



HÁSKÓLI ÍSLANDS

Hugvísindadeild

Family relations in Harry Potter

-from Jung's viewpoint-

Ritgerð til B.A.-prófs

Hugborg Anna Sturludóttir

September 2010

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Enskuskor

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Abstract

Harry Potter is an orphan that has motivated many people and the phenomenon surrounding him has brought back reading to our children. What is it that makes Harry so special to the reader? The fact that he is an orphan makes it easy for the reader to identify with him, because in the end, we all become orphans. Most coming of age literary heroes go into the world to separate themselves from their parents and family, try to find their own place in the world. For the orphan it is different, he goes into the world searching for a family to belong to. But how can we identify the family figures surrounding the orphan? I have decided to use theories by Carl Gustav Jung about the archetypes, where he defines characteristics of each archetype in connection with fairytales, folklore and religion. By using those I have identified some of the family figures that appear in Harry's life in the first three books about the young wizard.

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Introduction

The Harry Potter phenomenon has persuaded many people to take up reading again and has had many children start reading. Why is it that a story of an orphaned boy generates that much attention? Could it be the fact that we all see ourselves in him? Harry is raised by blood relatives that are not much of a family to him. They provide him with food and a roof over his head but when it comes to affection, there is little to have. He is never really welcome in their house, however when he joins the wizarding school of Hogwarts, he meets the people that will take the place of his family.

“[W]ho among us does not feel orphaned in this vast, strange world sometimes?” is what Terri Windling asks in her article *Lost and Found: The Orphaned Hero in Myth, Folklore, and Fantasy*. The idea of the orphan in literature is as old as literature itself, mainly due to the fact that “[t]he reality of orphans in society and their function as a hero type explains their presence in folktales, but the continuing use of orphan characters in literature for children indicates that they still hold great fascination for authors and have great meaning for readers” (Kimball 7).

In many stories about orphans there can be found what I choose to call family figures. Instead of having a mother or a father the orphan finds role models that carry the traits of a mother and a father and some even bear traits which a brother or sister might have.

The family figures can be identified by using Jung’s archetypes. Jung identified many characteristics in literature and religion as different archetypes and

used them to analyze dreams. However they have also been found useful for analyzing characters in fairytales, folklore, religion and almost anything that can be used to define characteristics. An archetype is an image that can be recognized between different cultures, religions and throughout history.

Harry Potter is an orphan that is brought up by family that does not welcome him into their home and that pushes him into the role of an orphan that takes on a quest of going out into the world in search of a family to have for himself and makes him open to many possibilities such as magic. The family figures can be identified in many ways, but in this thesis it will be shown that it is possible to use Jung's archetypes as a method of defining characters.

For this essay I will use the first three Harry Potter books and when citing them I will use the following abbreviations: Harry Potter and the Sorcerer's Stone will be TSS, Harry Potter and the Chamber of Secrets will be TCS and Harry Potter and the Prisoner of Azkaban will be TPA.

Chapter One: Orphans in Literature

In her article *From Folktales to Fiction: Orphan Characters in Children's Literature*, Melanie A. Kimball states that the orphan is “a tangible reflection of the fear of abandonment” (1). The fear of losing a parent is common in most societies and thus it is easy to sympathise with the orphan. Even more the orphan is an outcast that is separated from the society due to the fact that he does not belong to any familial structure, “they are the eternal Other” (Kimball 1). The fact that the orphan is both an outcast and the “other” at the same time; creates a negative image of the orphan. That does not have to mean that it is all bad to be an orphan. Being an outcast means that the orphan has to rely on himself from early age; he has no parents to depend on. It means that being the “other” does not have to mean that it is negative; it is just being different from everyone else.

Kimball also states that “orphans begin with a clean slate because they do not have parents to influence them either for good or for evil” (1). That might be true in some cases; but still there is always someone to influence the orphan. When growing up, children are influenced by their environment and they use their experiences to grow as beings. Most orphans have someone to take care of them and whether it is the employees in an orphanage or an adoptive family it does not matter, there is always someone the child will look up to as a role model or a parental figure. They even can use the memory of their lost parents as a parental figure.

Orphans can be divided into two groups: those who have known their parents and those who never knew their parents. The group of orphans that knew their

parents know what they lost and are always searching for what they used to have. However the other group has a more abstract image of their parents. The orphan belonging to that group tends to idolize his lost parents so that no one can ever come close to being their equal. The dead/absent parent can become a role model and often take on adventurous characteristics. The orphan creates a world of his own where the dead/absent parents are the heroes that can do everything, they have superpowers.

In children's literature, the theme of the orphan is widely used in fairy tales; such as *Cinderella* and *Snow White*; also in books such as *Oliver Twist* (Charles Dickens) and *The Lord of the Rings* (JRR Tolkien) can be mentioned as an example of stories that include the image of the orphan.

The orphan is most commonly the hero and the hero is the one that has a quest to complete. According to Lucie Armitt, quest narratives are a quest of desire (92). Thus it is that while most heroes in fiction take on a journey out to the world to find where they belong in it, the orphan character more often goes out to the world seeking a place to belong to (Kimball 4), in most cases both heroes find a family of their own; however the structure of their families might differ. As an example, *Cinderella* and *Snow White* get their princes and *Oliver Twist* is taken in by an aunt.

Then there is also the fact that the orphan is more likely to build his family upon people and characters found in the orphans' environment, people that the orphan meets on his quest and he gets to know and care about. To take one fairy tale as an example, before *Snow White* meets her prince, she makes a family of the seven dwarves. They give her a home and protect her from the queen who is her evil

stepmother and she helps them in return by cleaning their house and cooking their dinners.

Chapter Two: Jung's Archetypes

Carl Gustav Jung was a Swiss psychiatrist who used the theories of the archetypes to interpret the dreams of his patients. However his theories have also been acknowledged as a good way to interpret characters in literature. His archetypes are most often based on archetypes from folklore and fairytales.

The archetype is, on the contrary, an inherited tendency of the human mind to form representations of mythological motifs – representations that vary a great deal without losing their basic pattern [...] [t]hey cannot be assigned to any particular time or region or race. They are without known origin, and they can reproduce themselves even where transmission through migration must be ruled out. (Jung, *The Collected Works of C. G. Jung*, volume 18 228)

As a result of this there is no one right definition for each archetype but the main archetypes have common characteristics. In *The Symbolic Life* Jung says “An archetype means a *typos* [imprint], a definite grouping of archaic character containing, in form as well as in meaning, mythological motifs. Mythological motifs appear in pure form in fairytales, myths, legends, and folklore” (37). The orphan is one of the archetypes that can be found; he is a common theme throughout many different cultures and nations and the same can be said of the evil stepmother, the wicked witch and the wise old man.

There are four archetypes that can be used when looking into family figures: the mother archetype, the father archetype, the child/orphan archetype and the wise old man.

The mother archetype is defined by all the traits that the mother image can hold, both positive and negative. The main positive traits that Jung lists are maternal solicitude, sympathy, the magic authority of the female, the wisdom and spiritual exaltation that transcends reason, any helpful instinct or impulse and all that is benign (Jung, *Four Archetypes Mother Rebirth Spirit Trickster* 26). The mother figure is the person that has the traits of the mother archetype; a person that the orphan can go to for sympathy and the spiritual help of the female.

The father archetype is represented by strength, is stern, powerful and controlling (Straker). A father figure is a person that the orphan can look up to and seek guidance and strength to.

The child is the birth, beginning and salvation. When a child is brought into the world it represents hope and a new circle of life (Straker). The orphan is a child that in many cases brings a new beginning and as the orphan hero brings salvation.

One of Jung's archetypes is the one of the wise old man who is "the superior master and teacher, the archetype of the spirit, who symbolizes the pre-existent meaning hidden in the chaos of life" (Jung, *The Collected Works of C. G. Jung*, volume 9 35). The wise old man is the one that appears when the hero is in a hopeless and a desperate situation and gives the hero good advice which solves the problems. He is also the one that gives the advice to "sleep on it" (Jung, *Four Archetypes* 8). He commonly uses animals, particularly birds (Jung, *Four Archetypes* 99) while helping the hero with his problem. The wise old man defines characteristics that a father figure bears; he is the one that helps the hero with his

adventure. He is the one that the hero looks up to when it comes to getting helpful information for the journey.

Chapter Three: Harry Potter

i. Harry Potter the Orphan

Harry Potter is a good example of an orphan who takes on a quest and on his way through it he gains a new family that is better than his surviving relatives. He belongs to the group of orphans that never get to know their parents; at least not while they were alive. The first description of him appears in *The Sorcerer's Stone*.

Harry had always been small and skinny for his age. He looked even smaller and skinnier than he really was because all he had to wear were old clothes of Dudley's, and Dudley was about four times bigger than he was. Harry had a thin face, knobbly knees, black hair, and bright green eyes. He wore round glasses held together with a lot of Scotch tape because of all the times Dudley had punched him on the nose. The only thing that Harry liked about his own appearance was a very thin scar on his forehead that was shaped like a bolt of lightning. (20)

This first image of Harry is interesting, mostly due to the fact that it is obvious from the beginning of the narrative that he does not have a regular life. Not only does he have to wear old and baggy clothes but also he has glasses that are held together by a piece of tape.

Harry has no friends while growing up because none of the other children in school dared to befriend Harry; if they did they had to answer to Dudley who not only Harry's cousin but also the school's bully. Dudley is also very spoiled and he even has a spare room to keep his toys in at least until he has to give it to Harry, so the family would look better in the eyes of the wizarding world.

Thus it is that Harry's experience of a family is of one that has one mother, one father and one very spoiled child. While Harry has been neglected all his life, his cousin Dudley has been spoiled rotten by his parents. They go out of their way to keep Dudley happy as is shown in book one where Dudley "only" receives thirty-seven birthday presents and is about to have a "Dudley tantrum" when he is promised two more presents (TSS 21).

Harry can be compared to the orphaned heroes that never knew their parents. Even though he is brought up by his relatives, he is not allowed to take part in their familial structure. There are no signs of his presence in the house on Privet Drive and his "room" is a cupboard. There is the element of the wicked stepmother and stepsisters from Cinderella in the first book when Aunt Petunia wakes Harry up to help her cook the breakfast. As is the case with many orphans from literature Harry never feels he's part of the family he's being brought up with, he has no place there, other than that of a servant at times. He is given no sense of security and the ideas shown to him on the dynamic of a family are odd, to say the least. The orphan stands alone.

ii. Living with the Dursleys /Repressing the Irrepressible

In the first chapter of *The Sorcerer's Stone*, Harry is left on the doorstep of the Dursley residence in Privet Drive. He is left in their care after his parents were brutally murdered and an attempt had been made to kill him. In their home he spends his first eleven years believing that his parents had died in a car crash and that the scar on his forehead was a dire consequence to an injury he suffered while

being in the accident that killed his parents. The first rule that Harry learned was that he was not supposed to ask any questions. So it comes to be that Harry does not know that his parents were wizards who had been killed by the most evil wizard the world had known and the scar on his forehead was made by a curse that should have killed him too. His aunt and uncle keep these facts hidden from him out of fear of being anything out of the ordinary because they are “perfectly normal, thank you very much” (TSS 1). A conversation between the two of them shows what they feel about the Potters and their magical abilities.

As he had expected, Mrs. Dursley looked shocked and angry. After all, they normally pretended she didn't have a sister.

“No,” she said sharply. “Why?”

“Funny stuff on the news,” Mr. Dursley mumbled. “Owls ... Shooting stars ... and there were a lot of funny-looking people in Town today ...”

“So?” snapped Mrs. Dursley.

“Well, I just thought ... maybe ... it was something to do With ... you know ... *her crowd*”. (4)

From this conversation it is obvious that Mrs. Dursley's sister is not their favourite conversation topic. Mrs. Dursley gets angry when Mr. Weasley mentioned her sister and her family and they refer to her people as “her crowd” and as a result their distaste for magic is reflected onto Harry and they try to repress the magic he has inherited from his parents.

Suzanne Lake points out in her article *Object Relations in Harry Potter* that the Dursleys were frightened by Harry and his magical abilities and because of that fear; they try to repress his heritage. But “there's just no repressing the irrepressible!” (Lake), and all their efforts are in vain. And therefore many strange things tend to happen around Harry while he is growing up, and he could not explain

why and what more, he did not know why the Dursleys were so angry with him each time something out of the ordinary happened.

There are a few odd incidents mentioned in the first book that are illustrations of the fact that the irrepressible is hard to repress. To bring out two examples, there is an incident at school where he was found up on the roof of the school kitchens; “all he’d tried to do was jump behind the big trash cans outside the kitchen doors” (TSS 25) and another incident is where there is the ugly sweater aunt Petunia tried to make him wear and “the harder she tried to pull it over his head, the smaller it seemed to become, until finally it might have fitted a hand puppet” (TSS 24), Harry could never explain why these strange things happened around him.

Not only do the Dursleys keep the truth of his heritage from him but they also mistreat him. As can be seen in the description of Harry above, he wears broken glasses and old clothes that are too big for him due to the fact that his cousin is bigger than he. That shows only two examples of neglect; further examples of how he is mistreated by his aunt and uncle are that Harry has no bedroom in their house, at least not in the beginning. His “room” is a cupboard under the stairs in Privet Drive, which he shares with spiders. The Dursleys have no space for him in their lives and when Privet Drive is described, the living room “held no sign at all that another boy lived in the house, too” (TSS 18). They are hiding Harry so that no one would take interest in the boy and the story of his life. They even take their repression over Harry to the extreme in *Prisoner of Azkaban* when they tell Aunt Marge that Harry is attending St Brutus’s Secure Centre for Incurably Criminal Boys (TPA 20). He is not

even worthy of belonging to their home and to be noticed and they find it more appropriate to have a difficult child rather to admit that Harry is a wizard.

iii. Becoming Harry the Wizard

To Harry's surprise, he is famous in the wizarding world and everyone there knows who he is. His life takes a u-turn when he comes to Hogwarts where it changes from him being an outcast into him being the centre of attention. In Hogwarts the fellow students have been told the bed time story of the "Boy who Lived". The fact that Harry had survived being attacked by Voldemort made him famous in the wizarding world.

Taking into account Harry's experience of living with the Dursleys it is perhaps no wonder that the new life, so abruptly brought to him, seems in many ways tempting. Surely his lack of belonging plays a great role in his journey into the world of witchcraft and wizardry. Harry is open to the changes that have to take place and even though magic is new to him, it is a chance for him to leave the Dursleys.

The sudden exchange from his bitter and distant family of Muggles¹ to the hidden world in Hogwarts introduces Harry to both new ideas of a family structure and a brand new family of his own. Even though there are no blood relatives in his new family, his experience of the people in that family is by far better than what he ever experienced with the Dursleys. Although Hogwarts did indeed offer a place for extended families to be formed it is not unlikely that in Harry's case his tragic situation encouraged a longing for people to take him in to their lives. Not only had

¹ Muggles is the word that wizards use for the non magical people like the Dursleys.

Harry been present when his parents were killed, but also had he been a victim of a curse that was supposed to kill him. So, perhaps compassion, astonishment and curiosity were all motivating elements in his new life. Elements that in his pre-Hogwarts life were alien to him as the Dursleys tried to repress anything astonishing or curious about his life and certainly were not displaying compassion when they stowed both him and his past away with embarrassment.

As Kimball put it “orphans begin with a clean slate” (1), however in Harry’s case it is not so at all. From the first day he is added to the Dursley household, they start influencing him so that he would be like they wanted him to be; a “normal” boy who knew nothing about his parents and his heritage.

Harry knows next to nothing about his parents while growing up. For the fact that “*Don’t ask questions*” (TSS 20), was the first rule in the Dursleys household. What they did not realize was that when Harry enters the wizarding society, he starts to get to know his parents and gradually gets to know what happened the night his parents died. He is introduced to them through photographs, memories and stories from the people that knew them. He builds up an image of them that keeps them on some sort of a pedestal and Harry defends their honour whenever someone tries to offend their memory.

When meeting the Dementors² in *The Prisoner of Azkaban*, Harry is tormented by the fact that he wants to hear his parents’ voices, even though it is their last moments alive. He finds it hard to fight the Dementors because he wants to experience his parents. His relationship with them is a “complex combination of

² A Dementor is an Azkaban prison guard.

desire, fear, guilt, and misery". (Armitt 82) All he knows about them is what he hears from the people around him and the images he has created for them in his mind. To him they are perfect and flawless for he never knew them personally, they have superpowers. So it is understandable that he finds it hard to disconnect from the Dementors. Surely his way of developing as a wizard is finding the truth about where he comes from and the tragic demise of his parents is inevitably a big part of that.

Harry's archetypes are the child, the orphan and the hero. According to Jung's archetypes, the child represents a beginning, Harry's move into the wizarding world means a new beginning for him and hope for the people there. He is after all "the boy who lived" and that is also a characteristic of the hero archetype, which is a rescuer and a champion. In each book, Harry has a quest in which he takes on Lord Voldemort. Their battles are a symbol for the battle between good and evil, where Harry is the good hero.

Chapter Four: Family Figures in Harry Potter

In the first three books, Harry encounters quite a few characters that can be seen as family figures. A family figure is a character that can bear traits of a family member, the most common family figures in literature are the mother and father figures, however there are some that can also be seen as siblings.

i. Male figures

There are four main male figures to be looked at while establishing Harry's family. Harry's main father figure is Albus Dumbledore; he is the one that teaches

Harry most of what he knows about the wizarding world and his battle with Voldemort. The second to be mentioned is Hagrid, who is the person that introduces Harry to the magic world. In *The Prisoner of Azkaban*, Harry is introduced to two of his father's best friends. They turn out to become role models: a father and brother figure for Harry. Their introductions to Harry are quite unlike. While one is depicted as a stark raving mad criminal, the other is a Professor at Hogwarts.

a. Albus Dumbledore

Albus Dumbledore is the headmaster of Hogwarts School of Witchcraft and wizardry and in the *Sorcerer's Stone* he is described thus:

Nothing like this man had ever been seen on Privet Drive. He was 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. This man's name was Albus Dumbledore. (8)

This description paints an image that is commonly shown as an illustration in children's books that include stories and fairytales about wizards and magic.

Harry's number one father figure is Albus Dumbledore. Harry learns early on that he is a man that can be trusted and should be respected. Although Dumbledore is hardly seen through the first three books it is quite obvious that he is looking over things in the background. He is the one that makes the decision of bringing Harry to his aunt and uncle's house in Privet Drive, although he suspected that it would not turn out to be the best choice for Harry. However he had his reasons and even though Harry knows nothing of the wizarding world while growing up, it is evident

that the wizarding world knows some things about him. When addressing Harry's acceptance letter to Hogwarts, Dumbledore used the full address even the fact that Harry's "room" is a cupboard. Another good example of Dumbledores' influence in the background is when, in his first year, Harry wanders into a room where the mirror of Erised is kept. When Harry looks into the mirror of the Erised, he sees his parents and extended family there. After returning to the mirror three nights in a row, Harry is surprised by Dumbledore who had been watching him returning to that room. Dumbledore explains to Harry that the reason why he sees his family is that "it shows us nothing more or less than the deepest, most desperate desire of our hearts. You, who have never known your family, see them standing around you" (TSS 213). And this is a good example of the loneliness that orphans can feel, even though Harry knows that his parents are gone, he decides to spend time sitting in front of the mirror because there he feels closer to them.

The connection between Harry and Dumbledore can be compared with the one between Frodo and Gandalf in *Lord of the Rings* by J. R. R. Tolkien. Both Harry and Frodo are orphans that have a mission to destroy evil. Still that is the only thing that Harry and Frodo have in common. While Harry was brought up in a negative environment, Frodo is taken in by an uncle who cares much for him. The similarity is between their helpers and father figures. The wizards Gandalf in *Lord of the Rings* and Albus Dumbledore in *Harry Potter* are the main father figures through the books. Their descriptions are similar and both could be used as the image that stands beside the definition of the wizard in a dictionary. They are also the stereotype for the archetype of the wise old man.

Dumbledore's archetypes are the wise old man and the father. To Harry he is a father image and thus he bears the traits of the father archetype. However he can also be seen as the wise old man. He is the one that gives Harry the solutions to his problems and the things he can use to solve them. He even has a bird (Fawkes) that helps Harry in the end of the second book. Dumbledore always seems to have all the solutions to all the problems.

b. Rubeus Hagrid

Harry's first connection to the wizarding world is through Rubeus Hagrid, most commonly named Hagrid, who is sent by Albus Dumbledore to give Harry his acceptance letter to Hogwarts after Mr. Dursley had kept Harry from reading the hundreds of letters delivered to Privet Drive by owl post³. Even though this is Harry's first introduction to the wizarding world, this is not the first time that Hagrid appears as Harry's saviour. He had also been sent by Dumbledore to pick Harry up from the ruins of the Potter's residence but due to Harry's young age at the time of his parents' deaths he does not recollect Hagrid. But without knowing it, he had dreams about the trip from his parents' house. The circumstances of Harry's childhood make it no surprise that Harry always dreams of getting away from the Dursleys. The most common daydream that Harry has is the one of some unknown relative to come and save him from the Dursleys. In some way Harry's dreams come true when Hagrid comes to the hut. "A giant of a man was standing in the doorway. His face was almost completely hidden by a long shaggy mane of hair and a wild, tangled beard,

³ The wizards use owls to send letters and packages.

but you could make out his eyes, glinting like black beetles under all the hair” (TSS 46). This is how Harry sees Hagrid for the first time. But Harry soon realises that this giant of a man is his friend. Not only does his appearance make it hard to look at him as a serious person but also his manner of speaking and his fascination of exotic creatures like giant spiders (Aragog), three headed dogs (Fluffy), hippogriffs⁴ (Buckbeak) and dragons (Norbert). However it is evident that Harry sees him as some sort of a role model. Hagrid is a close friend of Harry’s throughout the books and not only does he get help from Hagrid when he needs it but also comes to the aid of Hagrid whenever he can. And that is how it comes to be that Harry not only saves Buckbeak from sudden death but also helps Hagrid by finding a home for Norbert when Hagrid has to send him away. These two incidents support the fact that Hagrid is more of an equal to Harry than a superior. Harry is saving him from trouble just the same as Hagrid has been saving Harry.

Hagrid’s archetypes are the mother and the father; the mother because he is caring and shows a feminine side with his animals, especially with Norbert the dragon and the father because he is powerful as is shown in his control over the creatures living on school grounds.

As mentioned above, Harry and Hagrid are almost equals; even though Hagrid is old enough to be Harry’s father he does not treat him in such a way. Therefore the relationship between the two of them can also be seen as the relationship between two brothers.

⁴ Hippogriff is a half horse and half bird.

c. Sirius Black

Sirius Black was James Potters' best friend when they were students in Hogwarts and he is Harry's godfather. Sirius was a prisoner in Azkaban⁵ for thirteen years before he escaped the summer before Harry's third year in Hogwarts. Suzanne Lake points out in her article *Object relations in Harry Potter* that Sirius is "portrayed for the first two-thirds of Book Three as a horrifying half-human monster, relentlessly seeking Harry's destruction, only to be revealed as his hero, friend, and benefactor in the end" (Lake). At first Harry believes that Sirius is trying to kill him but when he learns the truth about Sirius, he accepts him as family and saves him from the horrible fate that awaited him by receiving the Dementor's Kiss⁶.

Despite the fact that he is the villain through most of the book, Sirius rekindles Harry's hope for a distant relative to bring him away from the Dursley's. Sirius is the person that Harry's parents had chosen to be his legal guardian if something would happen to them but due to the fact that Sirius was imprisoned for killing thirteen people, it did not come to be. Even though Sirius would like to take Harry into his home, it is impossible for him since he is a fugitive. "For maybe half an hour, a glorious half hour, he had believed he would be living with Sirius from now on ... his parent's best friend ... it would have been the next best thing to having his own father back" (TPA 313). Even though Harry now has someone that he can call

⁵ Azkaban is the wizard's prison.

⁶ The Dementor's Kiss is relevant to a death sentence in regular prisons. The "kiss" is given by the Dementors .

family, Sirius ends up being a false saviour. But still this is Harry's first glimpse of a real family life.

Sirius is not only the father archetype but also the hero. To Harry he is a rescuer, even though he is unable to save him from the Dursleys. He becomes Harry's ally in the world and is the uncle that he never had. As a family figure Sirius is the big brother who is reckless but responsible.

d. Remus Lupin

James's other friend is Remus Lupin who comes to Hogwarts as a Professor teaching Defence against the Dark Arts. His introduction is somewhat hero-like due to the fact that he helps Harry after the appearance of the Dementors in the Hogwarts train. Early on, Harry learns that Lupin is a person that he can rely on and that he can go to him in times of trouble one of the occasions is when Lupin takes Harry in for private lessons to teach him to fight the Dementors.

Lupin's archetype is the father and the wise old man; as the father archetype, Lupin is powerful and controlling and a good example of that is when he takes charge in many occasions, such as on the train when he fights the Dementors. He can be seen as the wise old man for he is Harry's help and even though he does not own an animal helper, he himself is an animal.

Lupin can also be seen as a big brother because when he has resigned as a teacher, he gives Harry back a map and a cloak that he had confiscated earlier that year, even though he knew that Harry would use them to break the rules of the school.

ii. Female figures

The majority of the strong characters in the books are male. However there are three females that have to be mentioned. According to Jung there is a mother archetype which he describes as follows: “First in importance are the personal mother and grandmother, stepmother and mother-in-law; then any woman with whom a relationship exists – for example, a nurse or governess or perhaps a remote ancestress” (Jung 81).

a. Professor Minerva McGonagall

The first female to be mentioned is Professor McGonagall. She is the head of the Gryffindor⁷ house and thus she is the one responsible for the students that are housed there. Harry is in Gryffindor house and therefore she is the person that looks after Harry’s best interest in school.

Professor McGonagall, Transfiguration teacher and Head of Gryffindor house, was calling over the heads of the crowd. She was sternlooking witch who wore her hair in a tight bun; her sharp eyes were framed with square spectacles. Harry fought his way over to her with a feeling of foreboding; Professor McGonagall had a way of making him feel he must have done something wrong. (TPA 69)

When looking into Jung’s archetype of the mother, McGonagall can be seen as the governess, even though a governess is most commonly seen as a private tutor in a home.

⁷ The dormitories in Hogwarts are divided into four houses, Gryffindor, Hufflepuff, Slytherin and Ravenclaw. They are named such after the founders of Hogwarts.

As stated above, Hogwarts becomes Harry's home almost from the first moment he arrives there. McGonagall's interest in Harry starts long before he comes to Hogwarts, she is present when Harry is brought to his aunt and uncle's house and she predicts his childhood with the Dursleys. "Dumbledore – you can't. I've been watching them all day. You couldn't find two people who are less like us" (TSS 13). Even though she only watched the Dursleys for one day, she sees them for what they are and is concerned for Harry's well being.

McGonagall cannot only be seen as the mother archetype but also the father archetype. In the first book about Harry she is being described as being a stern woman but it is also evident that she cares for Harry. She warns Dumbledore about leaving Harry with the Dursleys.

McGonagall is a mother figure to Harry, she is the female that has the most to say about his stay at Hogwarts. Therefore it is not surprising that she becomes the female he looks up to the most.

b. Molly Weasley

The second female to be mentioned is Molly Weasley. Even though she does not appear often in the first three books, it is obvious that she is a mother image to Harry. She is Ron's mother and in some ways the mother that Harry always wanted.

She welcomes him into her family and even knits him a "Weasley sweater" for Christmas in *The Sorcerer's Stone*. In *The Chamber of Secrets*, the Weasley sons come and free Harry from Privet Drive, by flying a car that their father had. When returning to their home, Mrs. Weasley is furious at her sons but takes time in

between scolding her sons and reassures Harry that it is not his fault. “I don’t blame *you*, dear,’ she assured Harry, [...] ‘Arthur and I have been worried about you, too. Just last night we were saying we’d come and get you ourselves if you hadn’t written back to Ron by Friday” (TCS 31). Even though she is furious at her sons for being careless and foolish, she takes the time to tell Harry that she quite understands why they did come for him; that she had been worried too.

While McGonagall is Harry’s main mother figure at school, Molly is the ideal mother to Harry. Molly has all the characteristics that a good mother bears, as she cares much, not only for all her children, but also takes in their friends.

The main characteristics of the mother archetype that can be found in Molly are the magic authority of the female and sympathy. As for the magic authority of the female, it is shown in her magnificent strength while taking care of her home and family and the sympathy is shown towards Harry and his situation. As mentioned above she shows him sympathy even though she is furious at her own sons.

c. Hermione Granger

The third female to be mentioned is Hermione Granger. Although she is not Harry’s friend from the start, she becomes his best friend along with Ron Weasley. At first she is the nosy, bossy and responsible girl that they boys frown upon but later on they learn that she is a good ally. She is the top student in their class and her enthusiasm helps Harry in his adventures throughout the books.

The main reason why she can be seen as a maternal figure is that she is the one that keeps the other two well behaved and not only that, she takes care of them

and sees to it that they have their homework done. Hermione, like Harry, knew nothing of the wizarding world before she got the acceptance letter from Hogwarts and her parents are Muggles.

As for the archetypes, Hermione is a symbol of everything that is benign; she even takes it upon her to save all the house elves of Hogwarts. Her helpful instinct often helps the boys as she most commonly ends up doing half of their homework. That identifies her as a mother archetype and thus a mother image, even though she is the same age as Harry Potter.

Conclusion

While most coming of age heroes in literature go out to the world to separate themselves from their family and find a place of their own in it, the orphan goes out to the world seeking a family of his own. Harry Potter is no different from other coming of age heroes in literature; even though he was brought up by blood relatives, they do not make him feel welcome. His “room” for the first eleven years is the cupboard under the stairs, which he shares with spiders. The Dursleys’ love for being “normal” makes them repress Harry’s magic that he inherited from his parents by not telling him about his heritage and make little of his funny “accidents”.

Jung created his theories of the archetypes to analyse the dreams of his patients. He used folklore, religion and fairytales to create the definitions for each archetype, but there is no finite list of archetypes to be found. Furthermore, there is no finite definition available for each archetype. Therefore, one character can bear traits of an archetype that the next character does not have. For instance, Molly Weasley has the magic authority of the female while Hermione does not bear that trait, nevertheless they can both be identified as a mother archetype.

It would be difficult to match each and every trait that an archetype bears to an individual character, but still the archetypes are a good way of identifying characteristics of characters since they do not change much through time, region and race.

In this essay I have shown that even though the characters do not bear all the traits listed for the archetypes, they can be identified as an archetype. I have identified Dumbledore as the wise old man; he is resourceful and gives advice when

needed the most. Hagrid is identified as the mother archetype; he is caring and represents all that is benign. McGonagall is identified by the father archetype; she is described as being stern and she is also very powerful. These are just examples of the archetypes that have been identified in these characters but show that Jung's archetypes can be used to identify family figures.

Despite the fact that Harry is raised by his blood relatives, they are not his true family in the end. For the first eleven years of his life he is brought up in a home which never really was his home. When he is introduced to his wizarding heritage, he is open to the change. Thus when he goes out to the world, he finds a new family; a family consisting of friends that bear character traits of family figures. Therefore Dumbledore can be seen as a father figure, Mrs. Weasley as a mother figure and Sirius Black as a big brother. What that means is that even though the orphan's "family" is not related to him by blood relation it does not mean that they are less of a family than if they were his blood relatives. In Harry's case, the family he gains when going out to the world, are the family that takes care of him and care much for him.

Harry Potter is indeed a good example of an orphan hero that takes on a journey into the world and on his way through his quest, gains a surrogate family instead of the one he had before. Thus he can be grouped with characters such as Cinderella, Snow White, Tom Sawyer and Huck Finn.

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