

The Fantasy Literature Archetypes in the Harry Potter Series

Maslak, Antonia

Master's thesis / Diplomski rad

2020

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **Josip Juraj Strossmayer University of Osijek, Faculty of Humanities and Social Sciences / Sveučilište Josipa Jurja Strossmayera u Osijeku, Filozofski fakultet**

Permanent link / Trajna poveznica: <https://urn.nsk.hr/urn:nbn:hr:142:711225>

Rights / Prava: [In copyright](#)/[Zaštićeno autorskim pravom.](#)

Download date / Datum preuzimanja: **2024-11-25**



Repository / Repozitorij:

[FFOS-repository - Repository of the Faculty of Humanities and Social Sciences Osijek](#)



Sveučilište J. J. Strossmayera u Osijeku
Filozofski fakultet Osijek

Dvopredmetni sveučilišni diplomski studij engleskog jezika i književnosti i
njemačkog jezika i književnosti

Antonia Maslak

**Arhetipovi fantastične književnosti u seriji romana o Harry
Potteru**

Diplomski rad

Mentorica: izv.prof.dr.sc. Biljana Oklopčić

Osijek, 2020.

Sveučilište J. J. Strossmayera u Osijeku

Filozofski fakultet Osijek

Odsjek za engleski jezik i književnost

Dvopredmetni sveučilišni diplomski studij engleskog jezika i književnosti i
njemačkog jezika i književnosti

Antonia Maslak

**Arhetipovi fantastične književnosti u seriji romana o Harry
Potteru**

Diplomski rad

Znanstveno područje: humanističke znanosti

Znanstveno polje: filologija

Znanstvena grana: anglistika

Mentorica: izv.prof.dr.sc. Biljana Oklopčić

Osijek, 2020.

J.J. Strossmayer University of Osijek
Faculty of Humanities and Social Sciences

Double Major MA Study Programme in English Language and Literature and
German Language and Literature

Antonia Maslak

The Fantasy Literature Archetypes in the *Harry Potter* Series

Master's Thesis

Supervisor: Dr. Biljana Oklopčić, Associate Professor

Osijek, 2020

J. J. Strossmayer University of Osijek
Faculty of Humanities and Social Sciences
Department of English

Double Major MA Study Programme in English Language and Literature and
German Language and Literature

Antonia Maslak

The Fantasy Literature Archetypes in the *Harry Potter* Series

Master's Thesis

Scientific area: humanities

Scientific field: philology

Scientific branch: English studies

Dr. Biljana Oklopčić, Associate Professor

Osijek, 2020

IZJAVA

Izjavljujem s punom materijalnom i moralnom odgovornošću da sam ovaj rad samostalno napravila te da u njemu nema kopiranih ili prepisanih dijelova teksta tuđih radova, a da nisu označeni kao citati s napisanim izvorom odakle su preneseni.

Svojom vlastoručnim potpisom potvrđujem da sam suglasna da Filozofski fakultet Osijek trajno pohrani i javno objavi ovaj moj rad u internetskoj bazi završnih i diplomskih radova knjižnice Filozofskog fakulteta Osijek, knjižnice Sveučilišta Josipa Jurja Strossmayera u Osijeku i Nacionalne i sveučilišne knjižnice u Zagrebu.

U Osijeku, 4. rujna 2020.

Antonia Maslak

Antonia Maslak, 0122218508

Abstract

The archetypes are characters and plots that reappear in literature throughout history in different cultures and narrative genres. Archetypal literary criticism analyses a literary work through its archetypes, which puts focus on the roles of the characters in the story and the narrative structure. J. K. Rowling uses archetypal characters in the *Harry Potter* series and this allows the readers to identify themselves with her unique characters because they are already familiar to them even though they are new. She casts Harry Potter as the hero, Lord Voldemort as the villain, Ron Weasley and Hermione Granger as the hero's sidekicks, Albus Dumbledore as the mentor, and Fred and George Weasley as the tricksters for an element of comedy. Rowling also applies Campbell's archetypal plot pattern *Hero's Journey* to the series. She uses the *Separation, Initiation* and *Return* model to create a cycle in which Harry leaves the Dursleys and goes to Hogwarts each September, works on stopping Voldemort until he ultimately does, and returns back to the ordinary world. This cycle can be observed in Harry's main quest, but it can also be noticed in each of the seven novels as secondary quests.

Key words: Harry Potter, archetype, fantasy literature, hero's journey, J. K. Rowling

Contents

| | |
|--|----|
| Introduction | 8 |
| 1. The Archetypes | 10 |
| 1.1. Archetypes, Clichés, Stereotypes, and Stock Characters | 10 |
| 1.2. The Archetypal Literary Criticism | 11 |
| 1.3. The Categorisations of Character Archetypes | 12 |
| 1.4. The Plot Archetype | 12 |
| 2. The Character Archetypes in the <i>Harry Potter</i> Series | 14 |
| 2.1. Harry Potter as the Hero | 14 |
| 2.2. Voldemort as the Villain | 23 |
| 2.3. Ronald Weasley and Hermione Granger as the Sidekicks | 29 |
| 2.4. Albus Dumbledore as the Mentor or the Wise Old Man | 33 |
| 2.5. Fred and George Weasley as the Tricksters | 35 |
| 3. The Plot Archetype: <i>Hero's Journey</i> | 38 |
| Conclusion | 42 |
| Works Cited | 44 |

Introduction

The theme of this master's thesis are the archetypes in the *Harry Potter* series by J. K. Rowling. Archetypes are the "ancient patterns of personality that are the shared heritage of the human race" (Vogler 23). In other words, they are the "recurring character types and relationships [that are] amazingly constant throughout all times and cultures, in the dreams and personalities of individuals as well as in the mythic imagination of the entire world" (Vogler 23). Archetypes are the complex phenomena that appear in all genres and narratives and the understanding of this concept encourages comprehension of individual roles outside of the imposed and common stereotypes. The common archetypal characters are:

questing heroes, heralds who call them to adventure, wise old men and women who give them magical gifts, threshold guardians who seem to block their way, shapeshifting fellow travelers who confuse and dazzle them, shadowy villains who try to destroy them, tricksters who upset the status quo and provide comic relief. (Vogler 23)

Yet, archetypes are not just limited to characters. Situations and plots can be archetypal as well if a plot structure or some kind of a formula can be observed, and if they constantly reappear throughout the history in different narratives.

In the first chapter, this thesis provides the theoretical background on archetypes. In the first subchapter, the distinction between archetypes, clichés, stereotypes, and stock characters is explained. The second subchapter briefly discusses the framework of the archetypal literary criticism, which is essentially the purpose of this thesis because it uses this type of literary criticism to analyse the selected characters from the *Harry Potter* series and its narrative structure. The third subchapter touches upon the problem of discord between different character archetype categorisations. The fourth, and last, subchapter of the first chapter examines the *Hero's Journey* plot archetype, which was first described by Joseph Campbell. The second chapter continues with definitions, descriptions, and explanations of five different character archetypes in their respective subchapters. The five character archetypes and their corresponding characters from the series that are included in the analysis are Harry Potter as the hero, Voldemort as the villain, Ronald Weasley and Hermione as the sidekicks, Albus Dumbledore as the mentor or the wise old man, and Fred and George Weasley as the tricksters. Surely these are not the only archetypal characters that can be observed in the series, but this

thesis analyses only the five above-mentioned characters. The third chapter explains the theoretical basis of Campbell's *Hero's Journey* narrative pattern and examines it in depth with the help of the first novel in the series *Harry Potter and the Sorcerer's Stone*. A conclusion and a list of references are provided at the end of the thesis.

1. The Archetypes

The word archetype stems from the Greek words *arche*, meaning “beginning,” and *typos*, meaning “imprint.” The term first appeared in the English language in the second half of the sixteenth century and referred to “the original pattern from which copies are made, confoundingly also called a prototype in some dictionaries, with the emphasis being on the originary (arche-) rather than the general” (Johnson 289). This suggests that all the characters that can be viewed as archetypes are rooted in the earliest version of the archetype in question. Every prime version of an archetype serves as a mould for its new representative. Archetypes are the common sets of characteristics regardless of culture, setting, or time period that provide their unique contexts. This is what makes them ever-present throughout all genres even in contemporary literature.

1.1. Archetypes, Clichés, Stereotypes, and Stock Characters

It is important to distinguish between archetypes, clichés, stereotypes, and stock characters. Although they are similar in meaning, they are by no means one and the same. As previously mentioned, archetypes are “figures that appear over and over again in literature for their familiar roles in general human dynamics” (Long Bennett 230). They are relatable characters and plots because they are instantly recognisable and because they constantly reappear throughout all literary periods. No matter the time context, they stay relevant because they are timeless. In addition, they are “representations that can vary a great deal in detail without losing their basic pattern” (Jung, *Man and His Symbols* 67).

Clichés represent ideas that have been so overly applied in literature that they do not leave the intended impression anymore and are “perceived in negative terms” (Ribó 136). They “often fail to convey a figurative meaning or create any sensory effect in the reader. Instead, they tend to call attention to themselves, coming across as commonplace and somewhat annoying” (Ribó 89). On the contrary, an archetype is not as easy to foretell and it does not denote a lack of intellectual ingenuity. While clichés represent universal ideas, archetypes are not predictable to the degree that their narrative can be foreseen.

Stereotypes can be perceived as both positive and negative characters, depending on what kind of characters they represent. A positive stereotype can be a “girl next door,” while a

“sleazy politician” can be a negative stereotype. They usually describe a group of people whose members share one or more defining traits or characteristics. Stereotypes are often perceived as the labels given to characters, which give the reader the impression that the character is predefined by that label and cannot act outside of it. Stereotypes are also to some degree culturally bound. One stereotype cannot function in every culture. This is especially true for stereotypes that are based on race or gender of a character. What differentiates stereotypes from archetypes is that they are the oversimplified roles that are predictable and virtually the same in comparison to one another. On the other hand, archetypes serve as a model for future characters that are not identical.

Stock characters fall somewhere between archetypes and stereotypes. They embody particular stereotypes and are grounded in cultural prejudice. Stock characters depict flat and predictable characters. They are in close relation to typical characters or types. Types “tend to play secondary or supporting roles as stock characters” (Ribó 52). Ribó argues that although such characters “might be individuated to a certain extent, they are not so much individuals as types” (52). Furthermore, Ribó claims that “when types become ingrained in the psychology and culture of a society and start appearing in many different storyworlds, they are said to be archetypes” (52).

1.2. Archetypal Literary Criticism

Although the circumstances change, archetypes stay quintessentially the same. This concept has motivated the development of Archetypal Literary Criticism, which is a type of criticism that analyses a literary work by focusing on the myths and archetypes throughout the plot, setting, situations, and characters in the text. Long Bennett asserts that “this approach focuses on common figures and story-lines that reveal patterns in human behaviour and psychology” (20). In other words, it “demonstrates how literary imagery derives from recurrent psychological and mythological themes” (Wallach 133). Carl Gustav Jung and Joseph Campbell are the key scholars who took part in the developing of this concept. They noticed that the same characters and plot schemes keep reoccurring and that they are “etched into the human psyche (or subconscious), and as [authors recreate them in their stories, their] audiences recognise them as symbolic of their own experience” (Long Bennett 20).

1.3. The Categorisations of Character Archetypes

Archetypes have been analysed in many different areas of expertise. These include architecture, film, advertising and marketing, religion and spirituality, men's studies, and literary theory and analysis, especially in regard to children's and young adult literature (Evans 4). After analysing multiple archetype lists, Evans has concluded that there is no common or universal list of archetypes (5). For example, in his work *Archetypes and the Collective Unconscious*, Jung delivered his outline of archetypes or, as he calls them, "primordial images" (Jung, *Man and His Symbols* 58). It includes the anima (or animus), the persona, the self, and the shadow. Furthermore, Jung (*The Archetypes and the Collective Unconscious*) also mentions the figures of the child, the father, the hero (or the heroine), the maiden, the mother, the trickster and the wise old man (or the wise old woman). However, this is just one of many lists. As Evans states, after naming multiple authors' lists of different archetypes and of different lengths, "the specific number, labels, and descriptive identities of archetypes varies depending on the source" (5).

1.4. The Plot Archetypes

When it comes to the plot archetypes, one of the most common is *Hero's Journey* – a type of plot where a hero goes on a quest in a series of steps. This template was defined by Joseph Campbell in his 1949 work *The Hero with a Thousand Faces*. The *Journey* originally consists of 17 stages. However, only the most common twelve will be discussed here. Chronologically, those are: the Ordinary World, the Call to Adventure, the Refusal of the Call, the Meeting with the Mentor, the Crossing of the Threshold, the Tests, Allies and Enemies, the Approach to the Inmost Cave, the Ordeal, the Reward, the Road Back, the Resurrection, and the Return with the Elixir (Vogler 2008). The narrative pattern represents a cycle where a hero ventures from the ordinary world into a fantasy world where s/he undergoes numerous trials and then victoriously returns once again to the ordinary world. In Campbell's words:

A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man. (28)

This model can be observed in many fantasy novels. It serves as a means of delivering a story and developing a character throughout a narrative.

2. The Character Archetypes in the *Harry Potter* Series

2.1. Harry Potter as the Hero

Campbell (1988) once famously said: “A hero is someone who has given his or her life to something bigger than oneself” (Moyers and Campbell 123). If this is true, it is no wonder that a plethora of fantasy fiction works revolves around heroes and heroines. A true hero strives to improve the world they live in. “The hero wants to make the world a better place. His or her underlying fear is failing to have what it takes to persevere and prevail” (Mark and Pearson 106). The general wellbeing of their world is one of their central interests. They never turn their back on a wrongdoing and they have what it takes to make things right. Even if the posed challenge is difficult, they do what needs to be done. Moreover, a hero is galvanized by the opportunity to right a wrong. According to Mark and Pearson, “[h]eroes . . . recognise an injustice or problem and simply rise to the occasion to do what needs to be done to remedy it. Either way, the Hero is invigorated by challenge, feels outraged by injustice, and responds quickly and decisively to difficulty or opportunity” (107). A hero makes it their duty to help those who are in need of help; “[t]hey are the instinctive protectors of those they see as innocent, fragile, or legitimately unable to help themselves” (Mark and Pearson 107). However extraordinary a hero may be, they are also modest and unpretentious. Mark and Pearson describe this phenomenon as paradoxical: “[h]eroes do not think of themselves as Heroes, because to do so seems presumptuous. More typically, they see themselves as just doing their jobs” (108).

As it can be concluded, the prototypical interpretation of a hero usually encompasses the traits of a very masculine man. Some of the most common adjectives that come to mind when describing someone who is a hero fall somewhere along the lines of brave, strong, smart, dominant, confident, charismatic, altruistic, zealous, self-reliant persistent, extraordinary and even noble, but also humble. However, Berndt and Stevker argue that in the last decades, in most cases, the characters playing the role of a hero lack the previously mentioned traits (1). They further claim that “[i]nstead of displaying noble behaviour, outstanding courage, disinterested fortitude and quasi-superhuman strength of both mind and character, male protagonists in novels . . . are determined by self-doubt, cynicism, failure and (moral) corruption” (Berndt and Stevker 1). Due to the popularity of such heroes, it can be concluded that the concept of heroism has been adjusted to fit the contemporary pop culture standards.

Berndt and Steveker attribute this “ambivalent and multiform heroism” to the reason behind the success of J.K. Rowling’s *Harry Potter* series (2).

At first glance, Harry Potter is just an ordinary boy. In the first novel, *Harry Potter and the Sorcerer’s Stone* (1997), Harry is still unaware of the wizarding world. He is an orphan living with his aunt Petunia, uncle Vernon, and cousin Dudley. They tend to treat him like a pest rather than a family member. They are ashamed of his heritage, in fact “[t]hey didn’t think they could bear it if anyone found out about the Potters” and “they didn’t want Dudley mixing with a child like that” (Rowling, *Sorcerer’s Stone* 2). Moreover, the Dursleys’ living room “held no sign that another boy lived in the house, too” (Rowling, *Sorcerer’s Stone* 18). The almost eleven-year-old Harry did not have a bedroom of his own. He slept in a cupboard under the staircase that was almost crawling with spiders (Rowling, *Sorcerer’s Stone* 19). He was his cousin Dudley’s “favourite punching bag” (Rowling, *Sorcerer’s Stone* 20). He was a petite child compared to other children of his age and this was greatly emphasised because he only wore Dudley’s, who was much bigger than him, hand-me-downs (Rowling, *Sorcerer’s Stone* 20). Rowling describes Harry as a boy who “had a thin face, knobbly knees, black hair, and bright green eyes. He wore round glasses held together with a lot of Scotch tape because of all the times Dudley had punched him on the nose” (Rowling, *Sorcerer’s Stone* 20). Clearly, the Dursleys do not mind the fact that Dudley is bullying Harry because it is not an issue for them to simply tape Harry’s glasses together whenever Dudley breaks them in an angry fit. They would be the happiest if Harry were invisible and did not make a sound. This kind of unloving and negligent upbringing made Harry unobtrusive. Trying to be inconspicuous never posed an issue for him because “the Dursleys often spoke about Harry . . . as though he wasn’t there – or rather, as though he was something very nasty that couldn’t understand them, like a slug” (Rowling, *Sorcerer’s Stone* 22).

Apart from the broken glasses, the only thing in Harry’s appearance that makes him stand out from other ordinary boys is a scar on his forehead. The thin, lightning bolt shaped scar was a remnant of the night when he lost his parents to Lord Voldemort, which is the reason why he ended up with the Dursleys in the first place. According to Ribó, “the scar on his forehead symbolises the connection with his mortal enemy Lord Voldemort, but also marks him as the hero chosen to defeat the evil forces” (90). However, the scar is not the only thing that sets Harry apart from other children. Peculiar mishaps and strange incidences, which later prove to stem from his magical abilities, seem to follow Harry whenever he is in trouble or

feeling mistreated. These incidents give the reader a cue that he is not so ordinary after all. These occasions include growing his hair back right after a haircut (Rowling, *Sorcerer's Stone* 24), magically shrinking an ugly sweater he was being forced to wear (Rowling, *Sorcerer's Stone* 24-25), teleporting himself to the roof of the school kitchen while being chased by Dudley and his friends (Rowling, *Sorcerer's Stone* 25), and making the glass wall of a terrarium vanish to let out a big snake (Rowling, *Sorcerer's Stone* 28). Despite being proven otherwise for multiple times, Harry managed to find a somewhat logical explanation for these strange events. This fits the image of the contemporary hero who is marked with self-doubt, which Berndt and Steveker describe as previously mentioned.

Berndt and Steveker also argue that heroes “thrive on sympathy and compassion rather than merely resulting from physical strength, dominance or superior power of any kind” (2). Sympathy and compassion are something that Harry has lacked during his time with the Dursleys and why he begins to thrive only when he makes his first true friends at Hogwarts. Upon meeting Ron and Hermione, they both tell Harry that they want to be sorted in Gryffindor and that they both dread being sorted in Slytherin. Hermione tells him that the headmaster Dumbledore was in Gryffindor and Ron tells him his brothers are in Gryffindor too (Rowling, *Sorcerer's Stone* 106). It is no wonder Harry wants to be sorted in the same house as them because, for once in his life, he wants to be accepted. This is why during his turn in the Sorting Ceremony “Harry gripped the edges of the stool and thought, *Not Slytherin, not Slytherin*” (Rowling, *Sorcerer's Stone* 121). He was so overjoyed once he was put in Gryffindor that “he hardly noticed that he was getting the loudest cheer yet” (Rowling, *Sorcerer's Stone* 121) compared to the other first-years. Although he is always trying to do good in school, Harry never bothers himself over being the best in his class. He is a skilled young wizard, unlike Hermione who is always the smart cookie verging on being a know-it-all. Harry, however, is never jealous of her skills and knowledge. His morale is boosted solely by being surrounded by friends and by being away from the Dursleys.

It is also interesting to notice that Pearson's warrior archetype shares the same features as the hero archetype. She thus claims that “[w]hen most of us think of the hero, we imagine a Warrior” (Pearson 149). The warrior wants to make the world a better place. He is courageous, skilled, and witty (Pearson 151). “The Warrior myth tells us how human courage and struggle can overcome evil. The myth is encoded in all the stories of great Warriors who ever stood up to [the villain], and in so doing, rescued not only themselves but others, especially those weaker

than themselves” (Pearson 151). According to Pearson, the warrior is willing to risk their life for a principle and does not harm anyone unnecessarily (152). Put succinctly, the warrior always saves the day and “fight[s] for something beyond [their] own petty self-interest” (Pearson 155). In all seven novels, Harry musters up the courage to rise up to the task before him and defeats the villain Voldemort and/or his evil accomplices. In *Harry Potter and the Sorcerer’s Stone*, with the help from his friends, he sees through Professor Quirrell’s intentions, procures the Sorcerer’s Stone, and stops Voldemort from making the Elixir of Life from the Stone and restoring his body (Rowling 262-95). In the second novel, *Harry Potter and the Chamber of Secrets*, he ventures into the Chamber of Secrets, which took skill to find and enter, and prevents the Heir of Slytherin from returning, kills the Basilisk by destroying Tom Riddle’s diary, and saves Ginny Weasley’s life (Rowling 283-326). In *Harry Potter and the Prisoner of Azkaban*, Harry exposes Peter Pettigrew who poses as Ron’s pet rat Scabbers. He also helps his godfather Sirius escape after discovering that it was Peter Pettigrew who had set Sirius up for betraying Harry’s parents and revealing their location to Voldemort who was then able to find them and kill them (Rowling, *The Prisoner of Azkaban*, 348-435). In *Harry Potter and the Goblet of Fire*, Harry goes through a set of several challenges. In the Triwizard Tournament, he gets past a real dragon to steal its egg in the first task. In the second task, he saves Ron from the lake and Hermione and Fleur’s sister, too. In the third task, he gets through a maze teeming with traps, dangerous beasts, and malicious enchantments. He unfortunately fails to save Cedric Diggory from Voldemort’s Killing Curse, but he manages to escape him and alert everyone that he has returned and that Peter Pettigrew is alive and helping him. Moreover, he discovers that the Defence Against the Dark Arts teacher is an impostor. More precisely, he finds out that the real Professor Moody had been captured by Barty Crouch Jr. and held imprisoned while Barty, an escaped prisoner from Azkaban, has taken his place by using Polyjuice Potion (Rowling, *Goblet of Fire* 337-715). In the fifth novel in the series, *Harry Potter and the Order of the Phoenix*, Harry saves Mr. Weasley’s life, forms a secret group of students under the name of Dumbledore’s Army, and thwarts Voldemort’s plan of retrieving a prophecy concerning them both from the Department of Mysteries. Harry and Dumbledore fight Bellatrix and Voldemort when Voldemort possesses Harry and Harry manages to resist him causing Voldemort to flee once again (Rowling, *Order of the Phoenix* 462-817). In the penultimate novel of the series, *Harry Potter and the Half Blood Prince*, Harry finds out about Voldemort’s Horcruxes. He helps Dumbledore to track some of them down and destroy them as this is the key to destroying Voldemort, which is Harry’s ultimate goal in the series (Rowling, *Half Blood Prince* 743). Finally, in the last novel, *Harry Potter and the Deathly Hallows*, Harry goes into

hiding with Ron and Hermione. They procure the rest of the Horcruxes and destroy them. However, a plot-twist reveals that Harry is one of the Horcruxes himself and he ends up forfeiting his life in order to save not only the wizardkind but also the whole world. Miraculously, he comes back to life and his sacrifice enables him to destroy Voldemort once and for all. In all seven novels, Harry's success is the result of his heroism and the help from his allies, but most of all from Ron and Hermione. The challenges progressively get more difficult and every single one of them takes a toll on Harry and his friends. Nevertheless, he always finds enough courage and skill in himself and does what needs to be done to ward off the villain and to protect everyone and restore the status quo, which makes him a typical hero. However, Harry's first triumph over Voldemort predates his adventures at Hogwarts. Even as an innocent baby, he not only manages to survive Voldemort's killing curse but also deprives him of his powers. In other words, although Harry develops to become a full-fledged hero throughout the novel series, his heroism is something that is innate to him.

In chapter two of the first novel, Harry visits the zoo with the Dursleys. A large snake in a terrarium captures his attention:

Harry moved in front of the tank and looked intently at the snake. He wouldn't have been surprised if it had died of boredom itself – no company except stupid people drumming their fingers on the glass trying to disturb it all day long. It was worse than having a cupboard as a bedroom, where the only visitor was Aunt Petunia hammering on the door to wake you up – at least he got to visit the rest of the house. (Rowling, *Sorcerer's Stone* 27)

Harry's life with his aunt, uncle, and cousin is pretty miserable, but he still finds some sympathy in himself for the snake, which evidently is not leading a better life than he is. The feeling of pity and compassion overwhelms him to a degree where he unintentionally performs magic in order to make the glass of the terrarium disappear to let the snake escape its prison. In a way, Harry used to be content with his life because he knew it could have been worse, which makes him a humble hero. Moreover, when Harry first visits Gringotts, he finds out that his parents had left him a small fortune. "He, who has never even had pocket money, finds his vault at Gringotts full of wizarding gold" (Eccleshare 17). He goes through a *rags to riches* transition but still he does not place much value on the money. He is neither wasteful nor overly frugal with it. He simply does not think much of being rich. He never boasts with his wealth. His best friend Ron, however, does not come from money and cannot afford every magical

knick-knack he would like to. On multiple occasions, when Harry notices this, he jumps in and, for example, treats Ron to some snacks from the snack-cart on the Hogwarts express (Rowling, *Sorcerer's Stone* 101-02) and buys him a pair of Omnioculars at the Quidditch World Cup (Rowling, *Goblet of Fire* 94).

Coincidentally, Harry realises that he is also famous in the wizarding world. Everybody knows his name. In the beginning, Harry does not understand what he owes his celebrity status to. Even though the feeling of importance is exciting and also a novelty to him, when he does find out the reason behind it, he does not think he deserves it. He incessantly tries to prove himself, to prove he is worth his fame and reputation. The first time when he feels that he has justified his status is when he wins his first Quidditch match. “Harry left the changing room alone some time later, to take his Nimbus Two Thousand back to the broomshed. He couldn't ever remember feeling happier. He'd really done something to be proud of now – no one could say he was just a famous name any more” (Rowling, *Sorcerer's Stone* 225).

Pearson also stresses the importance the hero puts on his principles and values: “[w]arriors live by, and when necessary fight for, their own principles or values even when doing so is economically or socially costly. In competition, it means doing your utmost best, and striving not only to win, but to play fair” (149). Harry demonstrates this virtue on multiple occasions, first of which happens in the ninth chapter of *Sorcerer's Stone*. The first-years are having their first flying lesson and Neville Longbottom, a clumsy and forgetful boy, injures himself. Their teacher, Madam Hooch, needs to take him to the hospital wing and she forbids the students to fly in her absence. However, Neville leaves his Remembrall behind and Draco Malfoy takes it and starts taunting Harry, threatening to hide it somewhere high in a tree and flies off with it. Despite Hermione's warning, Harry decides to break the rules and retrieves Neville's Remembrall (Rowling, *Sorcerer's Stone* 147-49). Harry is a hero who defends those who cannot defend themselves even if it means going against the authority. A hero knows that it is also important to be a rebel if it means achieving greater good or defending a cause or a principle. However, there are also instances where Harry intentionally obeys the rules even if it means achieving something in a harder way or even failing. For example, this can be observed in chapter fourteen of *Half-Blood Prince*. Harry had previously won a vial of the Felix Felicis – which is essentially like “liquid luck” (Rowling, *Half-Blood Prince* 187), as Hermione calls it – in Potions class. He feigns slipping Ron the potion during breakfast on the morning of an important Quidditch match, which induces a very real sense of confidence in Ron and

ultimately helps him perform excellently during the game (Rowling, *Half-Blood Prince* 292-99). After the game, Hermione confronts him about it again and he admits he only pretended to illegally aid Ron in his gameplay:

“I didn’t put it in!” said Harry, grinning broadly. He slipped his hand inside his jacket pocket and drew out the tiny bottle that Hermione had seen in his hand that morning. It was full of golden potion and the cork was still tightly sealed with wax. “I wanted Ron to think I’d done it, so I faked it when I knew you were looking.” He looked at Ron. “You saved everything because you felt lucky. You did it all yourself.” (Rowling, *Half-Blood Prince* 299)

Furthermore, later in the novel he selflessly gives the Felix Felicis to his friends to help them in the battle against the Death Eaters:

He thrust the socks into Ron’s hands.

“Thanks,” said Ron. “Er – why do I need socks?”

“You need what’s wrapped in them, it’s the Felix Felicis. Share it between yourselves and Ginny too. Say good-bye to her for me. I’d better go, Dumbledore’s waiting –”

“No!” said Hermione, as Ron unwrapped the tiny little bottle of golden potion, looking awestruck. “We don’t want it, you take it, who knows what you’re going to be facing?”

“I’ll be fine, I’ll be with Dumbledore,” said Harry. “I want to know you lot are okay.... Don’t look like that, Hermione, I’ll see you later....” (Rowling, *Half-Blood Prince* 552)

Harry is in a position where he has to leave with Dumbledore to destroy one of the Horcruxes and he himself could very well use the luck the potion provides as he is about to undertake something extremely dangerous and he does not even know what exactly awaits him. Yet, Harry demonstrates benevolence and chivalry by giving up the last drops of the potion like a true hero would. To add, as Berndt and Steveker put it succinctly, “Rowling dares to portray a hero who is, above all, kind” (2).

There are many situations in the novels that portray Harry as a hero, but the following ones capture his character during a competition. In *Goblet of Fire*, Harry competes in the

Triwizard Tournament alongside his schoolmate Cedric Diggory and two other champions, Fleur Delacour and Viktor Krum. When he unintentionally finds out that they will be fighting dragons in the first challenge and realises that only Cedric is in the dark about what awaits them (Rowling, *Goblet of Fire* 330), he decides to give him a warning:

“Why are you telling me?” [Cedric] asked.

Harry looked at him in disbelief. He was sure Cedric wouldn't have asked that if he had seen the dragons himself. Harry wouldn't have let his worst enemy face those monsters unprepared — well, perhaps Malfoy or Snape . . .

“It's just . . . fair, isn't it?” he said to Cedric. “We all know now . . . we're on an even footing, aren't we?” (Rowling, *Goblet of Fire* 341).

Cedric repays the favour by giving Harry a hint on how to solve a part of the second challenge (Rowling, *Goblet of Fire* 431). In the third challenge, they need to get through an enchanted maze. When Harry catches Viktor torturing Cedric with the illegal Cruciatius Curse, he disables Viktor and they call for help so that Viktor would not get eaten by Hagrid's Blast-Ended Skrewts, even though “[h]e'd deserve it,” as Cedric argues (Rowling, *Goblet of Fire* 627). “It was between him and Cedric now. His desire to reach the cup first was now burning stronger than ever” (Rowling, *Goblet of Fire* 628). Then, just as he spots the Triwizard Cup a short distance down the maze, he sees that Cedric is ahead of him. However, he also sees that Cedric is about to be attacked by an enormous spider and in a split second decides to warn him and cover him, causing the spider to attack him. Together, Cedric and Harry defeat the spider, which leaves them both only a few feet away from victory (Rowling, *Goblet of Fire* 631-32):

[Harry] tried to get up, but his leg was shaking badly and did not want to support his weight. He leaned against the hedge, gasping for breath, and looked around. Cedric was standing feet from the Triwizard Cup, which was gleaming behind him. “Take it, then,” Harry panted to Cedric. “Go on, take it. You're there.” (Rowling, *Goblet of Fire* 631)

They start bickering about who gets to take the Cup and then Harry finds a compromise:

“Both of us,” Harry said.

“What?”

“We’ll take it at the same time. It’s still a Hogwarts victory. We’ll tie for it.”

Cedric stared at Harry. He unfolded his arms.

“You — you sure?”

“Yeah,” said Harry. “Yeah . . . we’ve helped each other out, haven’t we? We both got here. Let’s just take it together” (Rowling, *Goblet of Fire* 634).

Harry could have seized the opportunity to grab the Cup while Cedric was being attacked by the spider. However, he does the humane thing and helps his opponent. Depending on the situation and the desired goal, Harry finds a fine balance between breaking the rules and abiding to them.

Heroes defeat villains and they save the world, but if they make a sacrifice, their heroism resonates even more. This is one of the most important aspects to be considered when evaluating Harry Potter as the archetypal hero. In the last novel, this is depicted when a ceasefire sets in for an hour in the Second Wizarding War and Voldemort calls on Harry to surrender himself in order for Voldemort to spare Harry’s allies (Rowling, *Deathly Hallows* 659-60). And this is exactly what Harry does. He lets Voldemort kill him without an attempt to even draw out his wand:

Voldemort had raised his wand. His head was still tilted to one side, like a curious child, wondering what would happen if he proceeded. 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 – He saw the mouth move and a flash of green light, and everything was gone. (Rowling, *Deathly Hallows* 704)

This is Harry’s most altruistic action. He found happiness after living a miserable life with his aunt and uncle. He found his chosen family and friends who went with him through thick and thin. He found a girl that he loves, Ginny. He dreamed of being an Auror and even passed the necessary O.W.L. exams to enroll into that programme. His life is only just beginning and he gives it all away, including himself, to save the innocent. Luckily, none of the sacrifices were in vain because, as Mary Pharr claims, “Rowling neatly twists the sacrifice so that Harry survives by giving in to death, Voldemort dies by longing too much for life, and stability returns to the wizarding culture through the restoration of mortality” (9). Later Harry learns that he

himself was one of the Horcruxes and this is why his sacrifice was of utmost importance. It would have been impossible to destroy Voldemort once and for all without letting himself be killed. The fact that Harry does not try to defend himself adds to the gravity of the surrender. Once again Harry proves himself to be a selfless, altruistic, and tremendously brave hero that has completely risen up to the task of saving the world. Furthermore, the archetypal hero's "death, like his birth, is cloaked in mysterious circumstances, often involving a heroic death or his own sacrifice" (Underberg 10), which once again proves that Harry is the ultimate hero.

2.2. Voldemort as the Villain

A hero would not be a hero if there was no threat. Many times that threat presents itself in form of a villain, a polar opposite of the hero. In other words, "[a] quest involving conflict assumes two main characters, a protagonist or hero, and an antagonist or enemy" (Frye 187). Tom Marvolo Riddle, the Dark Lord, He-Who-Must-Not-Be-Named, or simply, Lord Voldemort is the main antagonist of the hero in the *Harry Potter* series. He is the son of a Slytherin descendant, Merope Gaunt, and a Muggle, Tom Riddle. In his early childhood, he becomes an orphan, tantamount to Harry. He is portrayed as an ominous and unusual child. On one occasion when Dumbledore visits him in the orphanage, he boasts with his abilities:

I can make things move without touching them. I can make animals do what I want them to do, without training them. I can make bad things happen to people who annoy me. I can make them hurt if I want to. . . . I can speak to snakes. I found out when we've been to the country on trips — they find me, they whisper to me. (Rowling, *Half-Blood Prince* 271, 275)

Riddle starts his formal magical education at Hogwarts School of Witchcraft and Wizardry when he turns eleven, like all Hogwarts children do. Dumbledore describes what he was like at that time:

He showed no sign of outward arrogance or aggression at all. As an unusually talented and very good-looking orphan, he naturally drew attention and sympathy from the staff almost from the moment of his arrival. He seemed polite, quiet, and thirsty for knowledge. Nearly all were most favorably impressed by him. (Rowling, *Half-Blood Prince* 360-61)

He is an exceptional student striving to learn as much as he can even exceeding the prescribed curriculum. Simultaneously proud of one part and ashamed of another part of his ancestry, he, however, fashions himself a new name – Lord Voldemort, and tells Harry about it in *Chamber of Secrets*:

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! (Rowling 314)

This statement shows Voldemort’s sense of self-proclaimed purist supremacy, self-entitlement, and megalomania. He is a villain wishing to rid the Magic world of half-bloods and Mudbloods. The irony, however, lies in the fact that he himself is not a pure-blooded wizard.

His intentions for the wizardkind are not as obvious during his time at Hogwarts. Even Dumbledore was unaware of his true mindset:

“Did you know – then?” asked Harry.

“Did I know that I had just met the most dangerous Dark wizard of all time?” said Dumbledore. “No, I had no idea that he was to grow up to be what he is. However, I was certainly intrigued by him. I returned to Hogwarts intending to keep an eye upon him, something I should have done in any case, given that he was alone and friendless, but which, already, I felt I ought to do for others’ sake as much as his. (Rowling, *Half-Blood Prince* 276)

Dumbledore was right to oversee his actions and whereabouts. In fact, Dumbledore is the only Wizard, except Harry, that Voldemort was afraid of, according to Hagrid (Rowling, *Sorcerer’s Stone* 55).

When Voldemort speaks, Rowling describes his voice as “strangely high-pitched, and cold as a sudden blast of icy wind” (Rowling, *Goblet of Fire* 12). A man named Frank overhears him talking to Wormtail about killing Bertha Jorkins: “He was talking about it without any kind of remorse – with *amusement*. He was dangerous – a madman” (Rowling, *Goblet of Fire* 12). The description of Voldemort’s voice reflects Frye’s view on the villain’s characteristics: “The enemy may be an ordinary human being, but the nearer the romance is to myth, the more

attributes of divinity will cling to the hero and the more the enemy will take on demonic mythical qualities” (187). As mentioned, Voldemort used to be a human being. He was a child living in an orphanage, described as “his handsome father in miniature” (Rowling, *Half-Blood Prince* 269), “a tall, black-haired boy” (Rowling, *Chamber of Secrets* 307). However, as he morphs into Lord Voldemort, his bestial features become more prominent. Harry has the opportunity to see him mid-transition in a memory provided by Dumbledore:

His features were not those Harry had seen emerge from the great stone cauldron almost two years ago. They were not as snakelike, the eyes were not yet scarlet, the face not yet masklike, and yet he was no longer handsome Tom Riddle. It was as though his features had been burned and blurred; they were waxy and oddly distorted, and the whites of the eyes now had a permanently bloody look, though the pupils were not yet the slits that Harry knew they would become. He was wearing a long black cloak, and his face was as pale as the snow glistening on his shoulders. (Rowling, *Half-Blood Prince* 441)

This excerpt also discloses what Voldemort looks like in his final stage after the transition, after he regains his body in *Goblet of Fire*: “[w]hiter than a skull, with wide, livid scarlet eyes and a nose that was flat as a snake’s with slits for nostrils” (Rowling 643). This description again concurs with Frye’s claim that villains can (literary) possess demonic or beast-like features. Dumbledore attributes this metamorphosis to the state of Voldemort’s soul: “Lord Voldemort has seemed to grow less human with the passing years, and the transformation he has undergone seemed . . . to be only explicable if his soul was mutilated beyond the realms of what we might call ‘usual evil’” (Rowling, *Half-Blood Prince* 502).

Furthermore, Frye associates the villain with “winter, darkness, confusion, sterility, moribund life, and old age” (187). These characteristics can be attributed to Lord Voldemort, or as he is often called, the Dark Lord and He-Who-Must-Not-Be-Named. To begin with, in most novels in the series, Voldemort seems to set his plans in motion in the autumn and winter time – shortly after the schoolyear starts in September, following the, more or less, peaceful, or rather inactive, summer period. For instance, in *Chamber of Secrets*, Mrs. Norris, Basilisk’s first victim, gets petrified on Halloween and the message “THE CHAMBER OF SECRETS HAS BEEN OPENED. ENEMIES OF THE HEIR, BEWARE” (Rowling 138) appears on the hallway wall, marking the beginning of the snake’s attacking spree (Rowling 138-39). Furthermore, whenever Rowling describes Voldemort or writes about his whereabouts, she

puts him in a dark and gloomy setting. For example, in *Chamber of Secrets*, his Horcrux controls a Basilisk that is hiding under the castle, in the Chamber in the middle of a maze of dark, wet pipes. In *Goblet of Fire*, he hides in a dark, abandoned house that belonged to his father (Rowling 6), which is, again, a sinister and gloomy setting. During the first three novels of the series, Voldemort is a feeble creature who relies on his followers to help him with everything that he sets out to do. In *Sorcerer's Stone*, he is a “mere shadow and vapor” (Rowling 293), only a parasite sharing Professor Quirrell's body. He is “not . . . truly alive” (Rowling, *Sorcerer's Stone* 298), which is why he is looking for the Stone in the first place – to be resurrected. However, even after he regains his body, he still continues to use his henchmen, the Death Eaters, to do his bidding. To name a few, those are Bellatrix Lestrange, Lucius Malfoy, Peter Pettigrew, etc. Voldemort values their loyalty but shows them no mercy if they do wrong by him in the slightest. He “undoubtedly never felt no affection for any of them” (Rowling, *Half-Blood Prince* 361).

According to Sørensen, Voldemort represents Harry's “dark double” (14) because they are similar in a plethora of ways. She supports her view by comparing the hero and the villain in different aspects, claiming that “[t]hey are both orphans, growing up in the Muggle world without the knowledge of magic” (14). As previously mentioned, Harry lost his parents as an infant, which led him to the Dursleys, and Voldemort used to live in an orphanage. Sørensen adds that they both first felt the sense of belonging when they came to study at Hogwarts, “where they found a home” (14). Sørensen also argues that it was their childhoods that “ultimately shaped them into the hero and the villain” (14-15). Although uncannily alike, they are, nevertheless, the polar opposites of each other. Sørensen provides some insight into the reason behind this dichotomy by emphasizing the importance of Harry's opportunity to spend the first year of his life with his parents before their demise, “while Voldemort never experienced love in any way” (15). She adds that the fact that love is the sole reason why Harry survived Voldemort's attack greatly contributes to the matter. Thus, although the two opponents may be highly comparable, they could also not be any more different.

Tom Riddle aspired to immortality while he was still studying at Hogwarts. He comes across the term Horcrux while reading and questions Professor Slughorn about it:

“Well, you split your soul, you see,” said Slughorn, “and hide part of it in an object outside the body. Then, even if one's body is attacked or destroyed, one cannot die,

for part of the soul remains earthbound and undamaged. But of course, existence in such a form...” . . .

“... few would want it, Tom, very few. Death would be preferable.”

But Riddle’s hunger was now apparent; his expression was greedy, he could no longer hide his longing.

“How do you split your soul?”

“Well,” said Slughorn uncomfortably, “you must understand that the soul is supposed to remain intact and whole. Splitting it is an act of violation, it is against nature.”

“But how do you do it?”

“By an act of evil – the supreme act of evil. By committing murder. Killing rips the soul apart. The wizard intent upon creating a Horcrux would use the damage to his advantage: He would encase the torn portion –” . . .

“Yes, sir,” said Riddle. “What I don’t understand, though – just out of curiosity – I mean, would one Horcrux be much use? Can you only split your soul once? Wouldn’t it be better, make you stronger, to have your soul in more pieces, I mean, for instance, isn’t seven the most powerfully magical number, wouldn’t seven –?”

“Merlin’s beard, Tom!” yelled Slughorn. “Seven! Isn’t it bad enough to think of killing one person? And in any case... bad enough to divide the soul... but to rip it into seven pieces...” (Rowling, *Half-Blood Prince* 501-02)

Instead of being put off by Professor Slughorn’s warnings, Riddle only becomes more riled up to learn as much as he can about Horcruxes. Despite being warned that his soul would have to split in order to create a Horcrux, he still yearns for immortality. Moreover, it seems like Riddle thinks that killing someone in order to tear one’s soul apart seems like a means that justifies the end, or that it is even a small price to pay to achieve his goal. As if ripping his soul into two halves would not be enough, he is curious as to what would happen if he repeated this action for six more times to ultimately create seven Horcruxes. It seems that the threat of never living as a whole and the burden of guilt of having killed someone – or even worse, having killed multiple persons – never aggravates or even slightly touches Voldemort because he sequentially does create seven Horcruxes. He never shows a modicum of guilt or remorse. “He is the one character who is purely evil” (Sörensen 16).

Voldemort chose his Horcruxes carefully, “favoring objects worthy of the honor” (Rowling, *Half-Blood Prince* 504). He turns his diary from *Chamber of Secrets* into his first Horcrux by taming the Basilisk and having it kill Myrtle Warren. He chose the diary because it bears evidence that he is the Heir of Slytherin. He turns the Marvolo Gaunt’s ring into his second Horcrux after killing his father and his paternal grandparents using his uncle Morfin’s wand (Rowling, *Half-Blood Prince* 364-67). The ring is the family’s heirloom and they are the pure-blooded descendants of Salazar Slytherin himself. Riddle obtains his third Horcrux approaching the end of his time at Hogwarts. He retrieves Rowena Ravenclaw’s diadem from a hollow tree in Albania. He learns about its location by getting close to Helena Ravenclaw who had hidden it there (Rowling, *Deathly Hallows* 616-18). In order to turn the diadem into a Horcrux, he kills an Albanian peasant. After he leaves Hogwarts following an unsuccessful attempt to stay and teach there, he takes up a job at Borgin and Burkes, an antique shop, where his job is to procure valuable magical items. After some time, he makes acquaintance with Hepzibah Smith who possesses Salazar Slytherin’s locket and Helga Hufflepuff’s cup. He steals these artefacts and preserves the fourth and fifth parts of his soul inside these objects by turning them into Horcruxes after poisoning Hepzibah and killing a Muggle tramp (Rowling, *Half-Blood Prince* 432-40). He believed the locket was rightfully his and the cup served as a reminder of his school. Voldemort creates his sixth Horcrux in Godric’s Hollow unknowingly. Lily and James Potter sacrifice their lives protecting Harry from Voldemort’s killing curse. The power of parental love made the spell backfire instead of killing Harry leading to Voldemort’s defeat (Rowling, *Deathly Hallows* 342-45). This is the origin of the link between Harry and him. To create what he believed was his sixth Horcrux and the seventh part of his soul – which were in fact the seventh Horcrux and the eighth part of his soul – Voldemort kills Bertha Jorkins while he was hiding in Albania and turns his snake Nagini into the last of his Horcruxes (Rowling, *Half-Blood Prince* 506; Rowling, *Goblet of Fire* 687-88). As if creating multiple Horcruxes is not enough, he sees to it that they are almost impossible and very dangerous to destroy or even find. For instance, Dumbledore almost dies retrieving Slytherin’s locket from the cave (Rowling, *Half-Blood Prince* 555-78). Ultimately, Lord Voldemort gets defeated by Harry – his own Horcrux that was supposed to make him impossible to kill – with the help of his allies and Harry remained “the Boy Who Lived” (Rowling, *Deathly Hallows* 744).

2.3. Ronald Weasley and Hermione Granger as the Sidekicks

According to Day, the “sidekick is basically a secondary character. He/she travels with the protagonist and is the main support to the hero/heroine” (Day, *Sidekicks* 13). Most commonly, the sidekick is the hero’s best friend. In the *Harry Potter* series, this role belongs to Ron Weasley and Hermione Granger. Day claims that “[t]he sidekick should be a contrast to the protagonist (in personality, abilities, qualities, etc.) in order to highlight the other one’s traits. Both of the characters . . . complement each other in this way” (Day, *Sidekicks* 13). If the hero and the sidekick were too much alike and shared all of their traits, one would always outshine and overshadow the other. They should have different, yet similar characteristics. One of the things that sets Ron and Harry apart is that Ron stems from a large and caring family who love him dearly. On the other hand, the only family that Harry has wishes they were in no way related to him. Although big and loving, Ron’s family is poor. He has five older brothers and a younger sister and is the second youngest child: “You could say I’ve got a lot to live up to. . . . Everyone expects me to do as well as the others, but if I do, it’s no big deal, because they did it first. You never get anything new, either, with five brothers. I’ve got Bill’s old robes, Charlie’s old wand, and Percy’s old rat” (Rowling, *Sorcerer’s Stone* 99-100). He wears his brothers’ hand-me-downs, gets their hand-me-down pets, and studies from second-hand schoolbooks. He is used to being outshined by his siblings and has a lot to live up to. These are some of the reasons that motivate Ron to assert himself and demonstrate his talents. Another Ron’s characteristic that sets him apart from Harry is that he can be cowardly sometimes. He often hesitates before doing something he finds unpleasant. His biggest fear are spiders. In *Chamber of Secrets*, the three friends encounter spiders in the castle on multiple occasions, one of which is described in the following quote:

Hermione was pointing at the topmost pane, where around twenty spiders were scuttling, apparently fighting to get through a small crack. A long, silvery thread was dangling like a rope, as though they had all climbed it in their hurry to get outside.

“Have you ever seen spiders act like that?” said Hermione wonderingly.

“No,” said Harry, “have you, Ron? Ron?”

He looked over his shoulder. Ron was standing well back and seemed to be fighting the impulse to run.

“What’s up?” said Harry.

“I — don’t — like — spiders,” said Ron tensely. (Rowling 154)

Although he is terribly afraid of something so mundane and harmless as spiders, Ron musters the courage whenever his friends need help or the situation simply calls for it. In most fight or flight situations, after hesitating for a while, Ron ultimately chooses to fight. One of the situations from the series that illustrates this the best is when Harry, Ron, and Hermione are trying to prevent the Sorcerer’s Stone from being stolen and they have to pass a test that involves playing chess figures in a live chess match:

“I think,” said Ron, “we’re going to have to be chessmen.”

He walked up to a black knight and put his hand out to touch the knight’s horse. . . .

“This wants thinking about...” he said. “I suppose we’ve got to take the place of three of the black pieces...”

Harry and Hermione stayed quiet, watching Ron think. Finally, he said, “Now, don’t be offended or anything, but neither of you are that good at chess —”

“We’re not offended,” said Harry quickly. “Just tell us what to do.”

“Well, Harry, you take the place of that bishop, and Hermione, you go there instead of that castle.”

“What about you?”

“I’m going to be a knight,” said Ron. (Rowling, *Sorcerer’s Stone* 281-82)

Later in the match, he sacrifices himself for the sake of winning the match:

“Yes...” said Ron softly, “it’s the only way... I’ve got to be taken.”

“NO!” Harry and Hermione shouted.

“That’s chess!” snapped Ron. “You’ve got to make some sacrifices!

I make my move and she’ll take me – that leaves you free to checkmate the king, Harry!” (Rowling, *Sorcerer’s Stone* 283)

Ron's ability to be brave when it is necessary makes him the perfect sidekick to Harry. Hermione, however, is the most different of the three. She is an excellent student who always abides by the rules. At first, she appears as an annoying know-it-all because she shows off her extensive knowledge both in and out of class. The following excerpt from *Sorcerer's Stone* shows Hermione in such a situation during their Charms lesson:

“You're saying it wrong,” Harry heard Hermione snap. “It's *Wing-gar-dium Levi-o-sa*, make the 'gar' nice and long.”

“You do it, then, if you're so clever,” Ron snarled.

Hermione rolled up the sleeves of her gown, flicked her wand, and said, “*Wingardium Leviosa!*”

Their feather rose off the desk and hovered about four feet above their heads. (Rowling 171)

As mentioned, she is a stickler for rules because she dreads the mere possibility of being expelled. She fears it more than death and after they creep out of their dormitory at night and return undetected, she angrily tells Ron and Harry: ““I hope you're pleased with yourselves. We could all have been killed – or worse, expelled. Now, if you don't mind, I'm going to bed” (Rowling, *Sorcerer's Stone* 162). However, Hermione quickly sorts her priorities and learns that sometimes it is necessary to break the rules and help your friends. She is aware of the fact that they need her to succeed in whatever they decide to undertake and that it would be far worse if her friends got in trouble or even got hurt than if she got in trouble herself (Rowling, *Sorcerer's Stone* 271). Sørensen describes Hermione as “smart and brave, something that is usually assigned to the male hero” (4), which is what makes her an excellent sidekick. Her ideas are usually what propels Harry to make the right move or the right decision. For instance, considering the lack of real knowledge in Defence Against the Dark Arts and the constant danger lurking now that Voldemort is back, she figures that someone should teach the students how to defend themselves. Being the top of the class, she waives the opportunity to do it herself and proposes that Harry should do it as he is the perfect candidate having fought Voldemort first-hand. “He excels in the position as a leader. Meanwhile Hermione takes a more submissive role, despite being one of the smartest witches their age” (Sørensen 8).

Day divides the sidekick archetype into two categories: the dynamic and the static sidekick. “A dynamic sidekick will change throughout the story, either because of his/her friendship with the protagonist and/or his/her involvement in the main events of the story” (Day, *Sidekicks* 13). This description fits both Ron and Hermione because they change their behaviours as the story progresses. Ron changes from being a timid, always overshadowed, fainthearted pessimist to being someone who fends for them when attacked and to being someone who does the right and brave thing no matter how unpleasant it is. He comes through as a loyal friend and a brilliant chess-player. Hermione, on the other hand, uses her wits to help her friends instead of showing off. She learns to bend and disobey the rules when it is crucial and she is not afraid of being unladylike and to get her hands dirty if it means helping her friends defeat Voldemort and his Death Eaters.

According to Day, sidekicks can further be divided into round and flat sidekicks. “A round sidekick may be a good friend to the protagonist, and may have a background story that’s significant to his/her loyalty to the protagonist. He/she may also have qualities that will be significant for the protagonist to meet his/her goal” (Day, *Sidekicks* 13). On the one hand, Ron and Hermione fall into this category. They are Harry’s best friends. They have felt discrimination first-hand, which highly motivates them to help the hero fight the evil, purist villain. Hermione is smart and brave and Ron is reckless and allegiant to a fault and these traits greatly contribute to helping Harry defeat Voldemort. On the other hand, Ron is simultaneously a flat sidekick to a certain degree. “A flat sidekick may provide a further contrast to the protagonist by having opposing qualities. Where the protagonist may be courageous, the sidekick may be timid. There are many opposing qualities that you can choose between (chatty/quiet, confident/self-conscious, cynical/optimistic, etc.)” (Day, *Sidekicks* 13). Ron thus has enough opposite traits to contrast Harry’s. Considering the traits listed by Day, Harry is confident while Ron is self-conscious. Harry is optimistic and Ron is often cynical. Also, Harry is brave while Ron mostly hesitates.

Additionally, Day defines four types of sidekicks: muscles, brains, humanizer, and friend. The brains archetype “is often resourceful and bright. This type of character may be the smartest one in a crowd. He/she may also come up with the solutions to problems most of the time, and offer the protagonist different ways to handle problematic situations” (Day, *Sidekicks* 15). This description fits Hermione perfectly as she is almost always the brain of every operation, so to say. “Harry uses his wit and logic to solve problems, rather than brute strength,

often with the help of Hermione” (Sörensen 17). She always knows which spell will come in handy and how to solve a puzzle or get past an enchanted obstacle. The friend archetype “is often loyal to a fault. They usually stick with the protagonist until the very end (whatever the outcome may be). The friend is the epitome of the reliable companion” (Day, *Sidekicks* 15). As previously mentioned, Ron is always by Harry’s side. He defends him, helps him, and accompanies him in every feat, which leads to the conclusion that he is the friend sidekick. Both Ron and Hermione are Harry’s main support and he would not be as successful without them. He admits it in *Order of the Phoenix* during the first Dumbledore’s Army meeting: “I... I don’t want to sound like I’m trying to be modest or anything, but... I had a lot of help with all that stuff” (Rowling 343) and, in this way, he gives credit to his friends and allies.

2.4 Albus Dumbledore as the Mentor or the Wise Old Man

In fantasy literature, the mentor figure is a reoccurring one. The mentor “is a source of knowledge, information, support, etc.” (Day, *Mentors* 13) for the hero and usually plays a secondary role in the story. A mentor can also be the archetype of a wise old man and as the term suggests, this character is an elderly male person whose experience and knowledge are the reason the hero comes to him for help:

Sometimes the hero requires counselling since his warring tendencies have placed him in plenty of desperate, no-win scenarios. This is where the archetypal wise old man intervenes to lend a helping hand. The old one exemplifies the hidden strength that the hero needs to seek out and call upon before confronting the crisis. (Iaccino xvi)

The mentor or the wise old man guides the hero through the quest. Sometimes they are introduced at the beginning of the narrative as a person who has already been aiding the hero (Day, *Mentors* 13). Sometimes they appear just in time to help the hero in times of trouble.

Dumbledore, the wise old man in the *Harry Potter* series, appears at the beginning of the first novel where he ensures that Harry is safely delivered to the Dursleys. Rowling describes him as

tall, thin, and very old, judging by the silver of his hair and beard, which were both long enough to tuck into his belt. He was wearing long robes, a purple cloak that swept

the ground, and high-heeled, buckled boots. His blue eyes were light, bright, and sparkling behind half-moon spectacles and his nose was very long and crooked, as though it had been broken at least twice. (Rowling, *Sorcerer's Stone* 8)

His appearance shows that he is old, but his wisdom is rather implied by his behaviour. Elphias Doge says he was “the most brilliant student ever seen at [Hogwarts]” (Rowling, *Deathly Hallows* 17) where he later becomes the headmaster. Even the Minister of Magic asks him for advice (Rowling, *Sorcerer's Stone* 65). Hagrid says that he is a “great man” (Rowling, *Sorcerer's Stone* 59). He is admired by many and he inspires many.

According to Day, a mentor “may teach the protagonist valuable lessons, help the protagonist develop a certain skill, reveal vital information (for example about the antagonist)” (Day, *Mentors* 13). Professor Dumbledore teaches Harry important life lessons, for example: “It is a curious thing, Harry, but perhaps those who are best suited to power are those who have never sought it. Those who, like you, have leadership thrust upon them, and take up the mantle because they must, and find to their own surprise that they wear it well” (Rowling, *Deathly Hallows* 718). In this quote, Dumbledore tells Harry that it is his choice to be the hero or to give up that responsibility and that, although it is a hard job to do, it was meant to be that he is the one who performs it. Day claims that a mentor can be dynamic or static; Dumbledore is rather a static mentor because he does “not have a major development/growth throughout the story” (*Mentors* 13). He is Harry’s source of guidance from the beginning to the end and that does not change. Furthermore, Day provides two more types of mentors: round and flat. Dumbledore matches the round mentor because he has “a background story that [has] some meaning to the plot” (Day, *Mentors* 13). Dumbledore’s history is revealed in *Deathly Hallows*. The reader and the story’s protagonists get some insight into Dumbledore’s family life and his life after studying at Hogwarts. This information proves to be essential for completion of the task that he had left to Harry before his death. He aids Harry from beyond the grave in finding the Deathly Hallows and helps him defeat Voldemort in the final battle at Hogwarts. Day further distinguishes between white and grey mentors: “[w]hite mentors often have wisdom obtained after years and years of experience. They use this wisdom for good—to help the protagonist on his/her journey in order for him/her to meet his/her goal” (*Mentors* 13) and this is exactly what Dumbledore’s role throughout the story is. He provides Harry with his wisdom in order to help him take down Lord Voldemort. As previously mentioned, he also provides Harry with some words to live by on multiple occasions. Additionally, Day introduces four

mentor archetype subcategories: the Master, the Wise Man, the Counsellor, and the Experienced Friend. She claims that Dumbledore is the Wise Man because

[t]his mentor archetype is also an elderly male character. The wise man is a very common mentor archetype in, especially, fantasy. He is often very powerful and has a lot of experience from his many years in life (it is common that these wise men are a hundred years old, or older). He may also have been a hero who fought his own battles against evil in the past, and through that experience learned the skills he now excels in. (Day, *Mentors* 16)

As previously stated, Dumbledore is an elderly man. Moreover, he is so powerful that even Voldemort fears him. Also, he is famous for defeating the infamous dark wizard Grindelwald (Rowling, *Sorcerer's Stone* 105). These attributes make him the epitome of Day's Wise Man. He guides Harry on a physical, an emotional, and an intellectual level. He helps Harry find the Locket, he motivates and inspires him, and he teaches Harry how to be a hero. He is also one of the few who believed Harry when he claimed that Voldemort had come back in *Goblet of Fire*. Providing Harry with knowledge, guidance, emotional support and giving advice whenever it was needed, Dumbledore was an excellent mentor.

2.5. Fred and George Weasley as the Tricksters

According to Vogler, “the trickster archetype embodies the energies of mischief and desire for change. All the characters in stories who are primarily clowns or comical sidekicks express this archetype” (77). When thinking of the *Harry Potter* series and the word *trickster*, the Weasley twins are the first who come to mind. They are the jesters of the Hogwarts castle. They are always up to no good, ready to entertain, pull a good prank off, and make their peers laugh. Vogler argues that “[t]ricksters serve several important psychological functions. They cut big egos down to size, and bring heroes and audiences down to earth” (77). One of the best examples when Fred and George cut someone's ego down can be found in *Order of the Phoenix*. Being in their penultimate schoolyear, not planning to continue their formal education, and having had enough of obnoxious and meddling Professor Umbridge's nonsense, they resort to performing a practical joke on her expense and literally go out with a bang:

One floor down, pandemonium reigned. Somebody (and Harry had a very shrewd idea who) had set off what seemed to be an enormous crate of enchanted fireworks. . . .

these pyrotechnical miracles seemed to be gaining in energy and momentum the longer he watched. Filch and Umbridge were standing, apparently transfixed with horror, halfway down the stairs. As Harry watched, one of the larger Catherine wheels seemed to decide that what it needed was more room to maneuver; it whirled toward Umbridge and Filch with a sinister *wheeeeeeeeeee*. Both adults yelled with fright and ducked and it soared straight out of the window behind them and off across the grounds. . . . The fireworks continued to burn and to spread all over the school that afternoon. Though they caused plenty of disruption, particularly the firecrackers, the other teachers did not seem to mind them very much. (Rowling, *Order of the Phoenix* 632-33)

To top it off, they turned a school corridor into a swamp before making their glorious exit out of Hogwarts:

“So!” said Umbridge triumphantly, . . . “you think it amusing to turn a school corridor into a swamp, do you?”

“Pretty amusing, yeah,” said Fred, looking back up at her without the slightest sign of fear. . . .

“We won’t be seeing you,” Fred told Professor Umbridge, swinging his leg over his broomstick.

“Yeah, don’t bother to keep in touch,” said George, mounting his own.

Fred looked around at the assembled students, and at the silent, watchful crowd.

“If anyone fancies buying a Portable Swamp, as demonstrated upstairs, come to number ninety-three, Diagon Alley — Weasleys’ Wizarding Wheezes,” he said in a loud voice. “Our new premises!”

“Special discounts to Hogwarts students who swear they’re going to use our products to get rid of this old bat,” added George, pointing at Professor Umbridge.

“STOP THEM!” shrieked Umbridge, but it was too late. As the Inquisitorial Squad closed in, Fred and George kicked off from the floor, shooting fifteen feet into the air, the iron peg swinging dangerously below. Fred looked across the hall at the poltergeist bobbing on his level above the crowd. “Give her hell from us, Peeves.” (Rowling, *Order of the Phoenix* 673-75)

Vogler states that the trickster has “the dramatic function of comic relief. Unrelieved tension, suspense, and conflict can be emotionally exhausting, and in event of the heaviest drama an audience’s interest is revived by moments of laughter” (78). Fred and George are not the only characters with humorous lines in the series, but they are the main deliverers of comedy with their numerous practical jokes and snappy retorts. It is no wonder that they start their own joke shop in Diagon Alley where they sell their immensely creative and original inventions after they leave school.

3. The Plot Archetype: *Hero's Journey*

The contemporary rendition of Joseph Campbell's *Hero's Journey* plot archetype has twelve stages: the Ordinary World, the Call to Adventure, the Refusal of the Call, the Meeting with the Mentor, the Crossing of the Threshold, the Tests, Allies and Enemies, the Approach to the Inmost Cave, the Ordeal, the Reward, the Road Back, the Resurrection and the Return with the Elixir (Vogler 2008). Vogler captures the essence of the *Hero's Journey* pattern in the following excerpt from his *The Writer's Journey: Mythic Structure for Writers* (2008):

The Hero's Journey is not an invention, but an observation. It is a recognition of a beautiful design, a set of principles that govern the conduct of life and the world of storytelling the way physics and chemistry govern the physical world. It's difficult to avoid the sensation that the Hero's Journey exists somewhere, somehow, as an eternal reality, a Platonic ideal form, a divine model. From this model, infinite and highly varied copies can be produced, each resonating with the essential spirit of the form.
(xiii)

The title of the first stage, the Ordinary world, is self-explanatory; it depicts a hero as an ordinary person living peacefully in an ordinary world. In the second stage, the Call to Adventure, there is a disturbance in the ordinary world and hero decides whether he will accept the quest or not. This leads to the third stage, the Refusal of the Call, where the hero initially refuses the call, which brings about the fourth stage, the Meeting with the Mentor. The mentor guides and counsels the indecisive hero, which ultimately helps him change his mind and accept the quest. The fifth stage, the Crossing of the Threshold, is marked by the hero leaving the ordinary world and embarking to a new one and this is where the adventure begins. This brings about the sixth stage, the Tests, Allies and Enemies. The hero familiarises himself with the new world where he meets his friends and enemies as well. This is a period of trial and error and hero's friends help him to get through the tests. The seventh stage, the Approach to the Inmost Cave, is presented as a setback that makes the hero rethink his strategy and where he self-reflects. In the Ordeal, the eighth stage, the hero deals with a major tribulation in which he has a chance to face his flaws and conquer them. After the Ordeal follows the ninth stage, the Reward, where the hero naturally receives a reward for his success. The reward can be a physical one or an emotional one. The tenth stage, the Road Back, follows. The hero returns as a changed person to the ordinary world, which is why he needs to reaccommodate himself to it anew. The penultimate, eleventh, stage is called the Resurrection. In this stage, the hero deals

with the final and most difficult test yet. He uses his complete skillset to overcome it and restores the status-quo. The final stage, the Return with the Elixir, depicts the hero who returns with newly acquired knowledge, an object or a new skill, which helps him maintain the wellbeing of the ordinary world. This is ultimately the reward for the *Journey*. This pattern can be recognised in many works of fantasy literature, which is what makes it archetypal. This narrative pattern can be applied to all the novels in the *Harry Potter* series in more or less the same way:

For each of Harry's seven adventures, he must separate from the Muggle (non-Wizarding) world, be initiated into each individual book's trials and tribulations, then return to the Dursleys' house for the summer. He does this seven times over in the course of his journey from the cupboard under the stairs to the final battle of the Second Wizarding War. The series has a singular boon – the ultimate defeat of Voldemort – but each book has its own boon. (Perlich and Whitt 7)

The next paragraph illustrates the *Hero's Journey* plot archetype on the example of the first novel in the series, *Harry Potter and the Sorcerer's Stone*:

The usual hero adventure begins with someone from whom something has been taken, or who feels there's something lacking in the normal experiences available or permitted to the members of his society. This person then takes off on a series of adventures beyond the ordinary, either to recover what has been lost or to discover some life-giving elixir. It's usually a cycle, a going and a returning. (Moyers and Campbell 123)

Just as Campbell states in the interview with Moyers, Harry's adventure begins on the night his parents die while protecting him from the dark wizard Voldemort.

The first of three main parts of the cycle is called *Separation*. In the first stage, The Ordinary World, Harry is living relatively undisturbed with his aunt and uncle. His relatives do not like him and his cousin takes great enjoyment in bullying him from a very early age. Harry is described as an ordinary child with nothing distinctive on him except the scar on his forehead. Such characterisation helps the reader to easily relate to the protagonist. In the Call to Adventure, Harry receives his Hogwarts acceptance letters. His aunt and uncle try their best to keep Harry as ordinary as he ever was and take all possible precautions to prevent him from going to Hogwarts. In the Refusal of the Call and the Meeting with the Mentor, Hagrid

intervenes and makes sure that Harry finds out about his ancestry and his true identity. At first, Harry does not believe him and when he wakes up the following morning, he tries to convince himself for a moment that it had only been a dream. In these stages, Hagrid temporarily takes the role of the mentor because he is the one who familiarises Harry with the world of magic. The next part of the cycle is the *Initiation*. The beginning of this phase is marked by the Crossing of the Threshold, which takes place when Harry first steps foot on the Platform Nine and Three-Quarters. From there, he takes the train to his new school and meets his first friends. This is the part where he leaves the ordinary world and enters the world of magic. The next stage called the Tests, Allies and Enemies follows. Harry deals with multiple tests with the help of his allies. On one occasion, Ron and Harry save Hermione from a troll. Harry also tries his luck playing Quidditch for the first time and brings his house a marvellous win. When Harry stumbles upon the Mirror of Erised, the stage the Approach to the Inmost Cave takes place. This is the moment when Harry self-reflects about his desires. Normally after this would come the Ordeal, but Rowling switches it up. The Ordeal actually takes place when Harry plays Quidditch and his victory validates his reputation. His skill at work shows not only to his peers and teachers, but to himself also, that he is not just a famous name. The Reward takes place subsequently because Harry is praised for his skill and for winning the match for his team. The last main part of the *Journey* is the *Return*. Rowling puts the stages once again out of order but uses them nonetheless. First comes the Resurrection. At this stage, Harry, Ron, and Hermione go through the most difficult trial yet. They solve a series of tests set up by their professors in order to protect the Sorcerer's Stone. Harry's skill in flying comes in handy, Ron makes a sacrifice, and Hermione demonstrates her wits once again. The last and the most dangerous test is Harry's to solve. He meets his mortal enemy, Voldemort, face to face and defeats him, but only temporarily. In the next stage, the Return with the Elixir, Harry recovers from his feat at the hospital wing. He had successfully prevented Voldemort from getting his hands on the Stone. Harry and his friends are rewarded for their bravery and skill and this wins Gryffindor the House Cup at the end of the school year. Finally, the last stage, the Road Back, follows. Harry is once again at the train station where he leaves the world of magic for the summer before returning to Hogwarts in September.

“The ultimate aim of the quest must be neither release nor ecstasy for oneself, but the wisdom and the power to serve others. One of the many distinctions between the celebrity and the hero, he said, is that one lives only for self while the other acts to redeem society” (Moyers and Campbell xiv). Just as Campbell argues in the interview with Bill Moyers, Harry's goal is

to defeat Voldemort. This is a selfless aim to bring about the wellbeing of both Wizardkind and Muggles. So, even though Harry is a celebrity among wizards and witches, he is a true hero.

Conclusion

To sum up and conclude, as the archetypes are recurring characters through all human history, all cultures and all narratives, “storytellers instinctively choose characters and relationships that resonate to the energy of the archetypes, to create dramatic experiences that are recognizable to everyone” (Vogler 24). It is easy for a reader to connect and identify themselves with characters that are new, yet strangely familiar in their core. Furthermore, “the concept of archetypes is an indispensable tool for understanding the purpose or function of characters in a story” (Vogler 24). If a work of fiction is analysed through archetypal literary criticism, the roles of the characters, their dispositions, and structures come into focus. In other words, as Vogler claims, “the archetypes are an infinitely flexible language of character. They offer a way to understand what function a character is performing at a given moment in a story” (Vogler 79).

However, it is also important to differentiate between archetypes, clichés, stereotypes, and stock characters. Even though they share a lot of characteristics, they are by no means the same. What makes them distinguishable from the rest of characters is that “the archetypes can be used to make characters who are both unique individuals and universal symbols of the qualities that form a complete human being” (Vogler 79).

Rowling cleverly uses archetypes in the *Harry Potter* series to create individual characters with unique personalities, yet recognisable and commonplace roles that readers fall in love with and ensure instant success of the novels. She creates a hero whose heart-breaking origin story sets him on a path of trial and error in the quest to save the world from an evil antagonist, Lord Voldemort. Harry Potter is rendered as kind, humble, brave, resourceful, skilled, smart, perseverant, and determined. These are only some of the traits that can be attributed to him on the account of his adventures at Hogwarts and in the series in general. He overcomes every test, even the biggest one of them requiring to sacrifice himself in order to defeat the villain, which rightfully makes him an archetypal hero. His mortal enemy is Lord Voldemort who shares a lot of his traits. They are both orphans, both of them can speak Parseltongue, both have spent a part of their early childhood being completely ignorant of the world of magic, and both of them are the extraordinarily good and powerful wizards. However, Rowling uses love as the pivotal distinction between the two adversaries; Voldemort has never experienced it, which ultimately led him to become an evil villain who is cruel, self-righteous, and only cares about his dominion. Nevertheless, Harry has help in bringing him down. His

two main sidekicks, Ron Weasley and Hermione Granger, each contribute equally in their own power. These two friends serve as Harry's main support in the series. They are loyal to him, they are always on his side, and they believe him even when he cannot prove his claims. They provide both physical and emotional support. Hermione even provides intellectual support as she is the smart-cookie of the trio. If their friendship is unshaken, together they are unstoppable. An important source of guidance for Harry comes from his mentor, the wise old man Albus Dumbledore. Just as the sidekicks, he provides Harry with support, but most importantly, he guides him, teaches him, and prepares him for his battles against evil. He even succeeds in mentoring Harry after his death, which makes him a truly great mentor. As the "old rule of drama points out the need for balance: Make [them] cry a lot; let [them] laugh a little" (Vogler 78), Rowling creates balance in the series by introducing tricksters, Fred and George Weasley, who serve as a comic relief.

The archetypes are not exclusively characters, but plots as well. The *Harry Potter* series follows Campbell's *Hero's Journey* narrative pattern – a perfect mix of ups and down that constantly keeps the readers at the edge of their seat. The whole series follows a main *Journey*, but Rowling creates secondary *Journeys* in each of the seven novels. The cycle is ongoing and follows the *Separation, Initiation* and *Return* circle, which once again contributes to the success of the novels. Finally, the relevance of archetypes to students is wonderfully captured by the following thought: "Once students understand the concept of archetypes in literature, they can begin to make deeper connections among all of the literary works that they read" (Sanderson).

Works Cited

- Berndt, Katrin, and Lena Steveker. "Introduction." *Heroism in the Harry Potter Series*, edited by Katrin Berndt and Lena Steveker, Ashgate, 2011, pp. 1-5.
- Campbell, Joseph. *The Hero with a Thousand Faces*. Princeton UP, 2004.
- Day, Kylie. *The Epic Guide to Character Creation: Mentors*. Scribd, 2017.
- . *The Epic Guide to Character Creation: Sidekicks*. Scribd, 2017.
- Eccleshare, Julia. *A Guide to the Harry Potter Novels*. Continuum, 2002.
- Evans, Allen D. "Discovering the Archetypes of "Harry Potter"." *ERIC*, <https://eric.ed.gov/?id=ED479487>. Accessed 27 June 2020.
- Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton UP, 2020.
- Iaccino, James F. *Jungian Reflections Within the Cinema: A Psychological Analysis of Sci-Fi and Fantasy Archetypes*. Praeger Publishers, 1998.
- Johnson, Paul-Alan. *The Theory of Architecture: Concepts, Themes & Practices*. John Wiley & Sons, 1994.
- Jung, Carl Gustav. *The Archetypes and the Collective Unconscious*, 2nd edition, Volume 9, Part 1. Translated by R. F. C. Hull. Princeton UP, 1969.
- . *Man and His Symbols*. Anchor Press, 1964.
- Long Bennett, Tanya. *Writing and Literature: Composition as Inquiry, Learning, Thinking, and Communication*. U of North Georgia P, 2017.
- Mark, Margaret, and Carol S. Pearson. *The Hero and the Outlaw: Building Extraordinary Brands Through the Power of Archetypes*. McGraw-Hill, 2001.
- Moyers, Bill, and Joseph Campbell. *The Power of Myth*. Doubleday, 1988.
- Pearson, Carol S. *Awakening the Heroes Within: Twelve Archetypes to Help Us Find Ourselves and Transform Our World*. HarperCollins, 2012.

- Perlich, John, and David Whitt. *Millennial Mythmaking: Essays on the Power of Science Fiction and Fantasy Literature, Films and Games*. McFarland & Company Inc., 2009. https://books.google.hr/books?hl=hr&lr=&id=z5fGFHIY3DgC&oi=fnd&pg=PP1&ots=iVGYDp0Kvk&sig=FQ0EMK7gc2_1q_NR4dkZATL8Ezw&redir_esc=y#v=onepage&q&f=false. Accessed 1 July 2020.
- Pharr, Mary. "A Paradox: The Harry Potter Series as Both Epic and Postmodern." *Heroism in the Harry Potter Series*, edited by Katrin Berndt and Lena Steveker. Ashgate, 2011, pp. 9-23.
- Ribó, Ignasi. *Prose Fiction: An Introduction to the Semiotics of Narrative*. Open Book Publishers, 2019.
- Rowling, J. K. *Harry Potter and the Chamber of Secrets*. Scholastic Press, 1999.
- . *Harry Potter and the Deathly Hallows*. Scholastic Press, 2007.
- . *Harry Potter and the Goblet of Fire*. Scholastic Press, 2000.
- . *Harry Potter and the Half-Blood Prince*. Scholastic Press, 2005.
- . *Harry Potter and the Order of the Phoenix*. Scholastic Press, 2003.
- . *Harry Potter and the Prisoner of Azkaban*. Scholastic Press, 1999.
- . *Harry Potter and the Sorcerer's Stone*. Scholastic Press, 1998.
- Sanderson, Christine. "Birth/Death/Rebirth: Pairing Young Adult and Classic Novels to Teach Situational Archetypes". *ALAN*, vol. 29, no. 1, 2001, <https://doi.org/10.21061/alan.v29i1.a.7>. Accessed 3 July 2020.
- Sörensen, Johanna. *Archetypes and Stereotypes in J.K. Rowling's Harry Potter Series*. 2013. University of Goteborg, BA thesis. <https://pdfs.semanticscholar.org/6504/821bfc038e4acad13376cc8d2e7be3ea8c05.pdf>. Accessed 3 July 2020.
- Underberg, Natalie M. "The Hero Cycle: Various Motifs in A." *Archetypes and Motifs in Folklore and Literature: A Handbook*, edited by Jane Garry and Hasan M. El-Shamy, M.E. Sharpe, Inc., 2005, pp. 10-16.

Vogler, Christopher. *The Writer's Journey: Mythic Structure for Writers*. Michael Wiese Productions, 2008.

Wallach, Rick. "On the Limits of Archetypal Criticism." *Antipodes*, vol. 6, no. 2, 1992, pp. 133-38. *JSTOR*, www.jstor.org/stable/41958368. Accessed 6 July 2020.