortality because the mortal figures in his life had only ever rejected him and let him down, which accounts for the creation of his new name that literally means “fleer of Death,” and even for his actions.

And because he could never accept his mortality or even confront it without any sense of violence, he was never able to move past that stage of his ego development. Acceptance would have been the key for Tom, but his actions to reject, fight, and prevent himself from even encountering his shadow self only make his situation worse for himself and for the world around him. We can see the detrimental effects that rejecting the shadow has on one person in Lupin’s case, but in Tom’s case, we see just how widespread those effects can be on the world around. Tom’s inability to accept death or his shadow initiative a reign of death, terror, hatred, racism, destruction, and fear in both the magical and non-magical beings alike. Undoubtedly, rejecting the shadow is not just a personal experience, but one that has the potential to wreak unrepairable havoc on the world.
In contrast, acceptance of the shadow may seem to be a much more personal and individualistic process with similarly widespread effects. Harry ultimately accepts the fact that he and Voldemort have some similarities, but that his own shadow is his own. The shadow that Harry creates for himself takes the form of Voldemort up until he finally accepts death and allows Voldemort to kill him. While unconscious, Harry can see his actual shadow, desperate for his attention and the power it had previously had over Harry. But now that Harry is no longer afraid of his shadow, he can accept it, and become himself. He can free himself of the weight of the shadow—while still maintaining it as a small part of himself—and replace that overwhelming and self-consuming fear with external love.

And it is through that love and sacrifice that Harry can not only save his loved ones and the entire wizarding world, but ultimately live a free and peaceful life. The epilogue in the last book ends with the line “The scar had not pained Harry for nineteen years. All was well.” (1243). That scar, a physical and symbolic connection between Harry and Voldemort stayed on his forehead, but it lost its physical effects. Just as the shadow does—it remains, but loses its effects after the ultimate acceptance. And also importantly, this last scene takes place at the same train station that his own wizarding experience had begun and that he had confronted the shadow in his psyche. This was a beautiful and symbolic final touch that Rowling brilliantly included in her works—allowing for Harry’s children to attend Hogwarts, Harry to be surrounded by his friends, wife, and family, and for the series to end on a note of peace; peace that could have only happened because he was brave enough to face and accept his shadow. And that bravery
could only stem from the undying love and acceptance from his parents, mentors, and friends, and even himself.

What we see with Harry’s situation and ultimate ability to accept his shadow is what I believe Rowling is trying to tell her audiences about what love is. Love is this big, grand emotion that poets try to express in their poetry, that parents should give their children, that human beings need to offer to each other without expecting anything back, and so much more. Specifically, in the Harry Potter series, love is having a father willing to sacrifice himself for his wife and a child, a mother who is willing to sacrifice her life for her son, a group of friends that will support and stick by his side throughout most of the series while also feeling comfortable enough to speak up when they disagree, a godfather who tries to watch over him as much as he can, and a set of mentors who not only care about his overall wellbeing, but help him discover his potential and abilities as a wizard, student, young man, and a human being. It seems as though Rowling is pointing to the idea that love is ultimately unwaivering—and while it may go through phases, as any deep emotion would, is the most important and powerful force. And that is one of the reasons why this series (and other works within this fantasy tradition) is so vitally important.

Yes, this series teaches its readers the importance of love and the never-ending, permanent effects that this emotion has on both the giving and receiving end of love, but it does so much more than explain why love is important. Dumbledore proved right after all when he told Harry at Kings Cross Station: “Do not pity the dead, Harry. Pity the living, and above all, those who live without love” (865). We pity the living because of
all the terrible things that come with life, but essentially it seems like those who live without love live a fate worse than death. This series, through characters, events, and themes teaches us how to live in a world that has “evil” in it by giving readers something even more powerful and forceful to hold on to. This series equips readers for a world with real life consequences and heartaches from events like death, loss, destruction, evil, isolation, fear, aging, etc. Rowling does not ignore that these events are just as much a part of life as anything else, but that things like love and acceptance are how we are able to get through those unavoidable and seemingly interminable life events. These are desperately serious books that seek to make a difference in the life of human beings, focussing on the values and effects of love and both self and external acceptance. It seems then, that the key to accepting the shadow and living a life of peace (not necessarily a life lacking in trauma, loss, and devastation) resides in our abilities to love and be loved.
Chapter Five: Concluding Thoughts

5.1 A Practical Review and Conclusion

As stated from the beginning, this project has had two major goals: 1) bring Rowling’s *Harry Potter* series to the forefront of an academic conversation, claiming that it deserves to be taken seriously by readers, scholars, and critics because of its effects on the world. This project is here as a response to the critics who have stated that this series has no place in an academic setting, calling it a phase or something of the ordinary. Well, as we see with each new book, film, fan-based website, amusement park, and (most importantly) with its increasing readership, this series is clearly extraordinary. The effects that this series has had on generations of readers and viewers (both internally and externally) makes a critical interpretation of it necessary. As literary critics and scholars, we need to be looking at these kinds of works because these are the works that are influencing and inspiring millions of readers in a wide variety of ways.

One of those ways can be seen using the Psychoanalytic lens, bringing me to the second main goal of this project. Jung’s ideas regarding the shadow and the persona archetypes can indeed be seen in a variety of literary works, including Rowling’s. We can see just how important accepting the shadow is and the repercussions for rejecting and/or trying to destroy it in Rowling’s characters. Through Lupin, we see that when a society collectively rejects someone, they miss out on what that someone has to offer (which, as we see in Lupin is an amazing educator who can teach life-saving skills). We also see that through society’s rejection, Lupin is unable to live a normal life in which he can get a job...
in a society that refuses to hire him because of his monstrous shadow. We also see the internal effects of a society rejecting someone: mainly, self hatred and self deprecation. Through Tom Riddle’s desperate attempt to escape his mortal father and his own mortality, we see the creation of a new Persona alongside the exact same shadow. And in that new Persona of Voldemort and intense rejection of the shadow, we see the connections between Jung’s shadow and mortality. Ironically, through Voldemort’s desire to kill off his shadow of mortality, he ultimately kills himself.

And finally, through Harry Potter, a character who ultimately accepts his own shadow, we see how and why someone can conquer such a feat. Unlike Tom Riddle who experienced only rejection and abandonment, Harry experienced love and acceptance from his parents, his friends, his mentors, and even himself. And the varying degrees of love that he feels is ultimately what gives him the courage to acknowledge that his shadow takes on the form of Voldemort, then face the shadow directly, and, eventually, accept the parts of himself that he previously projected solely onto Voldemort. Through Harry, readers learn of the ultimate power of love and acceptance. Again, this is not to say that this process is easy or that in accepting the shadow, we become the shadow. This is to say that by accepting the parts of ourselves that we cannot stand, we no longer project those traits onto other people. We can see other people for who they are instead of the parts of ourselves that we cannot stand. Through that acceptance of the shadow, we free ourselves as well as the people around us. And this is, in part, what Rowling teaches us through her stories and why we should take her seriously.
Rowling’s readers are arguably more accepting of others and of themselves than, I am assuming, most scholars realize. I pointed out a study done showing the correlation between Harry Potter readers and Trump supports showing that someone who has read Rowling’s series would be less likely to vote for a presidential candidate whose platform was based on othering and rejecting others. If nothing else, that study shows the real world implication of the Harry Potter series. It teaches and instills acceptance over rejection as well as love over hate. We need to be looking into more lessons and correlations between works like Rowlings and real world results because they exist. Scholars and critics need to take works like Rowling’s seriously because they have incredible impacts on our surrounding world. If nothing else, I hope that this project contributes to the type of work that needs to be done in taking this series (and others of its genre) seriously.

5.2: A Personal Review and Conclusion

This project originated in my desperate attempts to find something of worth to discuss for my Master Degree’s requirements. In these past two years as a Graduate student in the field of Literature, I was struck with the realization that this major and this degree is not about the connection between readers and works, as I had naively believed. While this project has many scholarly goals, it’s base line personal goal was to bridge that gap I was feeling. I want to reconnect my love of reading with the major I had chosen as an Undergraduate. And the series of works that has made the most impact on me as a reader,
thinker, child, adult, and human is J.K. Rowling’s *Harry Potter* series. I have experienced so much loss, sadness, trauma, and frustration in my life, and during those times, I always turn to the boy who lived under the cupboard under the stairs. I turn to Rowling’s words when I feel lost, sad, mad, confused, joyful, bored, etc. But it is not just my emotions that turn me to this series, but it is when I need to believe in something bigger than myself. It is when I feel the worst about myself, the world around me, the situations that occur in which I have no control that I find the most amount of solace in this particular series. This project has a deeply personal origin for me and has inspired me to take a different approach in thinking about what it has to offer not just me, but the world full of readers, critics, scholars, and viewers alike.

For this particular paper, I took on a psychoanalytic perspective, mainly relying on Carl Jung’s work regarding the connection between an individual’s Persona and Shadow. I took Jung’s theory arguing how important it is for someone to acknowledge and accept their Shadow and applied it to three main characters within Rowling’s work, shedding light not only on the *Harry Potter* series, but on Jung’s ideas as well. Through Lupin’s character, I showed how much of an impact society has on that acceptance process as well as the pragmatic effects that society’s rejection of an individual can have on both that individual and the society. Using Voldemort as an example, I showed how influential childhood experiences and a lack of love can effect the self and the basic creation of a shadow. It is also through Voldemort that we see how, no matter how hard one tries, you cannot escape and destroy the shadow. Ironically, it is in that attempt to destroy the shadow in which we ultimately become it. Voldemort’s fear of dying and facing his
mortality is ultimately what leads him to his own death as well as the death of others. And what Voldemort’s character, past, and experiences with his own shadow does is help readers see just what makes Harry Potter so special. Harry is not just the boy who lived, but he is the boy who experienced loved and acceptance from his mother and father, his friends, his mentors, and himself. Harry is able to accept his shadow because of the acceptance and love he had felt, experienced, and bestowed upon the people around him.

Through these characters, we can see just how powerful love and acceptance are, with the definition of love stemming from a basic acceptance of other human beings. Again, this understanding of these characters is not meant to excuse their behaviors. It is meant to give readers a picture of what life without love is. Through these characters, we can see how powerful acceptance of the self and others can be. And not only that, but we see how vital a role love (both the everyday love we see in Harry’s infanthood as well as the massive love we see in Lily Potter’s sacrifice for Harry) plays in our own abilities to accept ourselves for who we are. And that acceptance of who we are requires us to acknowledge the traits of ourselves that we don’t like. True self acceptance then is knowing we have a shadow and knowing that it is just as much a part of us as any other trait. And, as we saw with Lupin, acceptance of that shadow does not mean we become the worst versions of ourselves—our own personal Greybacks as it were. Instead, accepting the shadow means realizing that it is there and no longer giving it power over our thoughts, actions, and judgements. When Harry acknowledges, confronts, and accepts his shadow, we see that it does not disappear entirely. It still resides within his psyche as a flailing child, seeking the attention and power that it once had. And, acceptance of that
shadow is what gives us the power to be free from viewing others with a jaded lens,
hating them for exhibiting the very traits we hate in ourselves. It is what gave Harry the
power to finally defeat Voldemort. And it is what can give us the power to love ourselves,
and the possibility to love and accept those around us. For we all are, if nothing else,
mortal beings, craving, needing, and searching for love and acceptance.
Works Cited


