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Letters and Foreign Languages

English Language

Literature and Civilization

MASTER THESIS

Putting Hogwarts' Teachers on the Couch:

A Psychoanalytical Examination of Teachers in the Harry Potter Series

Case Study: Harry Potter and the Philosopher's Stone

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Academic Year: 2019 - 2020

Dedication

To Mother, my blazing sun

To Father, my safe bastion

To my beloved brothers,

To my dearest sister, Asma Saouli

To my soulmate, Rokia Djafer

Acknowledgement

I offer profuse thanks to Mr. Yacer Sedrati for his time and efforts, and particularly for his enduring patience in correcting this work through to the end. I am also grateful to my teachers and classmates at Mohammed Kheider University of Biskra, whose enthusiasm for the courses kept me invigorated, and whose classroom discussions stimulated my own thinking about my work in new and exciting ways.

Abstract

Though a cornerstone in Rowling's universe, Hogwarts teacher characters have lacked a convenient embracement from the academic community. The present research attempts to identify the extent to which Hogwarts teachers' psychological complexity mirrors that of real-life teachers. What forces are motivating teachers' decisions? How plausible are the teachers' behaviours? What archetypal characters do teacher-characters embody? Using Freudian Psychoanalysis and Jungian archetypes, the researcher aims to interpret Hogwarts teachers' deeds and words as well as to investigate their motives and behaviours. Bearing in mind the teacher-characters background as well as the novels' foreshadows, the researcher offers an in-depth examination of three prominent Hogwarts teachers: Professor Albus Dumbledore, Professor Severus Snape and Professor Minerva McGonagall. The study has revealed that the targeted teacher-portrayals are as complicated as any other human being.

List of Abbreviations

(HP01) Harry Potter and the Philosopher's Stone

(HP02) Harry Potter and the Chamber of Secrets

(HP03) Harry Potter and the Prisoner of Azkaban

(HP04) Harry Potter and the Goblet of Fire

(HP05) Harry Potter and the Order of Phoenix

(HP06) Harry Potter and the Half-Blood Prince

(HP07) Harry Potter and the Deathly Hallows

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General Introduction

When reviewing the Harry Potter series in 1998, the Guardian writes: “teachers say a chapter can silence the most rowdy of classes” (“Digested read: Harry Potter and the Chamber of Secrets”). From the early days of the series, the British newspaper has acknowledged the books’ unprecedented success. No previous work has witnessed the explosive sell rates which have been successfully achieved by the sequels. Almost twenty-five years after its first publication, the series still reign supreme as if Joanne Kathleen Rowling has force-fed her works the elixir of life from her first book, turning them into a real-life philosopher’s stone that has made her the first billionaire author (Giuliano and Whitten).

It is still a wonder why certain books receive massive commercial success while other significant works are never properly appreciated by readers. One might attribute the Harry Potter series’ popularity solely to the joy resulting from moving one’s wand and casting magic. However, the ongoing universal appeal of the novels stems from Rowling’s ability to skilfully knit the best elements of children literature into a single brilliant patchwork: Cinderella tale, rags-to-riches story, school setting, fantasy world, magical adventures, legendary creatures, caring friends, warm family in addition to other child-tempting elements.

The school-themed story is one of the critical elements that grant the series’ success. The school setting provides familiarity and comfort, which in turn promote the child’s sense of belonging and engagement and thus, admiring the story even more. Harry does not spend his school days fighting the dark forces; instead, he is overwhelmed by lessons, homework and exams amidst his friends, classmates and teachers. Fascinated by magnificent gothic building, secret corridors, interactive portraits and peculiar ghosts, passionate readers are eager to discover the exotic

unfamiliarities of the magical parallel world residing within Hogwarts School of Witchcraft and Wizardry.

However, Hogwarts' charm is not solely exhibited through its outstanding architecture, its magical curriculum or its marvellous details. Its charm is intimately related to its teachers. Hogwarts teachers play a significant role in the educational life as well as the psychological maturation of their apprentices. For this, Rowling has shown exceptional ability in creating a wide range of teacher-characters. Hogwarts staff varies in terms of age, gender, capacities, personalities, appearances and even species. As the plot progresses, the books introduce a group of interesting teachers who are instantly memorable. Representative examples should include the kind half-giant teacher, Professor Rubeus Hagrid; the gentle dwarf teacher, Professor Filius Flitwick and the boring ghost teacher, Professor Cuthbert Binns.

All the mentioned above teachers, and others, fade in comparison with the trio composed of Headmaster Professor Albus Dumbledore, the Deputy Headmistress Professor Minerva McGonagall and the Potion Master Professor Severus Snape. Students regard this trio as Hogwarts' pillars since they surpass all the school staff in terms of power, knowledge and authority. Professor Dumbledore is celebrated for being the greatest wizard of all times and the only opponent who can oppose the Dark Lord. Professor McGonagall is the well-respected school matron who enjoys great intellectual and magical skills and has taught generations of students. Finally, Professor Snape is a double agent and a competent potion teacher with a profound knowledge of dark magic.

Notable for their impeccable knowledge of their subject matters and their undeniable contribution in the hero's adventures, it is a curiosity that the series' teachers have lacked a systematic scholarship despite the generated wealth of

scholarly research dedicated to the sequels. Hogwarts' teachers guided and guarded; taught and fought for Harry throughout the seven volumes. They have been the parents he never met, representing what a dedicated real-life teacher would accomplish for the sake of his or her pupils. Virtually, the teacher-characters in the Harry Potter series have not yet got much attention. To date, few researchers have systematically studied the teachers in the Harry Potter series. Most of the existing works focus on teacher-characters as plot contributors rather than teachers' portrayals. For instance, the character of Professor Dumbledore is usually analyzed as a moral leader and ideal in the series (Olsen), Professor McGonagall, the "strict and clever" old school matron, is mainly studied through gender lenses (Sigurgeirsdóttir)**.** At the same time, Professor Snape's academic fame stems from his double-agent story (Wendel). While there is ample scholarship on the series themselves, critiqued through different lenses, particularly gender approaches, the psychological angle was relatively neglected. Although the teacher-characters' psyche plays a major role in the development of the plot, Hogwarts' teachers did not receive proper psychoanalytical examination.

Within the limited scholarship devoted to Hogwarts Teachers, the following works have been a great influence on the researcher: Megan L. Birch's chapter, Schooling and Harry Potter: Teachers and Learning, Power and Knowledge; Muchmore's Survey of Teacher Identities in Works of Literature; Wong's Critical Examination of Teachers in the Harry Potter Series and Lukk's Critical Study of Teacher Characters in J.K Rowling's Harry Potter.

The first influential source for this research is Megan L. Birch's chapter, Schooling and Harry Potter: Teachers and Learning, Power and Knowledge. In this chapter, Birch concludes that "most teachers at Hogwarts are stock caricatures" and

that “their behaviours […] appearance […] and their instruction fit neatly into shallow and conventional stereotypes” (104). She describes Professor McGonagall as “a hackneyed image of a teacher” (110) while seeing Professor Snape as “complex and multifaceted” (112). She also states that “we rarely see teachers at home, and we do not see, for example, teachers as parents, lovers, as friends of people outside of Hogwarts” (107). Birch’s analysis of Hogwarts teachers seems to overlook several details. For instance, Rowling repeatedly narrates Harry and his friends’ visits to Professor Hagrid’s hut. Also, in terms of family and love, Birch has overlooked Professor Snape’s love story with Harry’s mother, Lily.

The second study that has influenced the present work is James Muchmore’s narrative inquiry “From Laura Ingalls to Wing Biddlebaum: a Survey of Teacher Identities in Works of Literature.” He believes that “The story of a fictional teacher is analogous to the story of an actual teacher” (3). For this, he has explored an extensive collection of forty-four literary works featuring teacher-characters in his study. This collection is “as broad and varied as possible so as to be highly representative of literature” (ibid.). Muchmore distinguishes ten unique teachers’ identities: 1) teacher as a nurturer, 2) teacher as a subversive, 3) teacher as a conformist, 4) teacher as a hero 5) teacher as a villain, 6) teacher as a victim, 7) teacher as an outsider, 8) teacher as an immutable force, 9) teacher as an eccentric and 10) teacher as an economic survivor (8). However, his close reading of the Harry Potter series results in merely labelling Professor Snape as ‘villain’ and simply marking Professor Dumbledore as ‘eccentric’ and ‘immutable force’. Although he admits that “a single teacher simultaneously possesses multiple identities” (3), he fails to acknowledge the complexity of the two professors.

Influenced by Muchmore's study, Einar Christopher Wong has attempted to acknowledge Hogwarts teachers' complexity using Muchmore model. In his thesis, *The Magic of Hogwarts: A Critical Examination of Teachers in Harry Potter*, Wong has centred his study on three main teacher-characters: Albus Dumbledore, Severus Snape and Minerva McGonagall. Applying the theory of critical media literacy, Wong has been able to identify the multiple identities exhibited by each one of the three teachers throughout the seven books as well as the eight movies. To conclude, he has succeeded in proving the teachers' complexity using both Muchmore model and the theory of critical media literacy.

Renata Lukk has accomplished another attempt to reinforce Hogwarts teachers' complexity using Muchmore model. She has directed her attention to another significant group of teachers in the series, the DADA teachers (Defence against the Dark Arts). She has creatively combined Muchmore model and Walter Lippmann's theory of stereotypes when classifying and categorizing the identities of her targeted teachers.

Both of Wong and Lukk's works identify the different Muchmore's identities exhibited by Hogwarts teachers. The former applies the critical theory of critical media literacy while the later uses Walter Lippmann's theory of stereotypes. The present research, however, will apply a psychology-related approach to acknowledge the psychological complexity of the teacher-characters and to identify the extent to which they represent real-life teachers.

Using a psychological approach, this study aims to apply Freudian Psychoanalytical Criticism and Jungian Archetypal Criticism. The former serves to interpret the teacher's portrayals' words and deeds while the latter helps in proving that these teacher- characters are not mere hackneyed stereotypes. The researcher has

selected the Jungian archetypes for her archetypal inquiry because such archetypes neatly fit the teachers' personalities. The targeted teachers are Professor Albus Dumbledore, Professor Severus Snape and Professor Minerva McGonagall. Their selection is due to their regular interaction with, heavy influence on and deep cherishment to Harry throughout the first book's events. The researcher's initial believe is that these teachers offer a highly realistic portrayal of real-life teachers. This study opens with a theoretical chapter that provides the foundation of the two next analytical chapters.

The first chapter provides the theoretical groundwork and foundation upon which the researcher will build the next two analytical chapters. Chapter one consists of two main sections: Freudian Psychoanalytical Criticism and Jungian Archetypal Criticism. The first section attempts to trace the main concepts and notions constituting the body of the Freudian psychoanalytical criticism. It explores Freud's views on the classical notions of the id, ego and superego; defence mechanisms as well as speech and jokes. The second section provides an in-depth exploration of five Jungian archetypes. The first archetype to inspect is the archetype of the shadow. Next is the archetype of the wise old man, followed by the contrasexual archetypes of the great mother archetype and the father archetype and the last one is the matriarch.

Refuting Birch's claim that Hogwarts teachers are hackneyed images, the second chapter attempts to detect what driving forces and underlying factors have motivated teachers' decisions and behaviours. Given their background, how plausible are the teachers' behaviours? This chapter tries to conduct Freudian psychoanalysis on three Hogwarts teacher characters to prove the plausibility of their behaviours. It consists of three sections. Each section is an attempt to investigate one teacher's

clashing desires of id, ego and superego, to unveil his or her defence mechanisms and to scrutinize the teacher's speech in order to get access to the unconscious mind.

The third chapter is an attempt to prove that Hogwarts teachers are far from being stereotypical portrayals. It tries to detect what archetypal images correspond with these teacher-characters. The researcher will try to identify the distinctive characteristics of the suitable archetypes in relation to the three teacher characters. The chapter's three sections intend to explore the archetypes of the wise old man and the father in the teacher character of Headmaster Albus Dumbledore, the shadow and the father archetypes in Professor Severus Snape's character and the archetypes of the mother and the matriarch in the character of Professor Minerva McGonagall in the first book of the Harry Potter series.

Chapter One: Theoretical Framework

Introduction

The theoretical part of this dissertation will provide a ground upon which the researcher will build the coming analytical chapters. Therefore, this chapter will attempt to trace the main concepts and notions constituting the body of the Freudian psychoanalytical criticism, along with the Jungian archetypal criticism in order to obtain an understanding to why humans behave as they do.

The first part will tackle the Freudian psychoanalytical literary criticism. In this section, the researcher will investigate the classical Freudian notions and concepts. The examination starts with a brief account of the unconscious mind, for it contains all the mental processes discussed afterwards. The first to mention of these processes is the constant conflict between the id, ego and superego. The researcher will attempt to capture each agent's distinctive features and functions along with their relationships to one another. The group of defence mechanisms comes next. This dissertation will tackle repression, sublimation, regression, denial, displacement and rationalisation. It will attempt to explore their working mechanisms along with the surrounding circumstances that led to their occurrence. Unconscious repressed desires and thoughts are often expressed unintentionally through one's spoken words and jokes. Therefore, the present study will explain the formation mechanisms of such outlets occurring in the unconscious mind.

Since this research work is primarily about proving Hogwarts teachers' psychological complexity, it will also resort to Jungian archetypal criticism since the latter is derived mainly from Jung's Analytical Psychology. This will further help the researcher in proving her claim. Therefore, the second part of the first chapter will use Jung's theory of archetypes. It will discuss lengthily the typical dispositions and modes of functioning that are the hallmarks of each archetypal expression. The first

archetypal figure to inspect is the archetype of the shadow, followed by the archetype of the wise old man and the contrasexual archetypes of the great mother archetype and the father archetype and finally, the matriarch archetype.

Overall, explication of these concepts will clarify the role of the human psyche in governing human behaviours, thoughts and actions. Thus, by exploring Freud's theories on the above mentioned unconscious mental processes and examining Jungian archetypes, the researcher believes that such theoretical background will help in her attempt to prove Hogwarts teachers' psychological complexity.

1. Freudian Psychoanalytical Criticism

Sigmund Freud's theory has been 'the third great blow' to human's 'naïve self-love'. The first blow is Copernicus's theory which states that Earth, and therefore humanity, is not the centre of the universe. The second blow is Darwin's controversial claim that humankind evolved from apes rather than being divinely created. Finally, Freud's blow presents the assumption that humans, rather than being rational, are primarily controlled and driven, just like animals, by their bestial needs and desires. (Freud, *New Introductory Lectures on Psycho-Analysis* 341-342)

Degrading the privileged human individuality into a mere animalistic nature, Freud regards man as "a rudderless boat adrift in an ocean of unconscious desire, memory and emotion" (Indick 98-99). In fact, Freud did not coin the notion of 'unconsciousness'. It was present in the works of notable Romantics such as Schlegel, Schopenhauer and Nietzsche. Freud popularized the concept and attributed to the unconscious mind a highly decisive role in shaping and structuring humans' behaviours, thoughts and feelings. (Habib 571)

In 1890, the Austrian neurologist Sigmund Freud enjoyed a high intellectual productivity which paved the way to establish the psychoanalysis therapy (Snowden 36). The latter is a clinical method that aims to cure mental disorders through analyzing the conscious and unconscious elements of the mind. Freud himself initiated the application of his newly created discipline's principles in interpreting literary works when investigating Hamlet's oedipal issues. The so-called psychoanalytical literary criticism, hence, is a literary criticism that adopts techniques of the psychoanalysis therapy to interpret literary works and form a thorough understanding of the literary experience. (Barry 92)

In literary interpretation, Freudian psychoanalysts pay close attention to the distinction between the conscious and the unconscious mind. They relate the former with the 'overt' content of the literary work while associating the latter with the 'covert' content .Also, they carefully detect the unconscious motives and feelings, be it that of the author or those of the characters, and attentively attempt to spot the classical psychoanalytic notions and concepts such as the defence mechanisms as well as the id, ego and superego conflicts. (Barry 100)

1.1. Freud on Unconscious

Through his carefully recorded case studies, Freud's first and major premise denotes that most human mental processes are unconscious. He manages to prove that humans are indeed controlled by their latent desires and past experiences that are stored in the unconscious mind. He displays through his various works that the unconscious is an active, powerful and dynamic force that controls humans' feelings, motives and decisions. (Guerin at al. 155)

Freud proposes the Topographical Model that divides the mind into three separate systems: conscious, preconscious and unconscious. Freud uses the analogy of

an iceberg to describe these three levels of the mind. Firstly, the conscious mind is seen as the tip of the iceberg. It consists of the mental processes which are present at the moment. Secondly, the preconscious mind exists just below the level of consciousness. It contains thoughts and feelings that a person is not currently aware of, but can easily retrieve them to consciousness. Finally, the unconscious mind comprises mental processes that are inaccessible to consciousness but that influence judgments, feelings and behaviours. (Siegfried 1-2)

1.2. Freud on the Id, the Ego and the Superego

In his book, *The Ego and the Id,* Sigmund Freud introduces his Structural Theory of psychoanalysis. Freud's personality theory regards the psyche to be structured into three distinct, interacting agents: id, ego and superego. Although each part of the personality comprises unique features, they interact to form a whole, and each part makes a relative contribution to an individual's behaviour. The id is regarded as entirely unconscious whilst the ego and the superego have conscious, preconscious and unconscious aspects.

1.2.1. The Id

In The Anatomy of Mental Personality, Freud presents the id as an "obscure inaccessible part of our personality […] a chaos, a cauldron of seething excitement [… full of] energy, but it has no organization and no unified will, only an impulsion to obtain satisfaction for the instinctual needs, in accordance with the pleasure principle" (104). He notes that "the id knows no values, no good and evil, no morality" (105). It is anarchic, ungoverned, antisocial and without standards. Its thinking is primitive, illogical, irrational and fantasy-oriented. Heedless of consequence, it functions to gratify its wishes for pleasure regardless of social conventions, legal ethics or moral restraint. (Guerin at al. 156-157)

In his paper, The Formation and structure of the Human Psyche, William Siegfried provides an in-depth examination of the id. He states that an individual's personality at birth contains only one component that is the id. Completely submerged in the unconscious, the primitive id houses human's basic instinctual needs, desires and impulses especially those of sex and aggression and asks for immediate gratification. Full of massive, unorganized vitality, the id functions to fulfil what Freud terms the pleasure principle. The latter urges the former to maximize pleasure and avoid pain; hence, the id strives to gratify its instinctual demands instantly. If the needs are met, the individual experiences pleasure, delight and ecstasy. If not, he or she will most likely experience stress, pain and aggression. (1)

In specific cases, fulfilling the id wishes is not realistic or possible. Consequently, this disrupt prompts the individual to experience psychological stress, anxiety and pressure that needs to be released. Freud claims that the id alleviates this tension through the use of primary processes. To lessen the urge, the id resorts to primary processes that construct a mental image of the desired wish as a way to fulfil the need. Notable examples of primary processes include daydreaming and masturbation. Freud believes that masturbation, for example, is a way to release one's sexual tension. The desired sexual object in reality is substituted with a mental image that elicits the act of masturbation. (ibid)

In short, the id's priority is to gratify its instinctual demands instantly regardless of the consequences. It continuously proves to possess dangerous potentialities. Therefore, the existence of other psychic agents is crucial to protect the individual and society.

1.2.2. The Ego

The first regulating agent that aims to protect the individual is the ego. In The Dissection of the Psychical Personality, Freud indicates that "the ego stands for reason and good sense while the id stands for the untamed passions" (76). This agent is governed by the reality principle which forces it to consider the risks, requirements and possible outcomes of each decision. Hence, the ego works diligently to arbitrate the blind demands of the id. To achieve its work, it often compromises or postpones id's satisfaction to avoid negative consequences. Though partially unconscious, the ego is responsible for most of the conscious thinking. It is the rational governing agent of the psyche. (Guerin at al. 157)

1.2.3. The Superego

The other regulating agent that aims to protect society is the superego. It can be described as an internal voice that judges, condemns or rewards with guilt, shame or pride (Heller 92). As Freud puts it in The Anatomy of the Mental Personality, it is "the representative of all moral restrictions, the advocate of the impulse toward perfection, in short it is […] what people call the higher things in human life" (95). The superego functions to control the impulses of the id and to persuade the ego to strive for perfection by considering moralistic goals rather than simply realistic ones. Freud attributes the superego's development to the influence of the parents who punish the child "for what society considers bad behaviour and reward [him] for what society considers good behaviour" (Guerin at al. 158). An overactive superego creates an unconscious sense of guilt as well as pride depending on the situation. Whereas the pleasure principle dominates the id and the reality principle controls the ego, the superego is ruled with the morality principle. While the id urges the individual to behave selfishly, the superego would urge him to behave in a selfless way and it

remains for the ego to keep the individual a healthy human being by maintaining a balance between the two opposing forces. Though largely unconscious, the superego as 'the moral censoring agency' serves to repress, block and thrust back into the unconscious the drives and impulses of the id that are socially regarded to be unacceptable such as aggression, sexual passions and the Oedipal instinct. (ibid)

To recapitulate, according to Freud's model of the psyche, the id strives for immediate satisfaction, the super-ego operates to block the id's inappropriate instincts and the ego mediates between the two's clashing desires. As these three agencies strive for control, inevitable conflict arises, resulting into a warring mind. Each individual develops his or her three faculties in varying strengths. For example, people whose dominant faculty is the superego may be religious, self-righteous or moralist. On the contrary, people who lie, steal or kill with little to no regret are generally id driven. A healthy individual is one whose strongest faculty is the ego, as it regulates both the id and the superego. Freud metaphorically illustrates the id as a powerful untamed horse while portraying the ego as the rider who must control, guide and direct it. The better the rider, ego, controls the horse, the healthier the person will be. (Heller 92-93)

1.3. Freud on the Defence Mechanisms

If the ego fails in its attempt to use the reality principle, anxiety is experienced. To help averting such unpleasant feeling, unconscious defence mechanisms are employed. Therefore, defence mechanisms are "unconscious strategies of the ego to distort reality and lessen anxiety". (Heller 67)

1.3.1. Displacement

Displacement "is a way of coping with anxiety that involves discharging impulses by shifting from a threatening object to a safer target" (Corey 62). Berne

argues that displacement is the redirection of an impulse, usually aggression, onto a powerless substitute target to relieve a tension partly or temporarily. The target can be a person or an object that can serve as a symbolic substitute. Displacement occurs when the id wants to take an action which the super ego does not permit. The ego attempts to find other way of releasing the psychic energy of the id. Thus, it transfers this energy from a repressed object to a more acceptable and accessible object. (366)

1.3.2. Sublimation

Corey claims that sublimation is similar to displacement. He argues that it takes place when a person manages to displace his or her unacceptable emotions into behaviours that are constructive and socially acceptable, rather than destructive ones. In short, sublimation is "diverting sexual or aggressive energy into other channels" (63). The artist, for example, utilizes his libido in creating artistic works. Freud considers Leonardo Da Vinci's painting of the Madonna as a sublimation of his longing for intimacy with his mother. (Heller 70)

1.3.3. Rationalisation

Corey defines rationalisation as the action of "manufacturing good reasons to explain away a bruised ego" (62). It is a defence mechanism that involves a distortion of the facts to make an event or an impulse less threatening. "Rationalisation helps justify specific behaviours, and it aids in softening the blow connected with disappointments" (ibid). Corey indicates that people tend to provide themselves with excuses which they are ready to believe them to satisfy their sensitive egos. He gives the example that people can generate a group of logical reasons to justify why they did not get the work they have applied for. Eventually, they might even become convinced that they did not really want the job in the first place. (ibid)

1.3.4. Repression

Freud famously asserts that the "theory of repression is the cornerstone on which the whole structure of psycho-analysis rests" (*On the history of the psychoanalytic movement* 16). He views it as the most crucial element to understand neuroses and crowns it to be the primary mechanism of defence. Corey defines repression as the assembly of "threatening or painful thoughts and feelings [that] are excluded from awareness" (62). It implies the ego attempt of self protection from the alarming threat of the repressed impulses through a continuous enveloping of energy (Habib 574). In other words, the ego tries to keep disturbing, threatening and painful thoughts from becoming conscious because they might cause feelings of guilt or shame from the superego. In the long-term span, it is an inefficient defence for it involves forcing disturbing wishes, ideas or memories into the unconscious where, although hidden, they will create anxiety. Repressed thoughts may reappear in altered forms such as dreams, slips of the tongue, speech or jokes.

1.4. Freud on Speech and Jokes

Exploring the function of daily life words in her chapter Pliable Words, Scenes and the Unconscious, Ana-Maria Rizzuto offers a remarkable examination of two prominent Freudian works: *Psychopathology of Everyday Life* and *Jokes and Their Relation to the Unconscious*. She provides a detailed, critical discussion on the consciously or unconsciously complex structure of spoken words, their unexpected defect in daily life and their incredible flexibly to make jokes to please others.

1.4.1. Spoken Words

In her book, *Freud and the Spoken Word: Speech as a key to the unconscious,* Ana-Maria Rizzuto asserts that Freud's 'talking therapy' is an effective way to access the patient's unconscious psyche. She explains that Freud's treatment

implies a long-time process of talking with and listening to the patient in order to identify the problem. Despite the scientific and the theoretical development since Freud's time, his psychoanalytic method still reigns supreme on today's clinical treatment. The Freudian scholar claims that Freud has turned common conversations from a mere exchange of ordinary words into a way of discovering and exploring people's deepest secrets, memories and dreams. (viiii)

Rizzuto states that Freud has published *The Psychopathology of Everyday Life* with the subtitle *Forgetting, Slips of the Tongue, Bungled Actions, Superstitions and Error* to acknowledge the daily active unconscious mental processes and to prove to his generation "that the urge to tell the truth is so much stronger than is usually supposed" (Freud, *The Psychopathology of Everyday Life* 221). This urge gains its impetus from the repressed intentions that keep struggling to be acknowledged at the conscious level. (75)

She also supports Freud's claim that "the word acquires its meaning through its connection with the object representation" (Freud, *On Aphasia* 79). It should be noted that a word does not enforce its own meaning, but derives it from an inward expression. This internal representation bestows specific connotations to ordinary words. Rizzuto mentions that Freud famously illustrates this idea when he regarded his interpretations as a process of extracting "the pure metal of the repressed thoughts from the ore of the unintentional ideas" (*Freud's Psycho-Analytic Procedure* 252). Rizzuto explains that the 'ore' denotes the spoken words and their connotations whilst the 'pure metal' refers to the repressed desires and thoughts. In other words, Freud views his task of analysing people's psyche as a process of distinguishing the repressed ideas and feelings from what the patient believes to be simple, ordinary and common words. (xiii)

Furthermore, Rizzuto, like Freud, regards the Freudian technique of interpretation to be a translation. Freud's technique was a creative method in which words were used to access the unconscious realm and explore its mental processes. She argues that his technical approach rests upon perceiving objects as well as innate experiences which compose the psychic structure. These percepts cannot be reached until represented with words that make them accessible consciously. Therefore, she concludes that words are the only tool that helps in articulating the innate unconsciousness. In this sense, she writes: "words are the only instrument ... to translate internal realities into conscious awareness ...Thus analysis becomes a process of translating unconscious scenarios into words" (13). For this, an analyst job is to translate the patient's speech into a disturbing organisation to cause repressed thoughts to surface in his consciousness.

Freud states that "words are a plastic material with which one can do all kinds of things" (*Jokes and Their Relation to the Unconscious* 34). Rizzuto explains that words help in expressing people's daily life internal and external perceptions. They may be, consciously or unconsciously, misguiding, incorrect or disturbing. They may conceal information, reveal double meaning or expose unintentional ideas. She states that Freud believes that only when individuals manage to connect these words with their prior knowledge and background that they can be sure what a word means. If this connection does not occur, the word will most likely maintain its referential linguistic meaning without disclosing its intended conscious and unconscious motivation.

1.4.2. Jokes

Rizzuto regards Freud's work *Jokes and Their Relation to the Unconscious* as a continuation to his work *The Interpretation of Dreams* because she believes that

jokes- work is similar to that of dream-work. Both use the same "technical methods" like condensation, displacement, representation of an element by its opposite and so on. Based on Freud's work, she lists the major differences between dreams and jokes. The first and most apparent difference is that dreams are a personal "asocial mental product" while a joke is a social mental process that aims to please others. Second, a dream is unclear to the dreamer himself whilst a joke needs two people at least to grasp it. Another difference is related to the number of involved people. A dream needs none other than the dreamer whilst a joke needs a minimum of two persons: one who makes it and one who laughs at it (*Jokes and Their Relation to the Unconscious* 179–180). Rizzuto concludes that the key difference between both resides in their objectives. The dream is a result of clashing repressed desires within one's unconsciousness whereas jokes attempt to cause pleasure and playfulness for other people. (80-81)

Moreover, Rizzuto stresses that the context often plays a central role when making jokes. Specific circumstances are crucial for the joke to be comprehensive and cause pleasure. Therefore, jokes "are frequently linked with an immediate context that accounts for the pleasure they evoke" (81). She also gives a detailed explanation of jokes-making process. The first phase appears to be the speaker's aim to obtain verbal enjoyment. In a particular social context, one idea might elicit a suitable joke. The role of the mind is to choose the appropriate words' structure and quality that would simultaneously convey the thought and evoke pleasure in the listeners. Here starts the unconscious joke-work mechanism. Rizzuto explains this mechanism as follows:

> The joke-work [...] function is to find a way to link "the still unsettled wording of the preconscious thought" to unconscious processes capable of finding the right connections ... The joke-work "drags" the word to the

> unconscious realm of thing-representations and there rapidly selects the appropriate things that in turn would provide the wording for a joke guided by primary processes of similarity, condensation and, at times, displacement. At this point the joke-work confronts a potential problem in the form of critical, inhibitory processes that simultaneously interfere with the use of such things and words. The inhibitions stem from an ego that would not tolerate anything that becomes distressing or cause unpleasure. The cleverness of the joke-work is to find a way to get rid of such inhibitions by finding connections that appear unobjectionable. The pleasure experienced in hearing the joke results from the way the teller of it, by using clever words, offers listeners an opportunity to release their own critical feelings or inhibitions without any psychic effort. This implies that the joke's unobjectionable connections bypass the listener's superego. (82)

Furthermore, Rizzuto indicates that Freud distinguishes two kinds of jokes: verbal jokes and conceptual jokes. A verbal joke is an outward representation of a thought. It needs a group of words to be verbally expressed. Freud stresses that the existence of a thought is not dependent on words for it already exists in the mind before it is verbally expressed. Words are central in making jokes because the joke maker uses their plasticity in manipulating and playing with meaning to evoke pleasure in the listener. Conceptual jokes, on the other hand, have deeper origins and use words differently. Freud writes:

> What happens is not that we know a moment beforehand what joke we are going to make, and that all it then needs is to be clothed in words . We have an indefinable feeling, rather, which I can best compare with an 'absence', a sudden release of intellectual tension, and then all at once the joke is there –

> as a rule ready – clothed in words. (*Jokes and Their Relation to the Unconscious* 167)

The clothes- metaphor implies that the joke's body is wrapped in words. This clothing is a key difference between the two kinds of jokes, between verbal and conceptual jokes. In the former, a joker uses words without clothing the thought while the latter implies allusions to known conceptual connections. However, the core of the two kinds of joke rests on the "ambiguity of words and the multiplicity of conceptual relations" (*Jokes and Their Relation to the Unconscious* 172). In his view, Freud emphasises that what distinguish a joke is its "double-sidedness and ... duplicity in speech" (ibid). Rizzuto concludes by asserting that "jokes, as social play, connect the intrapsychic reality of the joker to the intrapsychic reality of those who grasp it and laugh". (82-83)

Rizzuto summarises Freud's detailed description of how individuals play with words. His examination is divided into three groups. The first category involves creating a composite word or a modified word. The second division includes multiple use of the same material like changing the words order or using the whole to represent a part or vice versa. The third and last group denotes giving the word a metaphorically or literally double meaning in several forms.

These techniques are used for the sake of obtaining pleasure to the audience. If the latter grasp the joke, they will enjoy a moment of discontent. They may not understand the joke as well; hence, they will not feel pleasure. In this case, the listener has two options. He or she may perceive the joke as meaningless and forget it or store it in the unconsciousness until finding "an excellent sense in it." (Rizzuto 84)

While Freud believes that the connection between psychoanalysis and literary criticism is mainly concerned with the author or the characters' motivations

and intentions, his former disciple, Carl Gustav Jung, has remoulded this tradition with his post-Freudian archetypal criticism. Jungian scholars claim that a literary work is not limited to a writer's or a reader's personal psychology. They believe that a literary work is a representation of the relationship between the personal and the collective unconscious, images and archetypes of past cultures. (Selden et al 153)

2. Jungian Archetypal Criticism:

Jungian Archetypal criticism is a form of literary criticism that attempts to detect recurring myths and archetypes in a given literary work. As an integral part in the field of myth criticism, it speculates the existence of ancient myth symbols, along with archetypes, explores their recurrent presence and uses them to critically interpret literary works and cultures. (Gill 396)

Archetypal literary criticism gains its impetus mainly from the works of the founder of Analytical Psychology, Carl Gustav Jung. The implication of his works in literary studies rotates mainly around the relationship between myths, archetypes and the unconscious mind. Walker manages to draw a close relationship between these three concepts. He writes: "Over the centuries, innumerable cultures have created a bewildering variety of myths out of the common human fund of the archetypal images of the collective mind" (4). In other words, archetypes are the most profound aspects of Jungian collective unconsciousness while myths represent the projection of these unconscious archetypes.

As the name suggests, archetypes are central to the archetypal literary criticism. Jung rejects the eighteenth-century Lockean concept of tabula rasa, a belief that the human mind is a clean slate at birth which can be written on solely by experience. He believes that the mind contains pre-established elements that are unconscious, universal and hereditary. According to him, these elements are

manifested as motifs, primordial images or archetypes. Jung urges to understand archetypes not as "inherited ideas or patterns of thought, but rather … [as] predispositions to respond in similar ways to certain stimuli" (Guerin at al. 202). In other words, he insists on regarding archetypes not as inherited social phenomena that are passed to the next generations "through various sacred rites rather than through the structure of the psyche itself." (Guerin at al. 203)

According to Jung, archetypes reside within the so-called Collective Unconscious. He claims that the latter underpins the Freudian Personal Unconscious (Guerin at al. 202). Jung imagines the human psyche as a house. He considers the upper floor to be the conscious mind, the ground floor as the personal unconscious and the basement to be the collective unconscious (Stevens, *Jung: A Very Short Introduction* 46). The existence and the function of this collective unconscious are, as the name suggests, common to all human beings. In other words, it is a universal repository of repressed memories specific to the individual and our ancestral past (Gill 397). In *The Structure and Dynamics of the Psyche*, Jung explains at length the concept of the collective unconscious as follows:

> If it were possible to personify the unconscious, we might think of it as a collective human being combining the characteristics of both sexes, transcending youth and age, birth and death, and, from having at its command a human experience of one or two million years, practically immortal. If such a being existed, it would be exalted above all temporal change; the present would mean neither more nor less to it than any year in the hundredth millennium before Christ; it would be a dreamer of age-old dreams and, owing to its limitless experience, an incomparable prognosticator. It would have lived countless times over again the life of the

> individual, the family, the tribe, and the nation, and it would possess a living sense of the rhythm of growth, flowering, and decay. (452)

From a Jungian perspective, "myths are the culturally elaborated representations of the contents of the deepest recess of the human psyche: the world of the archetypes" (walker 4). Jung assumes, in *The Archetypes and the Collective Unconscious*, that myths are the expressions of internal psychic phenomena rather than external ones:

> All the mythologized processes of nature, such as summer and winter, the phases of the moon, the rainy seasons and so forth, are in no sense allegories of these objective occurrences; rather they are symbolic expressions of the inner, unconscious drama of the psyche which becomes accessible to man's consciousness by way of projection-that is, mirrored in the events of nature. (6)

Breaking with his mentor, Sigmund Freud, Jung theorizes that "the relation of the mythic hero to the mother is not the product of an incest drive but signifies a quest for rebirth" (Gill 397). He turned to examine myths as an indication that several archetypes influence human psychology rather than one "Oedipal" archetype.

Jung acknowledges a close correlation between myths and art. Both of them pave the way for archetypes to surface in the consciousness. In his *Modern Man in Search of a Soul*, Jung states that "The primordial experience is the source of ... creativeness" (164). In other words, a person with a 'primordial vision' would make a great artist. A primordial vision refers to "special sensitivity to archetypal patterns and a gift for speaking in primordial images" (Guerin at al. 203-204). Such a vision will help him conveying his inner experiences through art; hence, creating masterpieces that would gain eternal appreciation.

Under the umbrella of art, literary studies reside. Jung's literary legacy does not rival that of his psychological studies. Still, he regards literature, and art in general, as an integral part of human civilization (Guerin at al. 204). His theories have expanded the horizons of literary criticism for they have contributed significantly in enhancing the mythological approach. They also inspired plenty of phenomenal works most notably Joseph Campbell's *The Hero with a Thousand Faces*, Marie-Louis von Franz's studies on fairy tales in addition to other prominent works that succeeded in demonstrating the continuing significance of the Jungian Archetypal theory. (Gill 401)

2.1. Jungian Archetypes

Jung pinpoints a group of major archetypes. These archetypes are not static or fixed; instead, they may overlap or combine to create new ones. The group of these newly created archetypes is wide and varied. These archetypes tend to appear successively in a hierarchal order of deepening levels (*Archetypes and the Collective Unconscious* 183). The first archetype to surface is that of the Shadow. It is associated with evil, aggression and other dark impulses that the conscious mind refuses to acknowledge. The darkness and mischievousness of this figure contrast with the benevolence and virtue of the God-like figure of the Wise Old Man. The latter is a mentor with insurmountable wisdom or magical powers. While this guide-figure tops the list of masculine archetypes, the Great Mother figure is the most notable Jungian feminine archetypes. It manifests motherly love and warmth. Jung indicates that the mother archetype displays nurturing, containing and generative traits whilst the archetype of the Father exhibits a more active, aggressive and rational essence. The former implies care, belonging and benevolence; the latter embodies order, discipline and masculine strength. Also, the Matriarch is a notable feminine archetype for it

embodies both aspects of the great mother archetype: the nurturing mother and the devouring mother.

2.1.1. The Shadow Archetype

According to Jung, the shadow is the 'chief' of archetypes (*Archetypes and the Collective Unconscious* 183). It serves as the hidden aspect of the public façade. It is the opposite side of the good image that the individual would like to present to the world. Jung views the shadow archetype as "the most accessible" of the major archetypes and, therefore, "the easiest to experience" mostly because it is derived from the personal unconscious (*Aion: Researches into the Phenomenology of the Self* 8). Jung writes in *Psychological reflections* "the shadow is the invisible saurian [reptilian] tail that man still drags behind him" (217). This archetype is often described as the darker side of the psyche. As a part of the unconscious mind, it is full of repressed ideas, desires and instincts that are socially unacceptable such as envy, greed, prejudice, hate and aggression. (Guerin et al. 205)

The birth of the shadow figure is the result of a psychological process. Robertson explains this process in his book, *Jungian Archetypes: Jung, Göde, and the History of Archetype*. He states that, from an early age, the individual learns to select behaviours that are compatible with his social entourage. Parents guide their infant to differentiate between good and bad behaviours by praising or reproving. Eventually, the child will most likely tend to display the socially acceptable behaviours. Coming of age, this individual might swerve far from his essence. If such scenario occurs, the unconsciousness forms a redeeming figure, the shadow figure. Robertson makes an analogy between the ego and a room temperature. When the latter fluctuates above or below a reference temperature, the thermostat reacts, activating or deactivating the heater or the air conditioner to countervail. The same applies on the ego when it

deviates far from its reference point. The human psyche's reference point is what Jung terms The Self. As mentioned earlier, if the ego swerves from the self, a correcting mechanism emerges, that is the shadow figure. (185-190)

Robertson claims that this newly created shadow becomes a centre around which the group of inappropriate, shameful and unsuitable personal experiences clusters. Every single aspect the individual does not identify with and labels it as "not I" compiles around the core of the shadow archetype (186). Magnifying the shadow would destabilize the psychological balance, hence, causing neurosis. Neurosis "is a symptom of our inability to acknowledge and deal with an inner conflict" (Robertson 187). Because of the individual's unwillingness to consciously confront the cause of this conflict, the latter will consume much of his or her attention.

Robertson also gives a good example on this matter. He gives an example of an individual who might be refusing to consciously acknowledge his inappropriate sadistic sexual tendencies. At the level of unconsciousness, these desires will be organized to constitute another "personified whole". The latter will perhaps be acknowledged in the consciousness since it represents another person rather than the individual himself. He might attribute his unacceptable desires to primitive people who indulge in wild sexual activities. If the individual consciously becomes interested in this projection, he may start wondering why those people had developed such debased orientations. Gradually, he becomes aware that he himself is thrilled to such desires. To honestly admit those unacceptable tendencies, one must undertake a severe moral battle. Once a communication between conscious and unconscious occurs, the issue has an opportunity to be settled. (187)

In the worst-case scenario, the individual might dismiss the personification and consider that it is irrelevant to him. In this case, the shadow figure will enjoy

greater amount of emotional energy and mental attention in the unconscious mind. If this energy keeps increasing, it will flood to the conscious mind. However, since this individual is still unable to identify with those primitive people, he might project his inner conflict in the outer world onto another person with whom, for specific reasons, he relates his conflict (Robertson 187). Jung stresses that the shadow projection "is always of the same sex as the subject" (*Aion: Researches into the Phenomenology of the Self* 10). He summarizes:

> The shadow is a moral problem that challenges the whole ego personality, for no one can become conscious of the shadow without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real. This act is the essential condition for any kind of self-knowledge, and it therefore, as a rule, meets with considerable resistance. Indeed, self-knowledge as a psychotherapeutic measure frequently requires much painstaking work extending over a long period. (*Aion: Researches into the Phenomenology of the Self* 8)

Representing wildness, chaos and the unknown, this archetype is symbolically represented with devil, demon and serpent. "A lesser or weaker demon associated with behaviour that is troublesome or mischievous rather than evil, imps are tiny, dark and shadowy creatures. They can shape-shift, becoming weasels or spiders, and are associated with minor misfortune." (Von Franz, *Man and his Symbol* 132)

2.1.2. The Wise Old Man

The wise old man archetype denotes a mighty aged figure whose insurmountable power can only be challenged by his wisdom. A figure resembling the wise old man would exhibit eccentric, reclusive and wizardly traits in addition to a

great obsession with inner wisdom (Hopocke 118). This universal archetype is presented with sublime, grand and honoured appearance in literary, religious and mythical tales. Prominent literary examples include the two wizards: Merlin of the Arthurian legend and Gandalf of Lord of the Rings. Using magic and knowledge, the first assists King Arthur to defeat his enemies and establish the Round Table whilst the second guides the hobbit Frodo on his journey of delivering the magic ring (De Rose 344-345). Religious works also promote the character Jothor (Jethro) to be an embodiment of the wise old man archetype due to the fact that he is often called "the great wise one". In the myth of the Odyssey, the wise old man archetype can be present in Zeus. He rules with authority and presents a calming image amidst the quarrelling deities. (Jung, *Aion: Researches into the Phenomenology of the Self* 210)

The wise old man archetype is incarnated "in the guise of a magician, doctor, priest, teacher, professor, grandfather or any other person possessing authority" (Jung, *The Archetypes and the Collective Unconscious* 216). Adding to this grandeur, he enjoys a high intellectual level. This Jungian archetype is distinctively knowledgeable, wise, intuitive, clever and insightful, seeing through dishonest and disingenuous motives. (Hopocke 117)

In his book *The Archetypes and the Collective Unconscious,* Jung detects this authoritative archetype in a wide variety of examples from ancient fairy tales. Each tale presents a distinctive feature of the wise old man figure. For example, one tale narrates the story of an abused orphan who was responsible for the escape of a cow. Dreading punishment, he refused to return home. He met an "old man with a long gray beard". This stranger not only supported the boy's decision of escaping home, but also gave him alternative options. He provided the child with three magical instruments. He gave him a 'scrip' and a 'flask' that magically refill on a daily basis.

He also gifted him a burdock leaf that transforms into a boat whenever he wanted to cross water (218-220). Here, the old man alludes wisdom and insight that guides the young boy out of his plight.

His "quietness, hermitlike secretiveness [… and] magical strength … guides and fortifies one in [his] inner struggles" (Hopocke 117). The wise old man figure illuminates the hero's path, guides him in his journey and helps him to make correct choices and decisions. "He is a protective figure who comes to the aid of the hero in his or her journey or quest" (De Rose 342). In this sense Jung writes: "The old man always appears when the hero is in a hopeless and desperate situation […] the knowledge needed to compensate the deficiency comes in the form of a personified thought, i.e., in the shape of this sagacious and helpful old man" (*The Archetypes and the Collective Unconscious* 217-218). This divine-like person genuinely answers questions, gladly welcomes suggestions and cheerfully provides advice. Campbell summarizes:

> The Wise Old Man of the myths and fairy tales whose words assist the hero through the trials and terrors of the weird adventure. He is the one who appears and points to the magic shining sword that will kill the dragon-terror, tells of the waiting bride and the castle of many treasures, applies healing balm to the almost fatal wounds, and finally dismisses the conqueror, back into the world of normal life, following the great adventure into the enchanted night. (8)

Apart from his cleverness, wisdom and insight, the wise old man is also notable for his moral qualities. Jung states that "He even tests the moral qualities of others and makes his gifts dependent on this test" (*The Archetypes and the Collective Unconscious* 225). Depending on the outcome, the former rewards or punishes the

latter. As De Rose puts it, “Kindness and charity are rewarded while churlishness and selfishness are punished” (345). In this sense, this archetype features divinely traits. Jung validates this claim when he states that “the figure of the superior and helpful old man tempts one to connect him somehow or other with God.” (*The Archetypes and the Collective Unconscious* 225)

A wise old man enjoys a charismatic leadership. He effortlessly exercises a compelling charm that inspires devotion and allegiance in others. His words and actions evoke interest, attention and admiration in a powerfully irresistible way. He inspires others, the hero in particular, to realize the severity and seriousness of the status-quo and hence act accordingly. He makes the hero realises the necessity of committing dangerous acts, sacrifices even, in his legendary quest. He mentally guides the hero until he reaches possible conclusions and righteous deductions without imposing his own. As Hopocke puts it, the wise old man is “a figure that urges inward and outward without pushing, that direct and counsels without ordering or commanding.” (118)

In short, the wise old man archetype is completely trustworthy. He bestows ancient wisdom, useful knowledge or beneficial charm to the hero. He always emerges when “insight, understanding, good advice, determination and planning are needed but cannot be mustered on one’s own resources.” (De Rose 342)

2.1.3. The Great Mother Archetype

The great mother is a universal and timeless archetype. A character embodying the great mother archetype has the capacity for an immense expression of unconditional love, devotion and caring. According to Jung, the distinctive features of this archetype are “the maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct

or impulse; all that is benign, all that cherishes and sustains, that fosters growth and fertility". (*The Archetypes and the Collective Unconscious* 82)

Jung states that the mother archetype enjoys an 'infinite variety of aspects' under which it can appear. He elaborates a lengthy wide and varied list of possible representations, ranging from myths to symbols:

> 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. Then there are what might be termed mothers in a figurative sense. To this category belong the goddess, and especially the Mother of God, the Virgin, and Sophia. Mythology offers many variations of the mother archetype, as for instance the mother who reappears as the maiden in the myth of Demeter and Kore […] Other symbols of the mother in a figurative sense appear in things representing the goal of our longing for redemption, such as Paradise, the Kingdom of God, the Heavenly Jerusalem. Many things arousing devotion or feelings of awe, as for instance the Church […] country, heaven, earth, the woods […] the underworld and the moon, can be mother-symbols. (*Aion: Researches into the Phenomenology of the Self* 81)

In her book, *Goddesses in every woman*, Jean Shinoda Bolen asserts that the great mother archetype is not limited to mothers only. She claims that embracing a mother archetype is mainly about exhibiting nurturing traits, ranging from self-sacrificing and defending to caring and assisting. She believes that this archetype prompts females to selflessly put the needs and wishes of others before hers, to generously bestow love and tenderness and to find salvation in being a caretaker and a caregiver. This archetype encourages females to simply nurture others at all costs.

Such archetype can be exhibited in jobs that imply helping others like nursing counselling and teaching. (172)

Despite the mother's "cherishing and nourishing goodness" (Jung, *The Archetypes and the Collective Unconscious* 82), Butler-Bowdon, in his *50 Psychology Classics*, suggests the existence of another interesting aspect of the great mother archetype. He claims that a woman might want to differentiate herself from her biological mother. For this, she will spend time and effort to achieve her aim of being distinctive from her mother. In an effort to be uniquely recognized, she may attempt to distant her life-plan from that of her mother. For instance, she may grow to achieve a high intellectual level just to surpass her mother's educational level. Also, "a choice of marriage partner may be to antagonize and move away from the mother." (171)

2.1.4. The Father Archetype

Jung indicates that cultural and societal traditions do not impose the parent's typical dispositions and modes of functioning; rather their role "rests on an archetypal foundation" (Stevens, *Archetype Revisited* 132). In other words, it stems from the pre-established archetypal structure that lurks within the human mind. In the case of the fatherly role, Jung claims that the father of the child serves as a promoter of the father archetype, i.e. a gate through which a universal process is channelled. He writes: "For behind every individual father there stands the primordial image of the Father ... These archetypes of the collective psyche, whose power is magnified in immortal works of art and in the fiery tenets of religion, are the dominants that rule the preconscious soul of the child." (*Development of Personality* 97)

Ancient myths portray the father archetype as "the Elder, the King and the Father in Heaven" (Stevens, *Archetype Revisited* 129). Across cultures, ancient people tended to associate the father with God and thus with the sky in order to be

complementary to its counterpart the Earth Mother. This divine couple enjoys a recurring presence in myths. Notable examples include Mother Earth, Gaia and Father Sky, Zeus (Hill 16). This figure often exhibits divine characteristics for he usually "passes judgement [...] punishes with thunderbolts and rewards with boons" (Stevens, *Archetype Revisited* 129-130). This authoritative archetype is labelled as the lawgiver, "the guardian of the status quo and the bastion against all enemies." (ibid)

The father archetype exercises a strong impact on the child's development. He serves as link between the familial life and the societal one. Parsons labels this role as the father's instrumental role whilst the expressive role was attributed to the mother (Stevens, *Archetype Revisited* 131). Universally, fathers are mostly interested in the outside world. Their centre of attention is directed outside the household. For this, he is centrifugal-oriented. The mother, on the other hand, retains a centripetal orientation for she is dedicated to her family and house.

The father's wide and varied experiences outside home help him in "representing society to the family and his family to society" (ibid). The experienced father figure serves as a mediator who smoothes his child's transition from the small home to the large world. In his journey to adulthood, the child is well equipped with his father's experiences. The father encourages and assists his child to learn fundamental, valuable and helpful skills while implanting social values, norms and mores (ibid). The father's preferences of work, achievement and law not only contribute in the development of his child, but also constitute a helpful storehouse of experiences in the face of the outside world challenges. This paternal arsenal would help in liberating the children from motherly interference and adjusting to the newly-attained autonomy. (Stevens, *Archetype Revisited* 132)

Possessing instrumental role does not necessarily mean that an archetypal father would fail in displaying his concerns. In expressing love to children for instance, men have their own way that is different from the motherly expression. A mother's love is large and unconditional while a father's love is demanding and conditional. A fatherly love is earned through accomplishments. For this, it is also an impetus to achieve autonomy and an assertion of this autonomy once obtained. (Stevens, *Archetype Revisited* 132)

Jung has been careful to indicate that the archetypes are always 'bi-polar', that is, they have both a positive and negative aspect. Manifestations of the positive mother archetype presented in images of the Virgin Mary while the negative mother is present in witches. Similarly, the father archetype, as with any archetype, displays both light and dark aspects. Jung says:

> There is no consciousness without discrimination of opposites. This is the paternal principle ... which eternally struggles to extricate itself from the primal warmth and primal darkness of the maternal womb; in a word, from unconsciousness. Nothing can exist without its opposite; the two were one in the beginning and will be one again in the end. Consciousness can only exist through continual recognition of the unconscious, just as everything that lives must pass through many deaths. (*The Archetypes and the Collective Unconscious* 96)

Gareth Hill acknowledges the father archetype to be the masculine part of the Self (23). He divides it into static masculine and dynamic masculine. Each of them possesses positive and negative side (35). The dynamic masculine, for example, "is the tendency toward differentiation expressed in the images of cleaving and penetrating" (9). Also, the dynamic masculine is interested solely in achieving his

goals, ambitions and ends. King Arthur slaying dragon or Heracles fighting the Nemean Lion are corresponding images for such archetype. Naturally, the dynamic masculine possesses a dark side. Since it seeks to achieve its goals so does its negative aspect. However, the latter seeks to fulfil its wishes at the cost of others interests. Its creative impetus is directed, in this case, toward destructiveness, violence and paranoia. (Hill 14)

The static masculine, on the other hand, denotes "the tendency toward organisation based on rational knowledge, linear systems of meaning, theories of truth and discriminating hierarchies of values. It systematises knowledge and codifies rules of order. It uses its systems and codes in the service of impersonal "objectivity" in discriminating and judging". When the static masculine becomes excessive, its negative side surfaces. Its order and organization turn into "complacency, rigidity, dehumanising righteousness, inauthenticity, pettiness, brittleness, dryness, and lifelessness." (Hill 16)

2.1.5. The Matriarch Archetype

According to Teya Rosenberg, a matriarch archetype manifests Jung's great mother archetype in its two aspects: the nurturing mother and the devouring mother (246). Originally a Greek word, the word matriarch is composed of two parts. 'Matri' means "mother" and "Arch" means "ruler". Therefore, a matriarch denotes the mother that is the head and the ruler of her home and family (Reiss ix). Stephen W. Reiss summarises the concept of matriarch in "three F's – female, fair, firm and three C's – concerned, compassionate and capable". (ibid)

This 'autocratic female ruler' is mostly the eldest woman in an extended family, kinship or clan. Hence, her ruling area ranges from a hearth to a whole society. Her deep knowledge and reliable life skills not only gain her great authority

and respect over the others, but also enhance their trust in her. In her case, "Motherhood is implied and perhaps preferred, but not mandatory." (Reiss ix)

In his article Mammies and Matriarchs: Tracing Images of the Black Female in Popular Culture 1950s to Present, Christopher Sewell describes this character as a mother, wife, home expert and figurehead of a home. This figure harnesses her power in order to maintain a solid dominance over her children and to ensure providing the best possible environment for her family. (314)

The matriarch is a responsible, preserver and nurturing parent figure. She is the one who organizes, pulls and holds her offspring together. She is the glue that holds them tight. She is strong, resourceful, and tough skinned. "She has no identity outside of her role as wife and mother" for she is extremely dedicated, highly committed, fiercely protective, naturally caring and attentively alert to her children and family (Schmidt 54). She is a woman who vowed to make the world a better place for her beloveds. No matter what happens, this supportive and caring figure never abandons a relative or fellow in a plight and always stands for them. (ibid)

She feels proud when maintaining a constant and solid control over her household. In case she does not own one, she pours all her energy in creating one. For example, she might found a company or establish family-like relations with her community (Schmidt 55). In her book *45 master characters mythic models for creating original characters*, Victoria Lynn Schmidt attempts to list the matriarch fears and motives. Schmidt notes that a matriarchal figure dreads getting old, being alone and losing control. Love, belonging and respect represent her impetus force and strong motivators to achieve more. (56)

Schmidt has been careful to draw the matriarch picture from other characters' point of view. She states that such archetype can be easily spotted due to

its distinctive physical appearance and unique moral features. Matriarchs come in different guises but they are instantly recognizable. They are well-intentioned, forceful women who exert an unstoppable authority over their clan. She claims that a matriarchal figure:

> Always stands tall and strong, holding her head high even in the face of insult. She can't bear to have anything happening under her nose without prior knowledge. She seems inapproachable, like she could easily yell at you [...]. She doesn't want her children thinking they can pull one over on her. She's always right; her word is law. Her strength makes her the rock that everyone in the family leans on. (56-57)

Conclusion

This theoretical background was essentially meant to lengthily explore the body of both Freudian psychoanalysis and Jungian archetypes. This chapter provided an in-depth investigation of the two Psychologists' relevant works. The first section tackled Freudian notions and concepts. Freud believed that human instincts are well contained mainly in the unconscious mind. Such urges are kept out of consciousness because the conscious mind often views them as threatening, unacceptable or irrational. To keep these urges out of awareness, Freud suggested that people have developed a range of defence mechanisms to prevent them from rising to awareness. Freud believed that these repressed impulses keep struggling to be released and acknowledged in the consciousness. They often succeed in finding an outlet through a variety of ways including speech and jokes. As for the second section, it provides an in-depth examination of five different archetypes. The first discussed archetype is the shadow which is the dark side of people. The second one is the wise old man who is a mentor with insurmountable wisdom or magical powers. The great mother figure

comes next. It manifests motherly love and warmth while the father archetype exhibits a more rational essence. The last discussed archetype is that of the matriarch which embodies both aspects of the great mother archetype: the nurturing mother and the devouring mother.

Chapter Two: Freudian Psychoanalytical Criticism

Introduction

In the following pages, the researcher will conduct Freudian psychoanalysis on three prominent teachers at Hogwarts School of Witchcraft and Wizardry. The present chapter will attempt to explore the psyche of Professor Albus Dumbledore, Professor Severus Snape and Professor Minerva McGonagall. In each of the following three sections, this analytical chapter will first introduce each character in the context of the novel. Then, it will attempt to investigate the clashing desires of id, ego and superego in relation to each teacher character. Also, it will attempt to unveil the defence mechanisms used by each professor to reduce the anxiety caused by his or her unpleasant past. Finally, the present study will also attempt to scrutinise the teacher character's speech in order to get access to his unconscious mind. The group of the steps mentioned above serves as an attempt to prove the psychological complexity of the three Hogwarts teacher characters within a Freudian framework.

1. The Life and Lies of Professor Albus Dumbledore

1.1. Introduction

Albus Percival Wulfric Brian Dumbledore is the Headmaster of Hogwarts School of Witchcraft and Wizardry. As "the greatest wizard of modern times" (HP1 109), Professor Dumbledore is also the founder and the leader of the Order of Phoenix, a secret organization to fight Lord Voldemort. However, his sublime reputation can be misleading. Though the most powerful wizard in J.K Rowling's magical universe, he is still a human being with battling desires, latent fears and hidden side.

1.2. Id, Ego and Superego

As Hogwarts Headmaster, Professor Dumbledore ought to make pivotal decisions regarding every single matter in the school. For this, he needs to consider various parameters and takes into account the consequences of his decisions. Making a decision is a challenging, complicated task for it involves a fierce mental conflict raging between what one wants and desires and what is right or ideal. This inner conflict is due to the working of the id, ego and superego. While the id demands an instant gratification for its instinctual desires, the superego strives for morality and perfection, and it is up to the ego to mediate between the two impulses and release what is rational, realistic and socially approved. While Joanne Mcgregor marks Professor Dumbledore as the embodiment of the superego (53), this study shows that the old Professor is an ordinary human being with battling desires. In the first book, Headmaster has hosted mental conflict when he ought to make the crucial decisions of leaving Harry Potter in the care of the Dursleys and returning the Invisibility Cloak to him.

The first decision to make is what to do with infant Harry Potter. Professor Dumbledore has to make a life-affecting decision that would determine the fate of Harry. After a terrible night that resulted into the murder of the Potters at the hands of Lord Voldemort, Harry Potter is famously called ‘The boy who lived’ for he not only survived the Dark Lord’s killing curse but also somehow caused his downfall when the curse backfired on its caster. Therefore, the boy is, in Professor McGonagall’s words, “a legend” (HP1 14). After the death of his parents, Harry needs a new home. A trustworthy keeper has to take care of orphan Harry and raises him rightly. This dilemma causes the arousal of a fierce mental conflict in Professor Dumbledore’s psyche.

Professor Dumbledore's id would urge him to gratify his unfulfilled impulses of protecting his murdered sister. The pleasure principle, which governs the id, would operate through primary sources and substitute the little sister with infant Harry. Hence, Professor Dumbledore will be eager to protect Harry by himself and raise him to minimize his pain of regret towards the sister he neglected. Through raising the hero boy, he will also gain pleasure, pride and glory amidst the magical world. This act will further gratify the id wishes.

The superego, on the other hand, would interfere to present the potentials of such action. It would claim that raising the child in the wizardry world will be a poor decision. The superego would argue that such legendary fame will spoil the child to be arrogant, selfish and even narcissi. It would urge Professor Dumbledore to worry about how being exposed to fame and adulation would affect Harry's psychological well-being. He is the chosen one who will one day confront avenging Lord Voldemort. Hence, he must be well equipped and prepared for his destiny.

Whether in the magical or the non-magical world, the only living relatives of Harry are the Dursleys. Petunia Dursley is the sister of Harry's mother. Despite their inappropriate behaviour, evident dislike of Harry and constant wish to part company with him, they are the only choice left for Professor Dumbledore due to the blood wards. Harry will be well protected in his aunt Petunia's home, where a charm based on the blood tie of Harry's mother with her sister would protect him until he reaches maturity. Later, Headmaster Dumbledore explains his choice when saying: "My answer is that my priority was to keep you alive. You would be protected by ancient magic." (HP5 736)

Having Harry's best interest at heart, Professor Dumbledore seeks to achieve the greatest good. He has a strong sense of ego that manages to mediate between the

demands of his id and the commands of his superego. In other words, he believes that the best way to ensure Harry's mental, physical and emotional safety, as the id wants, is to leave him in the non-magical world away from the spoiling fame he would enjoy in the wizardry community as the superego dictates.

Giving back the Invisibility Cloak to Harry is the result of a second mental conflict. The cloak is a magical artefact used to render the wearer invisible and one of the fabled Deathly Hallows. According to the legend, whomever units the three hallows: the Invisibility Cloak, the Elder Wand and the Resurrection Stone, he or she will conquer death and becomes immortal. Professor Dumbledore already possesses the Wand and the Stone and is tempted to keep the Cloak which originally belongs to Harry's father, James Potter. Now with Harry's arrival at Hogwarts, the clock must be returned to her original owner.

This dilemma prompts a mental conflict within Headmaster Dumbledore's mind. Naturally, the id would oppose the abandon of such powerful object and urge Professor Dumbledore to keep it. Characterized by untamed power, it craves the possession of such a magical instrument and the infinite power and opportunities it presents. The superego, on the other hand, would dictate virtue and insist on returning it to its original owner. It would also present the potentials of denying the child his righteous heritage. Torn between these conflicting impulses, the Headmaster's ego resists the id's greedy power thirst and tends to follow the superego morally correct choice.

One might think that trusting such a sturdy object to Harry will put immense power in the hands of a naïve reckless teen. Despite this, Headmaster Albus Dumbledore gifts Harry the Invisibility Cloak with a note that says: "Your father left this in my possession when he died. It is time it was returned to you. Use it well"

(HP1 216). By this act, Professor Dumbledore decides to start preparing ‘the boy who lived’ for his destiny. The boy proves to be a trustworthy, dependable and good-hearted young wizard during his short period at Hogwarts. Dumbledore concludes that he has to supply Harry with the Invisibility Cloak in order to help him defeat Lord Voldemort.

While he might be the embodiment of the superego to Harry as well as the reader, Professor Dumbledore is still a human being with conflicting desires and impulses. This teacher character is credited for showing a great sense of ego amidst the arena of his mind.

1.3. Defence Mechanisms

Despite his fearless undisturbed façade, Professor Dumbledore is still a vulnerable, sensitive human being who is perpetually involved in the struggle of battering his greatest fears. He unconsciously uses psychological strategies, defence mechanisms, to shield his awareness from painful memories, unpleasant events or shameful actions. Prominent examples of Professor Dumbledore’s defence mechanisms include repression and sublimation.

Professor Dumbledore first seeks salvation from his painful regrets through repression. He shields his awareness from the unpleasant memories of the tragic past of his family. Brilliant young Albus had to quit planning for his professional future after the death of his parents, Percival and Kendra Dumbledore. He became responsible for nurturing his mentally unstable little sister, Ariana, and ensuring the education of his younger brother, Aberforth. Instead of doing so, he was infatuated with Gellert Grindelwald and his plans to establish the supremacy of the magical community over the non-magical one, an ideology he later spent his life fighting its adherents, and to collect the Deathly Hallows to help them achieve their ambitions.

He was consumed with their plans and, consequently, neglected his insane powerless sister while the younger brother was studying at Hogwarts. Professor Dumbledore recounts this period of his life when saying: “I was gifted, I was brilliant. I wanted to escape. I wanted to shine. I wanted glory […] I loved them […] but I was selfish.” (HP7 573)

When Albus’s young brother came home from Hogwarts during holidays, he confronted him and accused him of neglect in the presence of Albus’ lover, Gellert Grindelwald. A conflict occurred between the three wizards and Grindelwald released a killing curse that caused the death of Albus’s little sister, Ariana, and flee. This accident left Albus devastated for he lost a sister to whom he was responsible and a brother who respected and trusted him. He was also disappointed and deceived by his lover. This tragic event had a significant impact on his mental health. He unconsciously represses this memory and the infinite sorrow it presents. The professor confesses to Harry that he desperately used the Resurrection Stone to seek forgiveness from his deceased family. He says: “I picked it up, and I put it on, and for a second I imagined that I was about to see Ariana, and my mother, and my father, and to tell them how very, very sorry I was.” (HP7 719-720)

In the twelfth chapter of the first book, J.K Rowling introduces a marvellous, magical artefact, the Mirror of Erised. Spelt backwards, it reads Mirror of Desires. The inscription on the top of the mirror reads: “Erised stra ehru oyt ube cafru oyt on wohsi” (HP1 223). When read backward, “I show not your face but your heart’s desire”. In other words, this magical instrument does not reflect a person’s outward appearance; it projects one’s deepest desires. Psychologically speaking, this mirror can incarnate the human being’s unconscious desires. When standing in front of the Mirror of Erised, Professor Dumbledore’s greatest desire of an alternative past

materializes. During a 2007 webchat on Bloomsbury.com, Rowling revealed that what Professor Dumbledore saw when he looked in the mirror was similar to Harry's vision. She writes: "He saw his family alive, whole and happy". She proceeds: "Ariana, Percival and Kendra all returned to him, and Aberforth reconciled to him". Such vision can be seen as the manifestation of his repression. (Web chat with J.K. Rowling)

As a second attempt to reduce the pain generated from his past, Professor Dumbledore tries to erase the disturbing memory of Ariana's death through sublimation. He vows to sublimate the negative energy of his destructive pain into the productive profession of teaching. Dumbledore's traumatic experience causes his decision to never engage in another relationship and to dedicate his life, knowledge and power to teach, guide and protect Hogwarts young students, particularly Harry, as atonement for his irresponsibility towards his sister. He transforms his useless agony, remorse and despair into an impetus that continuously urges him to protect his students with his life.

Though he might seem to enjoy a saint-like appearance, young Professor Dumbledore was as reckless and irresponsible as any young human being. The influence of his past unpleasant memories extends far beyond his early life. They cause lifelong remorse and career similar to the task he initially refused and failed to fulfil. To escape the suffocating feelings caused by his past, he unconsciously resorts to repressing his memories and sublimating his agony.

1.4. Jokes and their Relation to the Unconscious

Dumbledore's wisdom, knowledge and power are never in doubt. However, he is also eccentric, weird and "a bit mad" as Harry first thinks with his strange pronouncement of four words: "Nitwit! Blubber! Oddment! Tweak!" at the start of the

welcoming feast in *Harry Potter and the Philosopher's Stone* (131). While these odd inconsequential words seem to be nonsense (Eccleshare 90; Morris 162), it is possible to assume that they present a feeble joke used to cause pleasure in the audience.

Freudian scholar, Rizzuto, insists that context plays a crucial role in making jokes (81). Therefore, a brief description of the joke's context is needed here. Professor Dumbledore's joke occurs at the end of the Sorting Ceremony. This ceremony marks the beginning of each school year. It sorts new Hogwarts students into the school four respective Houses: Gryffindor, Ravenclaw, Hufflepuff and Slytherin. It is a central tradition in the school, for it introduces each student to the house that will gain his or her loyalty and membership for the next five years. With the old students sitting at the four houses' tables in the Great Hall, the ceremony implies placing a stool upon which the Sorting Hat is comfortably resting. It starts with the enchanted Hat singing a rhyming song, describing the sorting process and the significant characteristics of each house. When the song is over, Professor Minerva McGonagall calls forward each new student in alphabetical order by their last names, puts the famous Hogwarts Sorting Hat on the student's head and waits for the hat to pronounce its decision through a rip near its brim.

Shortly after the end of the Sorting Ceremony, Professor Dumbledore raises to his feet to deliver a welcoming speech. He decides to make a light, quick one since the students were tired and hungry. So, he famously says: "Nitwit! Blubber! Oddment! Tweak!" A critical examination of these words' meaning reveals a close connection between them and the houses that have recently welcomed new members. Identifying this correlation provides a clearer understanding of the joke.

The first word Nitwit means, according to Merriam-Webster, a scatterbrained or stupid person. The first part "Nit" is primarily slang from Yiddish, a German

dialect, which means nothing. Hence, nitwit means literally no wit or witless. Being witless opposes the cleverness of the Ravenclaws. The house motto is "Wit beyond measure is man's greatest treasure" (HP7 479). The Sorting Hat places the students with high level of intelligence in this house. Unlike other houses' members who have to remember a password to get inside their dorms, Ravenclaws have to solve a riddle. Thus, Professor Dumbledore playfully refers to this house by its opposite trait in his joke. He substitutes the adjective witty by its antonym witless or nitwit.

The next word is Blubber. According to Merriam-Webster, it means excessive fat on the body. It is used to denote an unathletic person. It also means to weep noisily. This behaviour of cowardliness sharply contrasts with the bravery and strenuosity of the Gryffindors. Also, being fat contradicts the stereotypical fitness and athleticism of the Gryffindors. Their Quidditch team enjoys a remarkable sportive historical record since they tend to be highly competitive and athletic. Again, Professor Dumbledore ironically alludes to the Gryffindors using an opposing feature. Instead of mentioning them as brave, lively and sporty, he labels them as fat, lazy and coward with his pronouncement of the word blubber.

Merriam-Webster defines the third word oddment as "something leftover". In other words, it is a remnant or unwanted part left from a more significant piece. This description contradicts with the Slytherins wholeness, integrity and purity. They crown the blood purity[1] and believe that only those with pure wizardry blood merit being a witch or a wizard. Slytherins underestimate and belittle the mud-bloods[2] and the muggles[3]. As Slytherins, Lord Voldemort and his Death Eaters legion, including Professor Snape, further exemplify the house traits and continuous hatred towards the

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[1] wizards whose parents are both from lines of wizards, and are thus pure
[2] a derogatory term for wizards who have non-magical parents
[3] entirely non-magic people

non-magical people. Therefore, being an oddment of less or no value opposes the sense of pride that characterises the Slytherins. When using the word oddment to describe the Slytherins, Professor Dumbledore degrades their sense of superiority in his joke.

According to the Merriam-Webster dictionary, the last word Tweak means to criticise slyly or sharply. Such behaviour pointedly contrasts the kind and caring nature of the Hufflepuff students. They might not be as smart as the Ravenclaws, bold like the Gryffindors or pure like the Slytherins, but they are indeed the kindest of them all. In its song, the Sorting Hat describes them as sweet and kind for they care about other's emotions and feelings. They value character traits such as dedication, fair play, loyalty and hard work. In order to cause pleasure in the audience, Professor Dumbledore mentions the kind Hufflepuffs using a mean word.

In Freudian terms, Professor Dumbledore uses a conceptual joke when clothing each house name with its opposite trait. Such clothing has deeper origins in the Headmaster's mind. The Professor believes that dividing the students into distinctive houses at an early age prevents them from discovering their identities. Such early sorting becomes the determinant of their personalities. They behave and treat each other according to each house exclusive stereotypes reinforcing the fierce interhouse rivalry instead of cooperation. Professor Snape is a notable example of the students' changing nature when getting old. He was initially sorted in the cunning Slytherin House. However, as an adult, he showed extraordinary courage similar to that of the Gryffindors. Headmaster himself once admitted to Professor Snape: "I sometimes think we sort too soon" (HP7 545). By this admission, he is considering the possibility of postponing the Sorting Ceremony to an advanced year.

Headmaster Albus Dumbledore playfully refers to the Ravenclaws as nitwits, the Gryffindors as blubber, the Slytherins as oddment and the Hufflepuffs as tweaks. He uses the word's plasticity to make a mild joke that implies calling each house by its opposite trait. Hence, his eccentric nonsensical words are no longer random. With a careful investigation, one can enjoy a mild joke. The joke might reveal the Professor's unconscious opposition towards the school's house system since it imposes stereotypical habit of thought over their young minds and divides the students at an early age into rivalling houses instead of implanting unity in them.

1.5. Conclusion

The group of Dumbledore's clashing desires when making decisions, his defence mechanisms when trying to reduce anxiety and his feeble joke to express his opinion all reflect his psychological complexity in Freudian terms. They indicate that he is not a mere teacher whose sole purpose in life is to teach the hero just because he is bound to do this. He repeatedly proves that he is not a stereotypical teacher portrayal who behaves according to a restricted mould. J.K Rowling has brilliantly crafted a complex teacher-character who neatly mirrors real-life teacher in Freudian terms.

2. Severus Snape: Scoundrel or Saint?

2.1. Introduction

Severus Snape is the Potions Master, Head of the Slytherin House at Hogwarts School of Witchcraft and Wizardry, a member of the Order of Phoenix and a former Death Eater. Though he might seem to be a mean-spirited, sinister and biased teacher, he is a human being with calamitous past and memories that keep affecting his present. Like any other human being, he acts according to his battling desires and defending mechanisms that are expressed through his speech.

2.2. Id, Ego and Superego

As a former Death Eater in the inner circle of Lord Voldemort and a newly trusted member at Dumbledore's side, Professor Severus Snape suffers a great deal of pain, doubt and insecurity. With his new allegiance, he is constantly distrusted by those on Dumbledore's side and loathed by his former fellow Death Eaters. Dreading the Dark Lord's return, he is utterly careful and circumspect in speech and actions. He behaves and talks in a specific way that accepts rational and realistic interpretations to maintain his credibility among the Dark Lord side. While he might seem to be an id-driven character, he has interchangeably expressed superego as well as ego qualities. Unfairly treating the Gryffindors, heroically saving Harry's life in the Quidditch game as well as carefully choosing a trap style to protect the Philosopher's Stone are representative iconic actions of his behaviour throughout the first book.

The first potion class at Hogwarts School of Witchcraft and Wizardry marks the official appearance of and Harry's first interaction with the unfair teacher. When in teaching mode, Professor Snape's superego is in charge. His superego takes control during his Potion classes. He is extremely critical and perfectionist. He never hesitates to direct harsh rebuke, sharp disapproval and snide criticism towards his pupils when failing to follow instructions. Be it a small or grave mistake; Professor Snape does not tolerate failure. For him, Potion brewing is a sacred art that deserves to be respected. He never misses a chance to denounce a mistake, especially when Harry, his house or other houses' members are mistaken. His superego, however, seems to be deactivated when overlooking the inappropriate deeds of his house students, the Slytherins.

His id, on the other hand, seems to enjoy the superiority of a teacher over his students. It gratifies his impulses mainly through showing favouritism towards his house. He feels pleasure when bullying Harry and his friends while praising Malfoy

and other Slytherins. The evil, unjust nature of the id is strongly present in Professor Snape conduct towards the Gryffindors mainly. When successfully brewing a potion, he fails to acknowledge their excellent work. The brilliant Hermione Granger, in particular, has been a frequent target of his sharp criticism and harsh treatment due to her close relationship with Harry. Once, he even called her an "insufferable know it all" (HP3 172) for being an excellent student instead of praising her. Furthermore, he unfairly deducts house points from Gryffindors while awarding points to Slytherins. He reduces Gryffindor points for cheekiness, not correcting a classmate mistake and attacking Slytherins.

Ironically, Professor Snape is credited for saving Harry's life. Despite his evident dislike of the boy and his constant wish to sabotage him, Professor Snape succeeds in putting his grudge aside and successfully rescues Harry from certain death. The mean-spirited teacher is the first to notice Professor Quirrell's attempt to murder Harry through jinxing the boy's broom to get rid of its rider. He helps and saves Harry by deactivating the jinx. In this, he shows a strong sense of superego.

In protecting the Philosopher's Stone, Professor Snape's trap style denotes his great sense of ego. The logical, realistic nature of the ego is mirrored in the Potion Master's trap. His trap consists of a riddle, several potions and a ring of fire. If the potential thieve wants to get past the ring of fire, he has to solve a riddle. If he successfully solves it, he will know what potion to drink in order to pass through the fire ring safely. If not, he will drink a wrong potion which is most likely a poison. Unlike the other teachers who resort to their magical abilities in protecting the Stone, Professor Snape utilizes logic. His trap reflects his great sense of ego.

Initially, the reader might regard Professor Snape as an id-driven character whose sole interest is to gratify his desires and who lacks superego as well as ego

development. However, a close examination of his actions reveals his perfectly natural attitudes when portraying the three personality components, id, ego and superego, interchangeably.

2.3. Defence Mechanisms

In order to distance themselves from pain, individuals wish to hide their unpleasant memories perpetually in their unconsciousness. Similarly, Professor Snape has his disturbing past that he wishes to erase or alter. These stinging memories from the past keep affecting his present. He unconsciously uses defence mechanisms to cope with his tough experiences and to reduce the anxiety they present. Professor Snape represses his unpleasant childhood along with his contribution in murdering his beloved Lily, sublimates his destructive agony into productive teaching, displaces his hatred towards James onto the latter's son, Harry, and rationalizes his dislike of the boy.

Professor Snape first attempts to erase his painful past through repression. Freud crowns repression to be the cornerstone of psychoanalysis. It denotes the ego's attempt to keep disturbing, threatening and painful thoughts from becoming conscious since these thoughts might cause discomfort. Born into a violent household, young Professor Snape endured an abusive father and a neglectful mother. His childhood starred a miserable little boy crouching in a corner while his irresponsible parents regularly abused each other mentally, emotionally and physically.

Repressing such suffocating domestic atmosphere leaves young Severus with negative views of self and others. It results in his feelings of being unloved, unwanted and fearful. His parents' influence extends far beyond his childhood to his adulthood. He perfectly conceals his feelings of love, mercy and kindness. Instead, he chooses to

frequently display his hatred, disgust and coldness. “Snape gazed … there was revulsion and hatred etched in the harsh lines of his face.” (HP6 556)

Second, Professor Snape also tries to erase his pain of losing his beloved Lily through repression. He represses not only her death but also his accidental contribution in murdering her. Since he was an important member of the Dark Lord’s inner circle, he was trusted to report the prophecy of Voldemort’s downfall. When successfully reported, Lord Voldemort decided that Harry Potter was the subject of the prophecy and wanted to kill him along with his parents: James Potter and Lily Evans. Severus suffers terrible remorse because the death of his beloved Lily is the result of his recklessness.

Professor Snape’s third defence mechanism is sublimation. After Lily’s death, he is utterly devastated and hopeless. He cannot tolerate his traumatic loss. As atonement, he sublimates his destructive sadness into the productive task of teaching. He accepts the advice of Headmaster Dumbledore who urges him to dedicate his life ensuring that Lily did not die in vain. He says: “If you loved Lily Evans, if you truly loved her, then your way forward is clear. You know how and why she died. Make sure it was not in vain. Help me protect Lily’s son” (HP7 544). Severus vows to spend the rest of his life protecting Lily’s child, Harry Potter. He saves the boy’s life from certain death numerous times. As Harry’s teacher, he ensures the boy’s safety from the shadows. By this, he meets Dumbledore’s expectations and honours Lily’s memory while maintaining his credibility with Voldemort and his followers.

Displacement is strongly present in Professor Snape and Harry’s relationship. Harry Potter causes a state of ambivalence within Professor Snape. He sees Harry as a constant reminder of his childhood bully. Similarly, Harry reminds him of the only kind person who truly cared for him. Harry is a perfect blend of his father, James and

his mother, Lily. He inherited his father's unsteady black hair, weak eyes and the skinny, yet athletic body. He also inherited what most drawn Snape to Lily, her beautiful wide emerald eyes. Despite his undying love to Lily, Snape cannot put his resentment towards Harry's father aside. He decides to treat Harry as a small version of James. In this, he displaces his hatred towards James on the powerless substitute, Harry. Each potion class is a session of moral torture to Harry. Professor Snape sarcastically mocks Harry as "our new celebrity" (HP1 146), frequently humiliates him for his ignorance of the wizardry world and unfairly deducts house points from him. By bulling Harry, he avenges his miserable years at Hogwarts when he was a frequent target of James' bully.

Professor Snape utilises another defence mechanism that is rationalisation. The latter implies justifying and explaining one's behaviours in a seemingly rational or logical manner in order to avoid the real uncomfortable explanation. In this sense, Professor Snape has rationalised his instant dislike of Harry when he claims that the boy is as arrogant as his father. In Harry's first year at Hogwarts, Professor Snape complains to Dumbledore that the boy is "mediocre, arrogant …, a determined rule-breaker, delighted to find himself famous, attention-seeking and impertinent" (HP7 545). Headmaster Albus Dumbledore, however, insists that Professor Snape only sees what he wants to see in Harry. He indicates that all other teachers have the exact opposite opinion. They see Harry as a selfless, modest and kind-hearted young talented wizard.

Snape character appears evil on the outside, but once examining his psyche, one understands the normality of his behaviours. For example, his childhood repression explains his poor social skills. Also, the long period he spent at Hogwarts as a teacher can be seen s an attempt to overcome his ordeal by sublimating the pain

generated from repressing his tragic loss of Lily. Moreover, his hatred towards Harry is justified with the unpleasant memories of Snape's bully. For this, he displaces this hatred on the powerless substitute and rationalises his deed. Beneath the cruel, hostile teacher façade, Professor Snape proves to be capable of love, loyalty and bravery.

2.4. Speech and its Relation to the Unconscious

In the first potion class, Professor Snape first asks Harry: "what would I get if I added powdered roots of asphodel to an infusion of wormwood" (HP1 146). Freudian scholar Rizzuto asserts that "words are the only instrument [...] to translate internal realities into conscious awareness" (13). Therefore, Snape's words to Harry should not be treated as random or spontaneous. Instead, his words should be analyzed in a Freudian context to get access to the Professor's mind. The scholar also insists that "speech about psychic life is always a translation" (xiv). For this, a close examination is needed in order to learn how to best translate Professor Snape's words.

Professor Snape's first question includes two common kinds of flowers: asphodel and wormwood. With its grey leaves and sickly yellow petals, asphodel is associated with death in Greek mythology. Interestingly, asphodels are a member of the Lily flower family. Lily is also the name of Harry's mother and Snape's once lover. According to flower language, a gift of asphodel carries the unnerving message "my regrets follow you into the grave" (Dietz 104). Meantime, the wormwood, also known as Artemisia absinthium, denotes absence, bitterness, destruction, separation and torment of love (Dietz 93). Hence, Professor Snape's words can be translated to mean: "left alone here I stand, bitterly destructed over our separation and tormented with your absence my lover. My regrets follow you into the grave".

Professor Snape's words have consciously or unconsciously revealed his deepest regrets and profound sadness over the death of his beloved Lily. What looks

like an attempt to humiliate Harry in front of his classmates might be a sincere speech of remorse. Including asphodel and wormwood, Professor Snape's words can be translated into an interesting, genuine confession. He continuously keeps proving his undying love for Lily. While he did not meet her expectations in being a good wizard when she was alive, he certainly is eager to fulfil her wish after her death.

2.5. Conclusion

As a human being, Professor Snape hosts the never-ending conflict between id, ego and superego on numerous occasions. His drives constantly push him to instant satisfaction. However, these desires are often being pushed back to unconsciousness through repression, diverted into productive activities through sublimation, projected onto a powerless substitute through displacement, justified with plausible reasons through rationalisation or discharged in his speech. In a Freudian context, each element from the above mentioned adds an extra layer to Professor Snape's already complex character.

3. Professor Minerva McGonagall: Eagle Eye, Tight Bun

3.1. Introduction

Minerva McGonagall is the Transfiguration Professor, the Head of Gryffindor House and the Deputy Headmistress of Hogwarts School of Witchcraft and Wizardry. Externally, she seems to be a tough, fearless and stern teacher. Internally, her conflicting unconscious desires, id, ego and superego, wrestle for dominance while her defence mechanisms safeguard her mind against her unbearable thoughts, feelings and memories.

3.2. Id, Ego, Superego

As a minister's daughter, Professor Minerva McGonagall displays the best traits of a conservative witch. She is not only a highly superego driven character but

also shows a good sense of ego with a rare presence of id. Her tender, protective nature often clashes with her eagerness to reinforce rules. Such mental conflict is present when she catches Harry and his friends fighting a mountain troll, wandering around the castle in the middle of the night as well as when she gifts Harry a new-brand flying broomstick when no first-year student was allowed to have one.

Professor McGonagall is utterly disappointed to find a group of students from her house, Gryffindor, facing a dead mountain troll when all the students are supposed to hide in the dorms. Her strict, severe nature does not tolerate disobeying orders. Unlike Professor Snape, she does not show favouritism towards her house. However, before pronouncing her final verdict, she is careful to listen to her students and takes into consideration what prompts them to behave the way they did. In the mountain troll accident, she is angry to find Harry, Ron and Hermione in the danger zone. Despite her stern, rigid physical appearance, she is concerned more about their safety than worrying about breaking rules. Her angry face and white lips releases not a harsh rebuke but a genuine worry. With cold fury in her voice, she says "what on earth you were thinking of?" she proceeds: "You are lucky you were not killed. Why aren't you in your dormitory?" (HP1 190)

After careful listening to the students' story, Professor McGonagall decides to take five points from her own house Gryffindor because of Hermione act of folly. However, she rewards Harry and Ron five points each for their act of bravery in saving their mate. By awarding five points in total, her decision consolidates the fact that the Professor values friendship and chivalry over blindly obeying the system. Amidst her fury, she manages to acknowledge her students' bravery when saying: "not many first years could have taken on a full-grown mountain troll" (HP1 191). In this, she shows a great sense of fairness, hence, a great sense of superego as well as a

good ability, ego, in mediating between her impulses: between her desire to punish rule-breaking and her tendency to be fair.

When she catches Harry and his friends out of bed wandering around in the castle at night, she directs a stern rebuke to each one of them. She has been the embodiment of the superego when scolding her students. Using powerful, drastic and harsh words, she makes them sense her disappointment and feel guilty, ashamed and remorseful. Knowing how much Hermione idolises rules and respects the system, Professor McGonagall addresses her: "you Miss Granger I thought you had more sense" (HP1 261). As for Harry, she says: "Mr Potter, I thought Gryffindor meant more to you" (ibid). The Professor knows how much Harry wanted to be sorted in Gryffindor, just like his parents. As if these touching words are not sufficient, she also deducts fifty points from her own house. When protesting, she makes it fifty points for each one of them, indicating that her decision is final and non-negotiable. Losing these points make the Gryffindor house rank last and ruins every chance for them to win Hogwarts House Cup.

Ironically, Professor Minerva McGonagall gifts Harry a new-brand flying broomstick when no first-year student was allowed to ride one. In this, she shows favouritism towards a Gryffindor student. Unlike Professor Snape, who does not mind being labelled as a biased teacher, Professor McGonagall is careful not to draw much attention to her action. The gift is accompanied with a note that says: "I don't want everybody knowing you've got a broomstick or they will all want one (HP1 176). In this sense, she is portraying the characteristics of the ego when releasing what is compatible with society.

When gifting Harry the broomstick to start the training sessions, it is possible to assume that she is gratifying her id impulses. She once admitted that she grew fed

from Professor Snape's constant teasing about Gryffindor repeated loses to Slytherins and vowed to make a positive change. She wishes to win Quidditch matches and tease Professor Snape back who never misses a chance to tease her. To fulfil her wish, she uses her authority as a Deputy Headmistress to convince the Headmaster to consider Harry a special case. Hence, allowing an underage student to play just because he is talented and can save the season in the Gryffindor's favour. By gambling on Harry's talent, competitive Minerva seeks the pleasure of winning and wishes to avoid the pain of losing.

Professor McGonagall proves to have an affectionate heart beneath her severe, stern appearance. Though a rigorous disciplinarian, she often privileges the safety and the well being of her students over reinforcing rules. Professor Minerva McGonagall might seem to be the incarnation of the superego to her students as well as readers. However, like any other human being, she has primitive impulses to gratify. In her case, competitive Minerva is desperately longing for a Quidditch victory to the extent of using her authority. Apart from this, she has been indeed the embodiment of ego and superego throughout events in the first book.

3.3. Defence Mechanisms

Although the life story of Professor Minerva McGonagall is not mentioned in the seven books of the Harry Potter series, J.K. Rowling atones for her negligence by narrating the biography of the respected teacher in her website, Pottermore. She unveils a story full of unpleasant memories and painful events that need to be distanced from the character's awareness. To achieve such redemption, Professor McGonagall unconsciously resorts to defence mechanisms. In order to reduce anxiety, she has repressed her unhappy childhood and has sublimated not only her intense agony into teaching, but also Harry's energy into playing Quidditch.

Professor Minerva McGonagall endured disturbing childhood memories that have to be repressed. She is the daughter of a Scottish Presbyterian minister and a Hogwarts-educated witch. The marriage of this couple caused a disturbed domestic atmosphere. Young Minerva and her siblings suffered life-long emotional and mental tension due to the lack of trust between the parents. The secretive nature of the wizardry world obliged the mother to hide her true identity from her non-magical husband. However, when the husband discovered the truth, he became furious for he could not believe the fact that his wife was able to hide such a profound secret. Similarly, the mother was disappointed because her husband should be the one to urge people to respect pledges. (Rowling, Professor McGonagall)

This tense atmosphere dominated Minerva's early years before attending Hogwarts. She had unconsciously repressed these unpleasant memories hoping to forget them one day. The manifestation of such repression is boldly present when Minerva refused her muggle lover's marriage proposal. Her parents' unhappy marriage set precedence to how a muggle-witch marriage would be. If she followed her heart and accepted him as a husband, her life would be similar to that of her parents. For this, she started a magical career rather than starting a family like the one she had. For her, forgetting about her naïf love story was better than locking her wand and burying her dreams for the sake of love. However, when her muggle lover got married to another girl of his kind, she was utterly devastated over the news.

In a Freudian context, Minerva sublimates her destructive agony and despair into productive teaching at Hogwarts School of Witchcraft and Wizardry. She diverts her unacceptable emotions of jealousy, remorse and emptiness into behaviours that are constructive and socially acceptable, rather than destructive ones. The gifted witch dedicates herself to make Hogwarts a heaven for those who regarded the school as a

refuge from the external world. She pours all her energy to achieve this task, becoming a strict but inspirational teacher. Her husband death also comes as reinforcement to her decision in putting her brilliant talents and capacity at the service of generations of students.

A Freudian reading of her behaviour in enrolling Harry into the Quidditch team suggests her attempt to sublimate his energy into sports. She has managed to transform Harry's aggressive energy into the socially approved action of playing sports. Instead of punishing him for disobeying the rules, she rewards him with the privilege of being the youngest Quidditch player. She has noticed that Harry is gifted when it comes to hovering with a broomstick and catching flying objects. As a former brilliant Quidditch player, she concludes that Harry possesses the two crucial skills in playing Quidditch and consequently decides that he will enjoy a promising athletic future. By sublimating Harry's energy and talent into a fruitful activity, she hopes to reduce Professor Snape's teasing about Gryffindor loses.

Most of the teacher's sorrows stem from her early life. She endured an unpleasant childhood and tough adulthood. The memories from her past trigger her pain to surface. Therefore, she unconsciously represses and sublimates them. She represses her unhappy childhood memories and the tension they present. The manifestation of such repression is revealed when refusing to repeat her parents' mistakes. She has also sublimated her agony into the fruitful task of teaching. She is eager to ensure that students with similar background as hers will find salvation within Hogwarts. Harry Potter himself is one of them for she makes Hogwarts the best place for him when sublimating his energy into playing Quidditch.

3.4. Conclusion

Professor McGonagall's professional façade comes into conflict with her warring psyche. Initially, she serves as a stereotypical image of the strict woman teacher with strong appeal for discipline and hard work. However, as the novel progresses, the Transfiguration teacher proves to be a realistic teacher portrayal. As a human being, she hosts the id, ego and superego's eternal wrestling for dominance and strives for salvation through distancing her awareness from painful thoughts, memories and events using defence mechanisms. Hence, in a Freudian context, she is one of the books' complex characters that Rowling has skilfully managed to create around the boy who lived.

Conclusion

Hogwarts teachers are prominent characters of the Harry Potter series. Though magic lurks within their veins, they are still vulnerable, sensitive human beings with warring minds. While Professor Dumbledore might seem to be a virtuous teacher, a careful investigation of the drives that influenced his decisions reveals that he is as flawed as any other human being. The sinister Professor Snape also proves to be capable of love, kindness and bravery despite his mean behaviours. Professor McGonagall, also, may seem like the stern matron of the school. However, the previous pages prove that she has a soft, tender and caring side that often clashes with her rigorous rigidity. Far from stereotypical images, these teacher characters provide an in-depth realistic portrayal of real-life teachers' behaviours and actions. From the previous investigation, it is possible to assume that Hogwarts pillars are psychologically complex in Freudian terms.

Chapter Three: Jungian Archetypal Criticism

Introduction

In her analysis of Hogwarts teachers, Megan L. Birch concludes that most teachers at Hogwarts School of Witchcraft and Wizardry are "stock caricatures". She proceeds: "their behaviours […] appearance […] and their instruction fit neatly into shallow and conventional stereotypes" (104). The present study, however, will attempt to prove that Professor Albus Dumbledore, Professor Severus Snape and Professor Minerva McGonagall can all be identified as embodiments of various selected archetypes rather than conventional stereotypes. While no single archetype completely identifies each one of them, the researcher intends to combine some archetypes together in order to gain a more complete identification of these teacher characters. In the third chapter, the researcher will attempt to detect the hallmarks features of each archetypal expression in the three teachers' characters. The coming three sections intend to explore the archetypes of the wise old man and the father in the character of Headmaster Albus Dumbledore, the shadow and the father archetypes in Professor Severus Snape's character and the mother and the matriarch archetypes in the teacher portrayal of Professor Minerva McGonagall.

1. The Life and Lies of Professor Albus Dumbledore

1.1. Introduction

Headmaster Albus Dumbledore seems to assume different archetypal images. On the one hand, both of William Indick and Maria Nikolajeva agree to view the old Professor as the incarnation of the wise old man archetype. The former writes in his book, *Ancient symbology in fantasy literature: a psychological Study*: "Dumbledore, for example, the sage old wizard in the Harry Potter series, plays the roles of mentor, teacher, protector, and guide to young Harry" (9). Meantime, the latter affirms in her chapter, Adult Heroism and Role Models in the Harry Potter Novels: "naturally

Dumbledore is the primary Wise Old Man" (198). On the other hand, several notable scholars studying the Harry Potter books agree on labelling Headmaster Albus Dumbledore as a father figure to orphan Harry Potter. For instance, in her chapter, Harry Potter: Fairy Tale Prince, Real Boy and Archetypal Hero, M. Katherine Grimes reinforces Dumbledore's parental role. She states that "Dumbledore is to Harry what God is to Zeus, what Zeus is to Hercules" (114). Echoing this view, Ronnie Carmeli also believes that the act of the Headmaster gifting Harry the Invisibility Cloak at his first Christmas at Hogwarts is an excellent example of a father-son relationship (18). While these scholars merely mark the Headmaster as a father or a wise old man figure, the following two sections attempt to investigate the archetypes' distinctive traits in the Headmaster's character.

1.2. Professor Dumbledore the Wise Old Man

Professor Albus Dumbledore exemplifies the archetype of the wise old man in several ways. He exhibits eccentric traits, immense wisdom, charismatic leadership, God-like and protective characteristics.

Hopocke states that a figure resembling the wise old man would exhibit eccentric traits (118), which fit Dumbledore's character quite well. Muchmore also consolidates Dumbledore's eccentricity when he labels the old master as an eccentric teacher in his survey on teacher-characters identities (18). Professor Dumbledore eccentricities are recurrent throughout Harry's story. When Professor Dumbledore makes his first appearance in *Harry Potter and the Philosopher's Stone*, Rowling describes his odd physical appearance as follows:

> 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. (9)

Also, the password to the Headmaster's office further reinforces his eccentricity. Headmaster Dumbledore is fond of a kind of muggle sweet called 'lemon sherbet' to the extent of setting its name as his secret password to his office which no student is allowed to be inside of it. Additionally, his abnormality refuses to subside even amidst tense times. Book one pictures the Headmaster calmly unsticking two sherbet lemons while awaiting Hagrid to deliver Harry to the Dursleys after his parents' murder. He tells Hagrid and Professor McGonagall that he has a scar above his left knee which is "a perfect map of the London underground" (HP1 16). His students also seem to notice his weirdness. Percy Weasley acknowledges: "He's a genius. Best wizard in the world! But he is a bit mad" (HP1 131). In short, Professor Dumbledore's weird appearance, speeches and preferences marks him as an eccentric teacher character.

Besides eccentricity, the Jungian archetype of the wise old man is also distinctively knowledgeable, wise, intuitive, witty and insightful. Jung asserts that it usually comes in the guise of a person with great authority and a high intellectual level, such as a teacher or a professor (*The Archetypes and the Collective Unconscious* 216). J.K Rowling has been eager to plant this key trait in her character Albus Dumbledore. He is a great researcher in the magical world. He "is particularly famous for the discovery the twelve uses of dragon's blood and his work on alchemy" (HP1 109). The Headmaster is also well informed on what is happening inside his school. In the first book, Harry and his friends think that they are sneaking to the Philosopher's Stone whereabout. However, when events culminate, they realize the

necessity of teachers' assistance. Harry's friends, Hermione and Ron, decide to bring Headmaster Dumbledore to Harry's help. Believing that the professor is out of the school, they rush to contact him. However, they find him in the entrance hall waiting for them. "He just said, 'Harry's gone after him, hasn't he?' " (HP1 324-325) Professor Dumbledore's knowledge, cleverness and intuition indeed meet the intellectual grandeur of the wise old man archetype.

Furthermore, the wise old man archetype serves as a protective figure. Jung asserts that this archetype always appears "when the hero is in a hopeless and desperate situation" (*The Archetypes and the Collective Unconscious* 217). He continues: "the knowledge needed to compensate the deficiency comes in the form of a personified thought, i.e., in the shape of this sagacious and helpful old man" (*The Archetypes and the Collective Unconscious* 218). Professor Dumbledore has been the embodiment of knowledge, help and advice to Harry when standing in front of the Mirror of Erised. Harry has been stunned with what he is able to see when looking in the magical mirror. Looking at the mirror of desire, he has been staring hungrily at his deceased family for the first time in his life. "There was nothing to stop him staying [t]here all night with his family" (HP1 224). He sits feeling bitter pain inside him "half joy, half terrible sadness" (ibid) until Professor Dumbledore decides to extract him out of his desperate situation. He explains to him the odds of the mirror and its potential dangerous outcomes. According to the Professor, "men have wasted away before it, entranced by what they have seen, or been driven mad, not knowing if what it shows is real or even possible" (HP1 229). He advises Harry: "the happiest man on earth would be able to use the Mirror of Erised like a normal mirror […] this mirror will give us neither knowledge or truth […] it does not do to dwell on dreams and

forget to live"(ibid). With his inspirational words, the Professor assists Harry to overcome his desperate need and to live the life for which his parents sacrificed theirs.

Campbell also presents the wise old man as the one who appears and points to the magical shining sword that will kill the dragon in the myths and fairy tales (8). Similarly, the Headmaster has shown Harry how to use the Mirror of Erised wisely, not selfishly, so that he can use it later when facing Voldemort and protecting the Stone. On the mirror, the old Professor tells Harry: "If you ever do run across it, you will now be prepared" (HP1 230). Harry himself seems to realize his mentor's intuitivism when he states: "I think he sort of wanted to give me a chance. I think he knows more or less everything that goes on here […] I reckon he had a pretty good idea we were going to try, and instead of stopping us, he just taught us enough to help. I don't think it was an accident he let me find out how the mirror worked." (HP1 302)

Moreover, according to Hopocke, a wise old man enjoys a charismatic leadership. He effortlessly exercises a compelling charm that inspires devotion and allegiance in others. His words and actions evoke interest, attention and admiration in a powerfully irresistible way (118). Similarly, Professor Dumbledore inspires his followers and students alike. Hagrid particularly is fiercely loyal to the Headmaster. Professor McGonagall also shows equal devotion and loyalty to him. Young Harry is no exception. He repeatedly regards himself as "Dumbledore's man through and through" (HP6 765). Dumbledore's charismatic leadership gains him staunchly loyal followers.

Finally, the wise old man archetype features divine traits. Jung indicates that this figure "tests the moral qualities of others and makes his gifts dependent on this test" (*The Archetypes and the Collective Unconscious* 225). His ability to award and punish "tempts one to connect him somehow or other with God" (ibid). Professor

Dumbledore likewise has tested the moral qualities of Harry before gifting him the Invisibility Cloak. During his short period at Hogwarts, the boy proves his kindness, loyalty and bravery that have to be rewarded by a unique magical instrument. The Headmaster appreciates the good qualities of Harry's friends as well. In the end-of-the-year feast, the professor awards Gryffindors enough House points to surpass the Slytherins due to its members' exceptional traits. He acknowledges Ronald Weasley's excellent skills in playing the magical chess, Hermione Granger's "use of cool logic in the face of fire" and Harry Potter's "pure nerve and outstanding courage" (HP1 328-329). These newly gained house points result in the Gryffindor's win of Hogwarts House Cup.

In short, Professor Dumbledore incarnates the wise old man archetype in various ways. In Rowling's magical universe, the eccentric yet brilliant Headmaster is an utterly trustworthy figure whose insurmountable power can only be challenged by his wisdom. He always emerges when Harry is in a plight that he cannot handle alone. The Headmaster also enjoys a divine presence for he can reward and punish as he pleases. Thus, he enjoys a well-respected status amidst his followers.

1.3. Professor Albus Dumbledore the Father

Throughout the first six books, orphan Harry Potter enjoys a warm father-son relationship with the benign father substitute, Professor Albus Dumbledore. In other words, the Headmaster embodies the father archetype in the life of the fatherless Harry. He fills a parental role when assuming the role of a representative, helping**,** protective and caring father figure.

On the representative role of the father archetype, Anthony Stevens, in his book *Archetype Revisited: An Updated Natural History of the Self*, indicates that a character resembling the father figure serves as a link between the familial and the

societal life. In other words, he represents "society to the family and his family to society" (Stevens, *Archetype Revisited* 131). The Headmaster is a good example of such a parental role. He is an excellent representative man of his magical world that is completely strange from the non-magical world of Harry. In Rowling words, "nothing like this man had ever been seen in Privet Drive [a non-magical street] [...] Albus Dumbledore didn't seem to realize that he had just arrived in a street where everything from his name to his boots was unwelcome" (HP1 9). He is also the one who teaches Harry all what the boy wants to know about the wizardry community for he is one of its prominent members. In the first book, the old Professor shows the little boy the marvellous Mirror of Erised, provides him with vital information on the Philosopher Stone and answers almost all of the boy's questions after his battle against Voldemort.

Stevens also asserts that the father figure serves as a helpful mediator who smoothes the transition of his child from the small home to the large world. He supervises his child's journey to adulthood through helping him to learn fundamental, valuable and helpful skills while implanting social values, norms and mores (Stevens, *Archetype Revisited* 131). Harry's way of thinking would not be the same without the teachings of his old Professor. The Headmaster has bestowed his immense knowledge and extensive experiences to the little boy on several occasions. For example, he demonstrates to Harry the power of love and kindness which his foe Lord Voldemort has failed to understand. The old Professor also instructs him to be courageous and not to follow the norms of mentioning the Dark Lord as He-Who-Must-Not-Be-Named instead of using his real name. In order to instil confidence and bravery, Professor Dumbledore teaches Harry to say Voldemort's name because he believes that "fear of a name creates fear of the thing itself." (HP1 298)

Moreover, Stevens presents the father figure as an authoritative protective figure whose children view him as "the guardian of the status quo and the bastion against all enemies" (*Archetype Revisited* 129-130). Similarly, Harry Potter, along with all Hogwarts students and teachers, regard the Headmaster as their watchful guardian and mighty protector. In Rowling words: "Harry happened to agree […] that the safest place on earth was wherever Albus Dumbledore happened to be. Didn't people always say that Dumbledore was the only person Lord Voldemort has ever been afraid of?" (HP3 55)

Assuming a protective role in the life of his children does not necessarily mean that an archetypal father would fail in displaying his care, affection and love towards them. In expressing love to children, for instance, men have their way that is different from women's expression. A mother's love is unconditional while a father's love is demanding and earned through accomplishments. This fact neatly fit the Headmaster's affection display towards Harry. For example, after his battle against Lord Voldemort over the Philosopher's Stone, Harry awakes from a coma in the school hospital to find the Headmaster by his side. The father substitute has kept a bedside vigil until his little hero awakes. He is the first person to check on the boy after his heroic yet dangerous adventure. There has been no direct contact between the two characters along the course of events except for two occasions: before the Mirror of Erised and in the hospital wing. In other words, the father figure Albus Dumbledore has not shown his affection to his son figure until the boy deserves it with his heroic achievements.

While it might seem to be evident that the Headmaster embodies the father archetype, it is possible to further classify the Headmaster's fatherly role according to Hill's classification. Gareth Hill acknowledges the father archetype to be the

masculine part of the Self (23). He divides it into static masculine and dynamic masculine. Each one possesses a positive and negative side since Jung was careful to indicate that archetypes are always 'bi-polar' (Hill 35).

The dynamic masculine, as Gareth Hill states, is interested solely in achieving his goals, ambitions and ends. King Arthur slaying dragon or Heracles fighting the Nemean Lion are corresponding images for such archetype. The dark side of the dynamic masculine also seeks to achieve its goals. However, the latter seeks to fulfil its wishes at the cost of others' interests. Its impetus is directed, unlike the good side, toward destructiveness, violence and paranoia (Hill 14). Professor Dumbledore likewise has spent the rest of his life trying to fulfil his goal of annihilating the Dark Lord. He has been consumed with his plans to defeat Lord Voldemort and minimize the pain caused by him and his malicious adherents. However, he has considered people's well-being above all in his commitment to oppose the Dark Lord. Therefore, he can be regarded as a good dynamic masculine father figure.

To conclude, it is possible to assume that Professor Albus Dumbledore embodies the good father figure. He is protective, helping**,** representative and caring.

1.4. Conclusion

The eccentric yet wise old Dumbledore greatly reflects the wise old man and the good father archetypes. He is a charismatic leader, a watchful guardian and a mighty protector. He is also supportive, capable and benevolent. Having embodied two different archetypal images, the teacher-character Albus Dumbledore proves to be a complex teacher portrayal in Jungian terms.

2. Severus Snape: Scoundrel or Saint?

2.1. Introduction

Hogwarts Potion Master, Professor Snape, seems to embody various archetypal figures. For example, Ronnie Carmeli and Maria Nikolajeva insist on marking the sinister teacher as a father figure. In her chapter, Four Models of Fatherhood: Paternal Contributors to Harry Potter's Psychological Development, Ronnie Carmeli states that "Severus Snape plays an ambiguous father figure, on the one hand doing his best to mistreat Harry, on the other protecting him at the Quidditch match, thus displaying his fatherly concern, without Harry realizing it" (19). Maria Nikolajeva also believes that "in psychoanalytical terms, Snape is just as much a parental figure as Dumbledore, or even more" (198). In her chapter, Harry Potter's Archetypal Journey, Julia Boll, on the other hand, asserts that "Severus Snape also functions as a dark mentor to Harry" (90). While all these scholars merely state and label the Potion Master as a father or a shadow figure, the present work investigates the hallmark characteristics of each archetype in relation to the teacher character.

2.2. Professor Snape the Shadow

Professor Severus Snape depicts the shadow archetype in several ways. His outward appearance and inward traits neatly fit the archetype's dark characteristics and inferiorities. He also illustrates the archetype's demonic and projective nature.

Jung introduces the shadow archetype as the hidden aspect of the public façade. He describes it as the darker side of the psyche. As a part of the unconscious mind, it is full of repressed ideas, desires and instincts that are socially unacceptable such as envy, greed, hate and aggression (Guerin et al. 205). The shadow archetype constitutes of dark characteristics and inferiorities. It is a centre around which the

group of inappropriate, shameful and unsuitable personal experiences clusters. (Robertson 186)

In Jungian terms, the reader of the Harry Potter series instantly identifies Professor Severus Snape to be the embodiment of the shadow archetype. Starting with his name, Sigrun Strunk states, in his book *Study Harry Potter's Magical Success*, that 'Severus' is a Latin name which means "severe, dark, serious or morose" (61). From his first appearance in the story, Hogwarts' Potion Master appears as an ugly, malicious and dark-spirited teacher. Physically, Rowling presents him as a tall, thin wizard with shoulder-length "greasy black hair" which framed his face in curtains, "a hooked nose and sallow skin" (HP1 134). "His eyes were black […] cold and empty and made you think of dark tunnels" (HP1 146). He had curling lips with yellow, uneven teeth. He usually wears flowing black robes which made him resemble "an overgrown bat" (ibid). All of these shadowy, gloomy and unfriendly characteristics qualify the sinister Professor to be the incarnation of the shadow archetype.

The Professor's low-spirited nature transcends his outward physical appearance to dominate his inward nature as well. Professor Snape is a stickler for discipline with little patience for foolishness. He has a strong, authoritative presence. He has "the gift of keeping a class silent without effort" (ibid). However, though rigorous disciplinarian, Professor Snape is a biased, partisan teacher. The head of Slytherin house shows favouritism toward his house members, privileging them over the other houses' students. He mistreats, bullies and unfairly denies other students their rightful privileges. Sarcasm, acerbic remarks and certain facial expressions are Hogwarts' Potions Master's brand of humour; most of it is at a student's expense. When he first introduces his class to newly enrolled students, he seems to wish them failure rather than success. He says:

> "You are here to learn the subtle science and exact art of potion making," he began. He spoke in barely more than a whisper, but they caught every word […]. "I don't expect you will really understand the beauty of the softly simmering cauldron with its shimmering fumes, the delicate power of liquids that creep through human veins, bewitching the mind, ensnaring the senses. […] I can teach you how to bottle fame, brew glory, and even stopper death— if you aren't as big a bunch of dunderheads as I usually have to teach." (HP1 146)

Even Snape's dungeon, Potion classroom, is a reflective image of his inner self. Harry Potter once admits: "It was colder here than up in the main castle and would have been quite creepy enough without the pickled animals floating in glass jars all around the walls" (HP1 145). The gloomy classroom atmosphere reinforces the students' fear and dislike of the Professor and his class.

Another distinctive feature of the shadow archetype is that it is symbolically represented with devil, demon and serpent. Jung indicates: "a lesser or weaker demon associated with behaviour that is troublesome or mischievous rather than evil, imps are tiny, dark and shadowy creatures. They can shape-shift, becoming weasels or spiders, and are associated with minor misfortune" (Von Franz, *Man and his symbol* 132). The potion master has a close kinship to such wild, shadowy and demonic creatures. Firstly, he is the head of Slytherin house and a former member of it. The sorting hat describes the house members as "cunning folk [who will] use any means to achieve their ends" (HP1 126). The emblematic house animal is a snake, and its colours are green and silver. Also, as a Death Eater, the sinister teacher bears the Dark Mark on his left inner forearm. It is a distinctive tattoo exclusively dedicated to Lord Voldemort's followers. The tattoo features a "colossal skull, composed of what

looked like emerald stars, with a serpent protruding from its mouth like a tongue". (HP4 128)

The shadow projection is the last to mention distinguishing characteristic. In his book *Jungian Archetypes: Jung, Gödel, and the History of Archetypes*, Robin Robertson states that the group of painful, shameful and undesirable personal experiences clusters around the core of the shadow archetype. Every single aspect the individual does not identify with and labels it as "not I" magnifies the shadow archetype within the human mind (186). Consequently, it will destabilize the psychological balance, hence, causing an inner conflict. The more the individual does not identify with his unwanted personal experiences, the more the shadow figure will enjoy a higher amount of emotional energy and mental attention in the unconscious mind. Eventually, he will project his inner conflict in the outer world onto another person with whom, for specific reasons, he relates his conflict. (187). Jung stresses that the shadow projection "is always of the same sex as the subject." (*Aion: Researches into the Phenomenology of the Self* 10)

Professor Snape has a remarkable resemblance to Harry. First, the two of them have endured a miserable childhood. From an early age, they have been both mistreated at home: Harry by his aunt and uncle, and Snape by his parents. Second, they have been bullied at Hogwarts: Harry for being 'the boy who lived' and Snape for being a nerd. Another shared experience is that both of them have grieved the loss of a cherished person, Lily Evans, Harry's mother and Snape's lover. Instead of acknowledging the resemblance he shares with Harry, Professor Snape projects his inner conflicts on the same-sex object Harry, just like Jung theorizes.

Hogwarts' Potion Master's sinister conduct and gloomy appearances significantly qualify him to be the incarnation of the shadow archetype. His close

relationship with the Dark Lord and the canny Slytherin house also reinforces this incarnation. Additionally, Professor Snape's hostile treatment to Harry further supports the claim that identifies him as the embodiment of the shadow archetype.

2.3. Professor Snape the Father

Consciously or unconsciously, Professor Snape assumes a parental role in the life of fatherless Harry Potter. He embodies the father archetype when being a representative, helping and protective father figure.

Professor Snape serves as a representative father figure to orphan Harry Potter. Just like Anthony Stevens indicates, he functions as a link between the familial and the societal life, representing the later to the former (*Archetype Revisited* 131). With his burning passion, profound devotion and deep understanding of the complex and demanding potion brewing, Professor Snape effectively introduces Harry to the art of brewing potions. The latter is a highly vital and crucial set of skills in the magical universe that will help the boy to develop into a great wizard. Also, he shows Harry that wizards are as complicated and diverse as any other non-magical human beings. With his suspicious conduct and unpleasant appearances, he teaches Harry that not all wizards and witches are kind and benevolent like Professor Dumbledore and Professor Hagrid.

Even though the reader realizes it lately, Professor Snape has been as protective as Dumbledore when it comes to the safety of Harry throughout events. One good example is when the Potion Master has saved Harry's life in the Quidditch game. He has protected the boy from being murdered by Professor Quirrell, who is a death eater in the disguise of a Hogwarts teacher. The traitor teacher admits this fact when confronting Harry in the last chapter. He says: "I'd have managed it [killing

Harry] before then if Snape hadn't been muttering a counter-curse, trying to save you." (HP1 311)

It is also possible to assume that the coldly sarcastic and bullying teacher, Professor Snape, serves as a helpful father figure to Harry. Stevens asserts that the father figure supervises his child's journey to adulthood. Such supervision involves helping him to learn fundamental, valuable and helpful skills while implanting social values, norms and mores (*Archetype Revisited* 131). Though a nasty helpful figure, Professor Snape's contribution to enhancing Harry's skills and knowledge is undeniable. Although his help always comes in the form of a snarling, mocking and taunting, it is vital and life-saving. In the first Potion class, for example, the sinister Professor asks Harry about 'bezoar' and mocks the boy's complete ignorance of potions' ingredients. This bezoar ingredient turns to be a powerful antidote to most poisons. Remembering this unpleasant memory, Harry has managed to save the life of his best friend Ron Weasley when he gets poisoned in the fourth book.

Using Gareth Hill's classification, the fatherly role of Hogwarts Potion Master's can be further classified. Bearing in mind the personality traits mentioned above, one identifies professor Snape to be a static masculine father figure. He is well known for being a well organized, knowledgeable and perfectionist instructor among his students and fellow teachers. Gareth Hill states that when the static masculine becomes excessive, its negative side surfaces. Its order and organization turn into "rigidity, dehumanising, inauthenticity, [...] dryness and lifelessness" (Hill16). The rigidity, dryness and lifelessness of the negative static masculine are corresponding features of the nasty teacher.

In short, it is possible to label Professor Snape as a father figure to fatherless Harry Potter for several reasons. As a father, he is a representative figure. He tries to

represent the magical world to Harry. He is also a protective father in dangerous situations. He always ensures Harry's safety from the shadows. Additionally, he serves as a great help to Harry. Even though his offered help comes unpleasantly, it is still needed help.

2.4. Conclusion

With his controversial literary reputation, Professor Snape is wicked but hero, bulling but righteous and most importantly hated but respected. Rowling has successfully created an outstanding character that manages to be a decent embodiment of two different archetypes, the shadow and the father. Hence, one can assume that the teacher character of Professor Snape exhibits a psychological complexity in Jungian terms.

3. Professor Minerva McGonagall: Eagle eye, tight bun

3.1. Introduction

Professor Minerva McGonagall seems to embody various archetypal images. Richard A. Spencer, Ximena Gallardo and Jason Smith as well as Elizabeth E. Heilman and Trevor Donaldson view Professor McGonagall as a mother figure to motherless Harry. The first author states in his book, *Harry Potter and the Classical World: Greek and Roman Allusions in J.K. Rowling's Modern Epic*: "Professor McGonagall functions as a mother figure to Harry" (37). The second two scholars write in their chapter, Cinderfella*:* "professor McGonagall eventually becomes a mother figure for Ron and Harry" (193). The last two writers also indicate in their chapter, From Sexist to (sort-of) Feminist that "McGonagall is also something of a mother figure" (148). On the other hand, Armorel Gruber, in his chapter, in search of Harry's Safe Place: Refugees in Harry Potter, marks Professor McGonagall as a

matriarch figure. He writes: “Professor McGonagall […] is a firm but fair matriarch.” (90)

3.2. Professor McGonagall the Mother

Throughout the seven books, motherless Harry Potter enjoys a formal mother-son relationship with the School old mistress. Professor McGonagall functions as a mother figure to Harry Potter for various reasons. She is a dependable, trustworthy female with whom Harry enjoys a great relationship. She also displays unique solicitude, seeks to be differentiated from her mother and exhibits nurturing, caring and loving motherly traits.

Jung states that the mother archetype enjoys an ‘infinite variety of aspects’ under which it can appear. He elaborates a lengthy wide and varied list of possible representations. He writes: “First in importance are the personal mother and grandmother, […] then any woman with whom a relationship exists—for example, a nurse or governess” (*The Archetypes and the Collective Unconscious* 81). With this explanation, one can think of Professor McGonagall as a mother figure for two main reasons. She is in the age of Harry’s grandparents because she has been the old schoolmistress since his parents’ school years. Therefore, she is a grandmother to little Harry. Also, she is a female with whom Harry enjoys a teacher-pupil relationship. Professor McGonagall is Harry’s transfiguration teacher, head of the Gryffindor House to which Harry belongs and the deputy headmistress who is responsible to all Hogwarts students. Professor McGonagall is a corresponding image of the mother archetype for being a ‘grandmother’ and a ‘governess’ to Harry.

According to Jung, maternal solicitude and sympathy are cornerstone features of any character embodying the great mother archetype (*The Archetypes and the Collective Unconscious* 82). Though Professor McGonagall seems to be a stern

and severe female, she is an extremely caring character. She is always concerned with the well being of her Hogwarts students with particular regard to her son substitute Harry Potter. On the solicitude of Professor McGonagall to Harry, Richard A. Spencer writes: "She gives him unique care and attention, as Athena assisted her favourite, Odysseus" (36-37). One prominent example of her solicitude takes place before Harry comes to Hogwarts when he has been a little infant just delivered to the Dursleys. When she realises that Professor Dumbledore will leave little Harry in the care of his malicious relatives, she starts protesting. Rowling describes her reaction:

> "You don't mean—you can't mean the people who live here?" cried Professor McGonagall, jumping to her feet and pointing at number four. "Dumbledore—you can't. I've been watching them all day. You couldn't find two people who are less like us. And they've got this son—I saw him kicking his mother all the way up the street, screaming for sweets. Harry Potter come and live here! (HP1 14)

Additionally, when she first sees the scar on the boy's forehead, she has been concerned about this lifelong reminder of his parents' murder. She asks Professor Dumbledore to "do something about it" (HP1 16). As a mother figure, she could not bear seeing her son harmed even with a small scar. She has been concerned with his psychological wellbeing upon seeing the scar and the pain it presents. It is also noteworthy that she has been the only witch among the wizardry community who has not celebrated Lord Voldemort's downfall. She has been consumed with her sorrow and grief over the death of her once brilliant students, Harry's parents. She grieves: "Lily and James […] I can't believe it […] I didn't want to believe it." (HP1 13)

Butler-Bowdon, in his *50 Psychology Classics,* suggests the existence of another interesting aspect of the great mother archetype. He claims that a woman

embodying the mother archetype might want to differentiate herself from her biological mother. To be uniquely recognized, she may attempt to distant her life-plan from that of her mother. For instance, she may grow to achieve a high intellectual level to surpass her mother's educational level. She may also choose a marriage partner who is entirely different from her mother's. (171)

Professor Minerva's early life fits the mother archetype aspect mentioned above quite well. In her website, Rowling asserts that Professor Minerva's mother has been a Hogwarts-educated witch who quit her magical life and career to marry a non-magical man (Professor McGonagall). Professor Minerva has tried as much as she can to create a distinctive life from that of her mother. Indeed, Minerva has grown attempting not to repeat her mother's life-plan. According to Rowling, she has refused a marriage proposal from her non-magical lover and married a decent wizard. Also, unlike her mother, young Minerva has not get married until establishing a professional career within Hogwarts. Professor Minerva McGonagall proves to be a great embodiment of mother archetype since she dramatically corresponds with the archetype's tendency to be different from the biological mother.

In short, the teacher character of Professor Minerva McGonagall proves to be a good embodiment of the Jungian mother archetype. She is a tender woman in Harry's life who expresses great maternal care. She is also a dependable woman who wants to be recognized.

3.3. Professor McGonagall the Matriarch

Professor Minerva McGonagall seems to embody the matriarch archetype quite well. She is the fair, firm, compassionate and capable head of her house, Gryffindor, and the female head of Hogwarts. She is also a corresponding image of the matriarch conventional physical and moral description. The old Professor is

additionally extremely dedicated, highly committed and fiercely protective for she has no personal life outside Hogwarts walls. Finally, she is the glue that holds her family together.

According to Stephen W. Reiss, a matriarch figure denotes a fair, firm, compassionate and capable female. She is mostly the eldest woman in an extended family, kinship or clan (ix). Similarly, Professor McGonagall is the eldest female teacher, Hogwarts deputy headmistress and the head of Gryffindor House. Professor McGonagall also enjoys a firm outside appearance that shows her moral incorruptibility, correctness and fairness. Under her severe, stern exterior, a soft, compassionate side resides. She is a sensitive woman who cares deeply and genuinely for her mates, friends and particularly students. Professor McGonagall is also an incredibly wise, observant and intelligent witch. She is competent in her subject matter, transfiguration courses, for she can even transform herself at will into a cat. Such ability is rare within the magical world. Only those with extreme abilities can achieve the transformation.

Moreover, Victoria Lynn Schmidt is careful to draw the matriarch picture from other characters' point of view. She states that such archetype is instantly recognizable due to its distinctive physical appearance and unique moral features. She claims that a matriarchal figure: "Always stands tall and strong, holding her head high […]. She seems unapproachable, like she could easily yell at you [...]. She's always right; her word is law. Her strength makes her the rock that everyone in the family leans on."(56-57)

Professor McGonagall seems to be a good representation of such description. J.K Rowling presents her as "a tall, black-haired witch [...with a] very stern face" (HP1 121). Rowling also bestows her conservative, professional and sublime

appearance. She describes the school deputy headmistress: “a rather severe-looking woman, [...] wearing a cloak, an emerald one” along with a pointed witch’s hat and tartan robes that reflect her Scottish heritage (HP1 10). “Her black hair [is] drawn into a tight bun” (ibid). She wears “square glasses”, has “beady eye” with “positively hawk-like” gaze (HP2 311). Her tone of voice is “brisk, crisp and stern” (HP2 275). This rigorous facade has made Harry, in their first encounter, instantly realizes “that this was not someone to cross” (HP1 121).

Furthermore, Victoria Lynn Schmidt adds: “She has no identity outside of her role as wife and mother” (54). A character embodying the matriarch archetype is extremely dedicated, highly committed, fiercely protective, naturally caring and attentively alert to her children and family. She is a woman who has vowed to make the world a better place for her beloveds. She enjoys great authority and respect due to her deep knowledge and reliable life skills (ix). Professor McGonagall likewise has not enjoyed a life outside Hogwarts. Rowling has never pictured the schoolmistress in her own house outside Hogwarts nor portrayed her doing a different job or task aside from teaching. Hence, just like a matriarch, the old professor does not enjoy a life outside her teaching career. She has dedicated her life, skills and power to make Hogwarts a better place for those who had suffered a similar miserable childhood like hers and Harry’s. Rowling grants Professor McGonagall’s wish when she chooses her to introduce the outcast Harry to a new warm and safe home, Hogwarts, a loving family that is Gryffindor House and to a found community that is the Quidditch team.

Finally, Schmidt introduces the matriarch figure as the one who organizes, pulls and holds her offspring together. She presents her as the glue that holds the family together (54). Similarly, Professor McGonagall attempts to achieve the same goal. When Harry starts showing signs of his Quidditch talent, she connects the boy

with his deceased father. She tells him: “Your father would have been proud. He was an excellent Quidditch player himself” (HP1 163). By sharing this information with Harry, the professor elicits familial pride and belonging in Harry.

In order to help Harry through his journey, Rowling supported him with a strong female character that has been the embodiment of the matriarch archetype. Professor McGonagall is a good embodiment since she is a fair, firm, compassionate and capable female in the extended family of Hogwarts School of Witchcraft and Wizardry. The way J.K Rowling describes her outward appearance neatly fits the matriarch’s conventional image. Also, just like a matriarchal figure, the old Professor is exceptionally dedicated, highly committed and fiercely protective to her children and family. All the previous elements consolidate the claim of labelling Professor McGonagall as a matriarch figure.

3.4. Conclusion

Professor Minerva McGonagall is quite a unique teacher character. She is firm but fair, stern but compassionate and rigid but soft. She does not tolerate mischief, rule-breaking or misbehaviour. She makes great efforts to behave fairly towards all students and refuses to favour her own house over the other houses despite her highly competitive spirit and desperate longing for success. She is also a sensitive, tender and warm-hearted woman who has no prejudges against anyone, and whose priority in life is her students’ safety. The Transfiguration professor is indeed a good incarnation of two archetypal images: the mother and the matriarch archetypes. Therefore, the teacher character Minerva McGonagall proves to be psychologically complicated teacher character in Jungian context.

Conclusion

J.K Rowling's magical universe is a bastion of vivid teacher characters. Each teacher character is based upon strong archetypal foundations. While most scholars merely label each teacher character with corresponding archetypes, the present study conducts an in-depth exploration of each Jungian archetype's distinctive characteristics in relation to the teacher character personalities and behaviours. For instance, Hogwarts Headmaster, Professor Albus Dumbledore proves to be a great incarnation of the wise old man archetype as well as a great father figure. The controversial Potion Master, Professor Severus Snape also neatly fits the hallmark traits of the shadow archetype and, surprisingly, the father archetype. Finally, the school matron Professor Minerva McGonagall greatly manifests the mother and the matriarch archetypes. As lengthily discussed in the previous three sections, each one the three Hogwarts pillars shows Jungian psychological complexity when portraying more than one Jungian archetype.

General Conclusion

Hogwarts School of Witchcraft and Wizardry presents a group of vivid teaching staff. Since the series' first publication, Hogwarts teachers have managed to provide the reader with vivid familiar school atmosphere. Reading Rowling's pages, one transcends time and place to find himself sitting in a magical classroom, following a professor's instructions and sharing Harry his school days. Hogwarts teachers play vital roles in depicting real-life school experience. This research aimed to identify the extent to which Hogwarts professors mirror real-life teachers. Based on a psychoanalytical analysis conducted on three teacher portrayals, it can be concluded that Rowling had successfully crafted psychologically complicated teacher-characters. The results indicate that Harry Potter's teachers draw a realistic image of what a real-life teacher is really like to the series' targeted audience, the children. Through characters like Professor Dumbledore, Professor Snape and Professor McGonagall, J.K Rowling introduces the child to view a familiar schooling experience from a teacher's lenses.

The present study aimed at investigating events, exploring motives and interpreting teacher characters' deeds and words accordingly. Bearing in mind their backgrounds as well as the novel's foreshadows, the researcher attempted to dwell into the depth of these characters' psyche using Freudian Psychoanalysis and Jungian archetypes. This dissertation concluded that the targeted teacher portrayals are neither hackneyed nor stereotypical images. Starting with the old Headmaster, Professor Albus Dumbledore, the researcher attempted to detect the underlying factors that surrounded some of the headmaster's crucial decisions using the id, ego and superego conflict and the defence mechanisms to refute Macgregor's claim that he is the incarnation of the superego. Using Freud's views on jokes, this dissertation offered a careful explanation of the headmaster's famous weird words to conclude that the

words are a lame joke rather than nonsense as Morris and Eccleshare claimed. This study also showed that the old teacher character is a decent embodiment of two different archetypes: the father and the wise old man. The next analyzed professor is Hogwarts Potion Master, Professor Severus Snape. This dissertation attempted to interpret his ambiguous, controversial behaviours. It also managed to extract a new meaning out of what seems to be ordinary speech using Freud's views on spoken word. Additionally, this professor proved that he greatly embodies two different archetypes: the father and the shadow. Furthermore, this study proved that Professor McGonagall is not hackneyed or a stereotype. Using Freudian psychoanalytical and Jungian archetypal criticisms, the researcher demonstrated the plausibility of her behaviours as well as her ability to embody two various archetypes. Overall, this dissertation showed that it is possible to regard Hogwarts teachers as psychologically complex teacher portrayals who significantly mirror real-life teachers.

While there is ample scholarship on the series themselves, critiqued through different lenses particularly gender approaches, the psychological angle was relatively neglected. This research is an attempt to conduct a psychoanalytical examination on Harry's teachers, an addition to the few scholarship conducted on Hogwarts' teachers and a contribution to the scholarly discourse that forms the 'Harry Potter Studies'. The results of this study can help in proving that not all fiction teacher characters are mere secondary plot contributors whose sole purpose is to help the protagonist in his journey without the least mention that they have a life of their own, stories to tell and past to move beyond it. This study can also serve as a model to examine other teacher characters like Professor Hagrid, Professor Lupin or Professor Umbridge.

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ملخص

على الرغم من كونهم حجر أساس في عالم رولينج ، إلا أن شخصيات معلمي هوجورتس تفتقر إلى تغطية المجتمع الأكاديمي. لذلك يحاول هذا البحث تحديد إلى أي مدى يعكس التعقيد النفسي لمعلمي هوجورتس تعقيد المعلمين الواقعيين. باستخدام التحليل النفسي لفرويد والنماذج الأولية ليانغ ، يهدف الباحث إلى تفسير أفعال وكلمات معلمي هوجورتس وكذلك التحقيق في دوافعهم وسلوكياتهم. مع الأخذ في الاعتبار خلفيات شخصية كل معلم بالإضافة إلى أحداث الرواية المستقبلية ، يقدم الباحث فحصًا متعمقًا لثلاثة معلمين بارزين في هوجورتس: البروفيسور ألبوس دمبلدور ، والبروفيسور سيفيروس سناب ، والبروفيسور منيرفا ماك جوناجال. كشفت الدراسة أن شخصيات المعلمين المستهدفة معقدة مثل أي شخص آخر.

Résumé

Bien qu'ils soient la pierre angulaire de l'univers de Rowling, les enseignants de Poudlard n'ont pas été suffisamment embrassés par la communauté académique. Par conséquent, la présente recherche tente de déterminer dans quelle mesure la complexité psychologique des enseignants de Poudlard reflète celle des enseignants de la vie réelle. À l'aide de la psychanalyse Freudienne et des archétypes Jungiens, le chercheur vise à interpréter les actes et les paroles des enseignants de Poudlard ainsi qu'à enquêter sur leurs motivations et leurs comportements. Gardant à l'esprit le parcours des enseignants-personnages ainsi que les présages des romans, le chercheur propose un examen approfondi de trois éminents professeurs de Poudlard: le professeur Albus Dumbledore, le professeur Severus Snape et le professeur Minerva McGonagall. L'étude a révélé que les représentations ciblées des enseignants sont aussi compliquées que n'importe quel autre être humain.