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**DEFENSE AGAINST THE DARK ARTS:
HARRY POTTER
AND THE ALLEGORY FOR EVIL**

**A thesis submitted to
Regis College
The Honors Program
in partial fulfillment of the requirements
for Graduation with Honors**

by

Amy Lytle

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**A Muggle's Perspective:
Harry Potter and the Analytical Importance of Fantasy**

Joanne Rowling's *Harry Potter* series presents to the reader a discourse that exemplifies archetypal representations of good and evil, particularly through historical and psychological lenses. This can be seen by the parallels of Harry's battle against a Hitler figure and his journey through the Campbellian monomyth, culminating in a final conflict involving undeniable evils perpetrated by Voldemort. However, Rowling complicates this seemingly clear good versus evil dichotomy by suggesting that the ultimate evil may actually be within us all, even the most deliberately heroic.

For this ambiguity and not overly-didactic moral teaching, *Harry Potter* has become one of the most important pieces of young adult literature the world has ever seen. From scholastic literary conferences to psychiatric symposiums to better understanding childhood development, the *Harry Potter* books have been used, analyzed, and discussed at length. While sometimes dismissed as nothing more than children's literature, *Harry Potter* has proved to be an important piece of literature to look at from a historical as well as social perspective, particularly *because* it is children's literature. Children are the formative impetus in society and the young adults reading this series are the people coming into the beginning stages of a new national consciousness and, as such, it is onto them that history, attitudes, politics, and culture are most easily imprinted.

For this very reason the series is not only significant but should be taken into far greater consideration than people have allowed heretofore.

On September 20, 1999, Rowling became the first children's writer in history to be featured in a *Time* magazine cover story and *Harry Potter* mania became even greater than it already was. By this time the first two books had already been given three awards and were named "one of the best books of 1998" by three United States magazines. Since its publication, the *Harry Potter* books have received in excess of thirty awards (Mehlenbacher). The series has been translated into 64 languages and sold 325 million copies, as of February 2007, before the publication of the final novel; the release of *The Deathly Hallows* saw 11 million copies sold in Britain and the United States combined in the first 24 hours (BBC). The statistics of *Harry Potter*, while impressive and certainly speaking for themselves, show a larger importance of the series on our society's youth: it is an incredibly widely-read series that is impacting young adults across the world and imparts vital moral standards in our culture. However, the series manages to convey these moral teachings to the children that read it without being didactic or overly moralizing – appeasing both kids and their parents. While the series has encountered controversy from parents, schools, and religious communities, there have been numerous rebuttals from people who realize that the series, far from being anti-Christian, has many Christian symbols and is unlikely to promote paganism and occultism in children. Likewise, the women of the series – Hermione, Ginny, Professor McGonagall, etc – create a strong feminist reading; rather than creating a patriarchal world, Rowling shows strong women who propel the story forward: truly, where would Ron and Harry be without the ever-

present assistance and intelligence provided by Hermione? The series has also been listed as one of the top 100 books that should be on teachers' lists for their classrooms, demonstrating how important the series is not only to be read by children but taught by schools – giving children a more informed, intellectual perspective to the already fun-to-read adventure series.

All of this raises the question: what is it about the *Harry Potter* series that appeals to so many people, across cultures and continents? Perhaps it is the universality of the novels: the immense battle between good and evil involving a prototypical hero and villain yet with some alterations that do not allow readers to simplify the battle to merely good versus evil, Harry versus Voldemort. Perhaps it is the combination of genres: bildungsroman, fairy tale, adventure quest, boarding school narrative, Gothic, detective novel, and fantasy fiction that appeals to so many people – it has something for everyone to enjoy. It is an epic quest for knowledge and truth; a quest that Harry, Ron, Hermione, and every child must go through and experience. *Harry Potter* also reintroduced the literary hero in a dramatic way. Harry Potter is courageous, loyal, brave, cunning, reckless, daring, and chivalrous: everything a person could hope for in a friend and hero. While cinema has maintained a continuous stream of hero characters, the literary world was somewhat lacking, especially in the world of young adult literature; however, *Harry Potter* changed all of that, creating a multiform heroism in the context of the 21st century (Berndt & Steveker 2). Not only did *Harry Potter* give children a role model of morality, valor, and acumen to look up to but it has also provided professionals in several fields of study an opportunity to debate, analyze, and utilize the novels to further their fields.

In 2001, at the annual meeting of the American Psychiatric Association, one entire session was dedicated to the discussion of *Harry Potter*. The conversation revolved around the ways in which "...the stories could help therapists to establish a rapport with young patients and begin to tease out their responses to certain situations..." (Anatol xi). Almost all of the attendees had read at least one of the novels and more than half of them had read the four published by that time. This past May there was a literary conference held in Scotland entitled A Brand of Fictional Magic: Reading Harry Potter as Literature (Flood). At this conference there were 60 academics and 50 scheduled lectures. The man who organized the event, John Pazdziora at the University St. Andrews, stated: "In 100, 200 years' time, when scholars want to understand the early 21st century, when they want to understand the ethos and culture of the generation that's just breaking into adulthood, it's a safe bet that they'll be looking at the Harry Potter novels" (Flood). This is a powerful indictment against all academics, including those at the conference, who believe *Harry Potter* is only for children and is not applicable to society at large. There has also been significant psychological research done in regards to *Harry Potter*, showing the interlocking aspects to the fictional character's psyches and the real-life psyches of many historical figures, not the least of which includes Adolf Hitler and his Nazi regime. Clearly these novels contain more importance in their prose than simply enjoyment and entertainment for the children who read them; they can also be gratifying to the sophisticated intellect of adults.

The ideology found around the world, particularly in America, of the rags-to-riches story is yet another aspect of the series that makes it so appealing to a broad range

of people. J.K. Rowling's personal story is one that tugs on our heart strings and makes us want to read her books that much more: a poor, single mother struggling to make ends meet who happens upon an idea that, much to her surprise, became an instant bestseller. This real-life fairy tale is inspiring and is evident throughout the series itself. Harry, the disadvantaged downtrodden youth, becomes, in the blink of an eye, a celebrity. He is the champion of good and truth in the world and is, as Giselle Anatol states, "the nerdy underdog-turned hero" who we are inclined to cheer on, feeling his triumphs as our own and his disappointments as bitterly as he does (xii). These adventures that Harry and his friends embark on not only capture the American Dream ideology but they also allow a sense of nostalgia that often finds itself lodged in adulthood: nostalgia for childhood innocence and for grand adventures. Adults, in the complexity and untidiness of their lives, often idealize childhood as a simpler time, free of responsibility. In the end of the novels, good triumphs evil and children live a "happily ever after" life, and while to many literary critics this is what depreciates the series, I find that it shows Rowling's unique capabilities to achieve the "happy ever after" sentiment while along the way creating an incredibly complex view of good and evil and childhood responsibilities. Perhaps, in the end, it is the adults who appreciate the simplicity of the novels and the children who value the challenge presented to them by what the characters face.

The adults who believe that childhood was a time free of responsibility when the forces of good versus evil were not daunting have clearly just forgotten their childhood, whereas children may feel vindicated in reading *Harry Potter* and seeing the friends struggle through many of the same things they struggle with. To say that Harry, Ron, and

Hermione are not burdened by responsibility is simply to misunderstand the series. In each individual novel and, by extension, the series as a whole, the characters are faced with situations in which the stakes are high and they are seemingly powerless. This allows for children to identify with the characters, as children too feel marginalized and powerless, and realize that they can shoulder such challenges and overcome them. This childhood empowerment is an aspect not to be overlooked in its influence on young readers; the effect of literature empowering people is one that is immense and can, quite literally, change one's life. The series also has a theme within it of adults who take responsibility and admit to their own errors. For children, who feel dominated and controlled by adults, this is certainly a vindicating moment in realizing that yes, adults too can be at fault. Several times in the series both Dumbledore and Professor McGonagall recognize that they must revise their previous statements regarding rule breaking and punishment, realizing that the trio has done what was needed, despite their disregard for the rules. Adults with the capability to realize when they must reevaluate their words and/or actions helps to make children feel more important and worthy of respect.

There have certainly been many, many critics who do not believe that *Harry Potter* is anything more than simple children's literature and, as such, cannot be subject to rigorous literary analysis. Harold Bloom, for example, said, "Can more than 35 million book buyers, and their offspring, be wrong? Yes, they have been, and will continue to be for as long as they persevere with Potter" in regards to the series and expressed a wish for more "intelligent" children than those who read the series (Bloom 3). However, in

response to a similarly negative opinion of a different critic, children's author Nancy Smiler Levinson sent an opinion piece to *The New York Times*: "Children's literature is important. It is today's young readers who will become tomorrow's young adult readers and thinkers. There is nothing 'lesser' about children or the books they are inspired to read" (Levinson). This is reminiscent of sentiments expressed by C.S. Lewis who said, "no book is really worth reading at the age of ten which is not equally – and often far more – worth reading at the age of fifty and beyond" (Rinella). It is impossible to deny the impact that children's literature has on our society: it inculcates societal norms, behaviors, and morals; it trains kids in literacy; it exercises and expands the imagination and trouble-solving skills; and it leaves impressions on the blooming consciousness. I hope that, through my analysis, people will come to a deeper understanding of the value and importance held within the story of *Harry Potter* and can enjoy it for its literary merit, viewing this journey as one of intellectual pursuit as well as a personal pleasure.

Chapter One:
Harry Potter and the Greater Good

Several interviews with J.K. Rowling have shown that she very clearly intended to parallel many real world events with the events that take place in her *Harry Potter* series. By the final book, most readers had made the connection from the evil Death Eaters to the men of the National Socialist Party of 1930-40s Germany; however, Rowling made many more allusions to the Nazi Party and the Holocaust far earlier in the series – beginning in the first book. While some images, symbols, and allusions are more obvious than others, some are more cleverly hidden and require a higher level of historical understanding.

Throughout the series, Harry Potter's main mentor was the headmaster of Hogwarts, Albus Dumbledore. Harry looked up to Dumbledore as a guiding light and always believed him to be a caring and flawless man; however, in the last book, *Deathly Hallows*, Harry finds out that Dumbledore had a friendship with one of the most evil men in wizarding history. Dumbledore met Gellert Grindelwald as a young boy and they quickly became friends, eventually making plans to find the Deathly Hallows and create a world in which Muggles would be subservient to wizards and witches. The slogan of their campaign, and later that of Grindelwald on his own, was "For the Greater Good" (*DH* 357). However, Dumbledore did also say, in a note to Grindelwald, that although they were given power which "...gives us the right to rule...it also gives us responsibilities over the ruled...where we meet resistance, we must use only the force that is necessary and no more" (*DH* 357). This serves to be an important departure for Dumbledore between the language and attitude he took towards Muggles versus those held by Grindelwald, and later Voldemort ... and Hitler. Using discriminating and

proportional force to counter the obstacles they faced was a concept not inherent in the plans of any of these three men.

After the death of Dumbledore's sister Ariana in a three-way duel with his brother Aberforth and his friend Grindelwald, Dumbledore came to realize that Grindelwald sought to create a world in which Dumbledore wanted no part. Grindelwald eventually left Britain and soon afterwards stole the Elder Wand, one of the three powers of the Deathly Hallows. The three items: the Elder Wand, the Resurrection Stone, and the Invisibility Cloak, in tandem, purportedly made the person in possession of them the commander of death – a prevalent theme throughout the *Harry Potter* series. Grindelwald began building an army and rising to power in continental Europe, hoping to obtain these objects and build his perfect world, protected from the imminent threat of death. During his reign of terror preceding that of Tom Riddle (a.k.a. Lord Voldemort), Grindelwald murdered both those wizards who objected to him and Muggles whom he believed to be of inferior birth. It is with this emergence of power and problematic ideology that readers can begin to see the parallels between the wizarding world of Grindelwald and the historical world inhabited by Adolf Hitler.

In 1945, at the height of Grindelwald's power, Dumbledore confronted Grindelwald, as he had become the most powerful wizard of his time, and defeated him in what became a legendary duel. Grindelwald was subsequently imprisoned in his own prison, Nurmengard. It was in this prison, with "For the Greater Good" emblazoned over the entrance, that Grindelwald was placed for decades. He was eventually assassinated

there by Lord Voldemort in 1998, when Voldemort, ironically not understanding this was the exact source of Grindelwald's downfall, was in search of the Elder Wand.

The fictitious world of *Harry Potter* quite apparently parallels several events found in our world history, most notably the Holocaust. When Harry Potter finally discovers the relationship between Dumbledore and Grindelwald, arguably the darkest wizard second only to Voldemort, he feels both betrayed and horrified to find that Dumbledore was not as flawlessly wonderful as he once thought. Most striking to Harry is the slogan "For the Greater Good," which rings uncomfortably similar to Nazi slogans such as "Arbeit macht frei:" work sets you free. While these two mottos do not have the exact same meaning, their implication is distinctly similar. They also show the danger of language and the power language can wield: both illustrate how banal words seeming harmlessly placed above entryways can disguise truly horrific intentions. Both men, Gellert Grindelwald and Adolf Hitler, aimed to oppress and eliminate entire groups of people to achieve their ends. Yet another parallel between Harry's world and our own is the Nurmengard prison built by Grindelwald. This unmistakably, and most likely intentionally, sounds like the German city Nuremberg. Nuremberg was a city in which many Nazi rallies were held as well as where the anti-Semitic Nuremberg Laws were disseminated (United States Holocaust Memorial Museum). Later, this city was well-known as the site of the prison that held infamous Nazi war criminals and the location of the Nuremberg Trials where these criminals were indicted and convicted. Nuremberg was both the beginning and end of the Nazi regime – where they held their annual rallies and

were later imprisoned – much like Nurmengard being a “monument to Grindelwald’s oppressive regime, but later [becoming] a symbol of his downfall” (Harry Potter Wiki).

Throughout the *Harry Potter* series, Rowling shows that more parallels appear not only between the regimes of Grindelwald and Hitler but, of course, Voldemort as well. In 1935, Nazi Germany passed the Nuremberg Race Laws, depriving German Jews of their rights of citizenship and giving them the status of “subjects” in Hitler’s Reich. The laws also made intermarriage between Jews and Aryans illegal as well as disallowing Jews from employing young Aryan women as household help. The first two laws comprising the Nuremberg Race Laws were: “The Reich Citizenship Law” (designating Jews as subjects) and “The Law for the Protection of German Blood and German Honor” (regarding Jewish marriage). These two laws were rapidly followed by “The Law for the Protection of the Genetic Health of the German People,” which required “all persons wanting to marry to submit to a medical examination, after which a ‘Certificate of Fitness to Marry’ would be issued if they were found to be disease free.” These credentials were required in order to get a marriage license. The Nuremberg Laws had the unforeseen result of causing confusion and intense debate over who was a “full Jew.” The Nazis then issued charts that clearly delineated Jews from Mischlinge (Germans of mixed race) and Aryans. Finally, the Nazis settled on defining a full Jew as “a person with three Jewish grandparents.” Those with fewer than three grandparents of Jewish descent were designated as Mischlinge of two degrees: “First Degree - two Jewish grandparents; Second Degree - one Jewish grandparent.” After the Nuremberg Laws of 1935, a dozen

additional Nazi decrees were approved that eventually disenfranchised the Jews completely, depriving them of their rights as human beings (The History Place).

In the wizarding world, during the Death Eater Regime in 1996-97, there were many anti-Muggle decrees passed and propaganda such as: “Mudbloods and the Dangers They Pose to a Peaceful Pure-Blood Society” (*DH* 249). While there were no laws in the wizarding world as stringent as those put in place in Nazi Germany, the Muggle-Born Registration Commission was instated to ensure that the Ministry of Magic would know who all the half-bloods in their society were and allow them to be interrogated. Voldemort and his followers, the so-called Death Eaters, wanted to discover how these people “stole” magic from *real* (a.k.a. pureblood) wizards: ““Recent research undertaken by the Department of Mysteries reveals that magic can only be passed from person to person when Wizards reproduce. Where no proven Wizarding ancestry exists, therefore, the so-called Muggle-born is likely to have obtained magical power by theft or force”” (*DH* 209). It is equally apparent with both the Nuremberg Laws and the Ministry’s Commission that the “facts” and “research” done were highly biased and used to achieve the ruling group’s own ends with the underlying intent at degrading and further dehumanizing (or dewizardizing) the Muggle-born witches and wizards.

During World War II and the ever-expanding Nazi regime in Germany, some tried to defend the human rights of Jewish members of society. The harrowing tale of Anne Frank has become one of the most well-known. As a young Jewish girl, she was hidden for two years in the annex of her father’s business helped by a woman by the name of Miep Gies. Yet another familiar name to most people is Oskar Schindler, a

member of the Nazi Party who had a list of 1,100 Jews whom he intended to have hired at his armament factory as a means of liberating them. While these two stories are the most familiar to people worldwide, there were thousands of German citizens who attempted to help the persecuted Jews. However, at the time it can be certain that these names were kept quiet and only by a slow and careful process of word-of-mouth did people learn of these possible places of salvation. Similarly, when Ron, Harry, and Hermione speak with their ex-Defense against the Dark Arts professor, Remus Lupin, they ask why Lord Voldemort has not simply declared himself Minister of Magic and why people are remaining so quiet rather than creating open resistance. To this Lupin replies,

...many are whispering that Voldemort must be behind it. However, that is the point: They whisper. They daren't confide in each other, not knowing whom to trust; they are scared to speak out, in case their suspicions are true and their families are targeted. Yes, Voldemort is playing a very clever game. Declaring himself might have provoked open rebellion:

Remaining masked has created confusion, uncertainty, and fear (*DH* 208).

Lupin has experienced both this most recent wizarding war as well as the one that preceded it, 25 years previously. Hence, he is knowledgeable in the ways and mind games of Lord Voldemort and he understands that, as with all reigns of terror, the psychological key to power is to keep people in a place of perpetual fear and render them unwilling to help those in need for fear of themselves and their families. While it is easy to praise and champion those who stepped up and saved the oppressed in both the reality

of the Holocaust and the fantasy world of the Voldemort reign of terror, it is equally understandable why those who did not actively participate did so – for the fear and love they held for their families.

Intriguingly, a closer look at the subjugation of both German Jews and half-blood wizards reveals a paradox when considering the ontology of both of the oppressors, creating massive persecution in both the Muggle and wizarding worlds. In an interview with BBC in 2001, J.K. Rowling was asked: “Book Four explores several themes - some we've seen before like prejudice in Chamber of Secrets. We see more of that with foreign students and people with different parentage. Is that something you’ve been wanting to explore?” When asked this question, Rowling replied,

It is plausible that Harry enters the world wide-eyed: everything will be wonderful and it’s the sort of place where injustices don’t happen. Then he finds out that it does happen and it’s a shock to him. He finds out that he is a half-blood: to a wizard like Lucius Malfoy, he will never be a true wizard, because his mother was of Muggle parentage. It’s a very important theme (Mzimba).

The theme of blood, race, and who classifies as what type of wizard was very obviously a central aspect to Rowling. It is also interesting, and disturbing, how similar the world that Rowling created in her head was to Nazi Germany: she said that she had already created the castes of pureblood, half-blood, and mudblood before seeing the actual German charts that were created in the Third Reich. While she knew the basic outlay of the Nazi Party’s oppression, it was certainly disconcerting to see how similar her imagined world came to

the true history. Mzimba's subsequent question to Rowling was in regards to the apparent hypocrisy of Voldemort's regime: the desire to eliminate all wizards except those of pure parentage when Voldemort himself is a half-blood, just like Harry. In response to this query, Rowling stated,

Like Hitler! See! I think it's the case that the biggest bully takes their own defects and they put them on someone else, and they try to destroy them. And that's what he – Voldemort – does. That was very conscious – I wanted to create a villain where you could understand the workings of his mind, not just have a 2-D baddie, dressed up in black, and I wanted to explore that and see where that came from. Harry in Book Four is starting to come to terms with what makes a person turn that way. Because they took wrong choices and he, Voldemort, took wrong choices from an early age (Mzimba).

While the personal backgrounds of Voldemort and Hitler may not be entirely similar – although there have been claims that Hitler had Jewish ancestry, hence a perverted hatred for them, there has been no substantiated evidence. Also, Hitler certainly did not look like the Aryan race he promoted. Clearly these two oppressors had similar ideologies and psychological problems.

Yet another similarity to the dark wizards of *Harry Potter* and the real world evil of the Nazi Party is the prevalent idea of pure blood: wanting to cleanse an entire society of a social stratum so as to allow the “pure blood” people to rule and persecute all others. In the fifth book, *Order of the Phoenix*, Harry, Ron, and Hermione look around the house

that Sirius Black, Harry's godfather, grew up in. This family was one of the most well-known dark wizarding families of their time and certainly made it no secret how they felt about anyone who was not a pureblood. In one of the rooms Harry discovers the family emblem "Toujours Pur," meaning "always pure." After Harry finds this chilling motto, Sirius tells him: "...they were all for the purification of the wizarding race, getting rid of Muggle-borns and having pure-bloods in charge. They weren't alone, either, there were quite a few people, before Voldemort showed his true colors, who thought he had the right idea about things" (*OoP* 112). Much like during the Holocaust when Hitler and his party wanted to exterminate the Jewish community, Voldemort wanted to eradicate any and all witches and wizards who did not belong to the echelon of purebloods. Ironically, in both Nazi Germany and Rowling's wizarding world, there were simply not enough "pure" blooded people to ever create a fully sustained society based upon this principle.

As Sirius tells Harry when they are in his house looking at the family tapestry, "The pure-blood families are all interrelated. If you're only going to let your sons and daughters marry purebloods your choice is very limited, there are hardly any of us left" (*OoP* 113). As there are few pureblood families left there was no possible way of creating a society of entirely same blooded people, unless the wizarding world had attacked the "problem" of half- and mudblood children from the very beginning. Throughout *Harry Potter*, class consciousness is prevalent and the terms pureblood, half-blood, mudblood, and squib (an in between person, not a Muggle but not a full wizard) are all used – although it is acknowledged that mudblood is a societal slur that is only used to be very derogatory. However, the reader does come to realize that in Harry Potter's world, unlike

that of the Third Reich, these classifications become less used and enforced over the course of the series, allowing for a more diverse and hospitable life for all witches and wizards.

Throughout the series, the issue of blood status is ubiquitous and in the wizarding community, wizard families must present their family tapestry to prove their blood status. This is yet another parallel to Muggle Germany during World War II, during which time people had to present family trees to Nazi officials to prove their German ancestry, especially if they were seeking higher ranked positions within the Nazi Party. People within the party and government would have to provide their own family tree as well, needing to “produce proof of ‘pure’ ethnic German ancestry going back to 1750” (Reagin 139). Much like the aforementioned Muggle-Born Registration Commission instituted by the Ministry of Magic, the Nazi Party established the Kinship Research Office to “...collect records and issue so-called Aryan Passes, which summarized a person’s ancestry” (139). Again this parallel between the real world the Nazis created and the imaginary one of Rowling’s novels is disconcerting and shows the many problems with race identity and mandating that an entire society become homogenous with its ancestry. Indeed, in worlds such as these, the authoritarian directive to have constant documentation and proof of blood lines also invited falsification to keep oneself and their family safe. There have been accounts from WWII of people hired to “discover” an Aryan who, fictitiously, had an affair with a Jewish ancestor thus making that ancestrally mixed German “less” Jewish in the eyes of Nazi law (140). While the wizarding Death Eater regime did not last long enough to create such extreme measures, Ron even tells

Hermione that he will teach her his family tree so upon questioning, if need be, she can claim to be a Weasley cousin, thereby escaping the wrath of being a mudblood (*DH* 209).

Voldemort's clear hatred of Mudbloods, and Hitler's hatred of Jews, seems to be entirely incomprehensible. However, Freud's theory of projection helps explain why Voldemort and Hitler acted the way they did. This theory holds that the ego of an individual defends against "unpleasant impulses, tendencies, characteristics in themselves by denying it and attribute to others" (Films Media Group). Clearly, when looking psychologically at both Voldemort and Hitler there is a definite mechanism by which they try to distance themselves as far as possible from what they are, or what they fear. For Hitler, this perversion developed and was further disowned, and thus projected onto Jews. Interestingly, in a BBC documentary called "Inside the Mind of Adolf Hitler," about the psychological profile of Hitler written in the 1940s, the psychologists note that he was deeply "driven by fear and insecurity yet seemed to have an almost super-human self-confidence" (Films Media Group). In this documentary, the Hitler family doctor, Eduard Bloch, was contacted and he confirmed that Adolf Hitler was "a weak, frail little boy; however, he did survive – believed he was *chosen* to survive, was under some divine protection" (Films Media Group [my italics]). Likewise, Lord Voldemort, formerly Tom Riddle, despises that he is not a pureblood himself and spends almost his whole life trying to rid himself of this stigma. Wishing to create a perfect and pure wizarding world, he does everything within his power to attain the three Deathly Hallows to make himself master of death. He too wants to see himself as some sort of chosen one who can bring about the perfection of the world as well as personal immortality. In the Hitler

documentary, Hitler is described as having seen himself as “Savior of the German People. He identified with Christ the fighter, who had to fight against the Jews to not be destroyed; not the loving and caring Christ.” Voldemort also sees himself as a savior for the witches and wizards of his world, wanting only the best and purist form of themselves to exist. This type of Messiah Complex is one that both Voldemort and Hitler share, in both personal and political ideologies.

The theories of projection and the Messiah complex are not the only similarities between Lord Voldemort and Hitler: they also both recognized that children were the future to their regime and certainly the most easily impressionable members of society. As such, Hitler created the group Hitler Youth directed at boys ages 10 to 18 and he made it very clear what he expected of the children of Nazi Germany: “The weak must be chiseled away. I want young men and women who can suffer pain. A young German must be swift as a greyhound, as tough as leather, and as hard as Krupp's steel” (History 20). Not only was this group meant to create strong men and women but the age at which they were introduced was clearly meant to create an emergent state of consciousness in which these children would become fanatical supporters of Hitler and the Third Reich. Somewhat similarly, Voldemort, in the final book, made attendance at Hogwarts compulsory for all witches and wizards. While most children were sent to Hogwarts anyways, there had always been the option for parents to home school their children or send them abroad to a school such as Durmstrang or Beauxbatons; however, Voldemort knew he needed to maintain control over all the wizarding children so as to ensure they would support his regime. As Lupin tells Harry, Ron, and Hermione, “This way,

Voldemort will have the whole Wizarding population under his eye from a young age. And it's also another way of weeding out Muggle-borns, because the students must be given Blood Status – meaning that they have proven to the Ministry they are of Wizarding descent – before they are allowed to attend” (*DH* 210). Likewise, the law requiring all boys to become members of Hitler Youth went into effect in 1939 and made membership unavoidable, whether they wanted to be a part of it or not and whether or not their parents agreed to it (Trueman). Of course, the boys of Hitler Youth had to prove they were of pure Aryan descent and were expected, once a member, to be an enthusiastic and proud part of this German group.

Education, of course, was the easiest means through which men like Hitler and Voldemort could manipulate and brainwash the members of their society. The Jews in 1930s Germany and Muggles in 1990s Britain both experienced a similar “social death”: these groups of people were marginalized through “...relentless propaganda inculcated in educational institutions, in popular culture, in ‘scientific’ discussions...” (Reagin 142). In this way, the Nazis and Death Eaters could effectively control how children thought of the supposed undesirables in their society and would learn from an early age to disregard and outcast these people, thus creating a social death: a society in which they could not live because they were not even seen as humans. In *The Deathly Hallows*, we see that Muggles are not the only group in the wizarding world that has been disenfranchised and demeaned: when Ron, Hermione, and Harry speak with the goblin Griphook he exclaims, “The right to carry a wand has long been contested between wizards and goblins... Wizards refuse to share the secrets of wandlore with other magical beings, they

deny us the possibility of extending our powers!” (488). Clearly, the dominating wizarding community as a whole is fearful of allowing any other group in society a better understanding of their magical powers; hence the problems with Muggle-borns as well and the belief they stole their magic. Harry, displaying an occasional moment of naivety, tries to claim to Griphook that now that Voldemort has risen it is no longer a struggle between wizard and goblin but rather everyone against the greatest evil. However, Griphook recognizes that far from continuity between the races, the wizarding race is placed yet more firmly above the goblins. To this, Hermione points out to Griphook that, while most wizards do not care to fight for the goblins, these three are there to do so and she states, “Mudblood, and proud of it! I’ve got no higher position under this new order than you have, Griphook!” (*DH* 489). While Hermione is technically a “wand carrier,” she truly does not hold any better position in society than the goblins, elves, centaurs, etc. – fear of the terrorizing regime continued to create a greater chasm between people than unity.

By what Griphook says to Harry, we understand that the right to carry a wand in this society is a great honor and status symbol. Therefore, when we come to find that Muggle-borns have been denied the right to be wand carriers, they have lost all claim to their status and become outcasts who do not belong to either the Muggle or wizarding worlds. Ron, Harry, and Hermione plan a break-in at Gringotts (the wizarding bank) to get to one of Voldemort’s Horcruxes and for this to work Hermione must use Polyjuice Potion to change her appearance to that of Bellatrix Lestrange to enter her vault. While they are in Diagon Alley they run into a Death Eater by the name of Travers. It is here

that we see the full extent of the dehumanization of Muggle-born wizards. One, apparently, Muggle-born man approaches “Bellatrix” and screams at her to tell him where his children are and what she has done with them. When he tries to attack her, Ron, also Polyjuiced, stuns the man so he is unconscious and it is at this point that Travers approaches and, seeing the Stunned man, asks “how did it offend you?” to which “Bellatrix” says, “It does not matter, it will not do so again.” By the reference of these Muggle-born witches and wizards as “it” we can see just how far they have fallen in the eyes of “full” witches and wizards. Travers says, “Some of these wandless can be troublesome” (*DH* 527). This is when we discover that the Muggle-borns have been deprived of their right to carry a wand, a stigma similar to the Star of David worn by the Jews – a completion of their social death.

Voldemort’s regime escalates quickly and he seems to spread fear of himself and his Death Eaters at an almost impossible rate; both Voldemort and Hitler used education as one means to extend knowledge of their regime, but before either of these men could control this outlet they used propaganda and selective terrorizing to spread fear. About one hundred pages before the resurrection of Lord Voldemort in book four, *The Goblet of Fire*, the trio is talking to Sirius and he says,

Imagine that Voldemort’s powerful now. You don’t know who his supporters are, you don’t know who’s working for him and who isn’t; you know he can control people so that they do terrible things without being able to stop themselves. You’re scared for yourself, and your family, and your friends. Every week, news comes of more deaths, more

disappearances, more torturing...they're trying to keep everything hidden from the Muggles, but meanwhile, Muggles are dying too. Terror everywhere...panic...confusion...that's how it used to be (527).

These means of instilling terror in everyone, everywhere, was exactly what Hitler did during his regime and it was through this state of perpetual fear that he was able to control the situation. Propaganda such as the “Mudbloods and the Dangers They Pose to a Peaceful Pure-Blood Society” pamphlets made it easy for these men of terror to promote widespread hatred of those they deemed undesirable.

While it seems that Muggle-borns in the wizarding world may be able to leave, go abroad, and start a new life, it can be assumed that even if they did it would be, much like for German Jews, an incredibly daunting task. To leave their homes, families, jobs, etc. was in no way a guarantee for any of these groups of people to lead a secure lifestyle and, indeed, it oftentimes put them in no greater sense of comfort or safety: “Muggle-borns might have found that like German Jews in new countries, their credentials would not easily translate into a new setting” (Reagin 145). In the world of Hogwarts, the students take O.W.L.s – Ordinary Wizarding Levels – in their fifth year to determine what career path they may want to take and at the end of their seventh, and final, year they take N.E.W.T.s – Nastily Exhausting Wizarding Tests – to become full-fledged witches and wizards in their specific career field. Obviously, if someone like Hermione wanted to flee the wizarding world to return to Muggle London, no matter how well we can assume she did on her N.E.W.T. it would hold no bearing in the Muggle world.

Lord Voldemort and Hitler effectively created regimes in which those whom they believed were inferior were subjugated to torture of the cruelest kind and slandered as thieves, liars, and threats to their society. This forced the oppressed to realize their only means of survival was escape. The tyrants made their systems an undeniable authoritarian rule under which the victims had no chance of escape without the help of those who were in a position of power but were willing to risk everything to help the oppressed. The psychology behind both of these persecutors is clearly parallel and allows the reader to realize the comparable atrocities committed by Voldemort to those committed by Hitler.

Chapter Two:
Harry Potter and the Monstrous Other in the
Campbellian Monomyth

In Joseph Campbell's *The Hero with a Thousand Faces*, he describes the monomyth, or hero's journey, stating that

A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man (30).

This clearly parallels the journey that Harry Potter makes throughout the series, repeated in each sequential book, and in the overarching adventure of the series as a whole.

Campbell's monomyth applies almost point by point to *Harry Potter*. Harry goes from the common world of Muggles to the supernatural world of Hogwarts, where he discovers he is the "Chosen One" and time and time again finds himself encountering "fabulous forces" over which he is always triumphant. In his final conflict with Lord Voldemort, he is victorious and is certainly able to bestow happiness and peace to his fellow witches and wizards.

Harry Potter is not the first or only series to make use of Campbell's hero's journey pattern: Rowling's series has followed in the canonical literary tradition of J.R.R. Tolkien, Philip Pullman, and C.S. Lewis who used Campbell's monomyth in *Lord of the Rings*, *His Dark Materials*, and *The Chronicles of Narnia*, respectively. While the prototype originally formulated by Campbell has undoubtedly undergone changes, it clearly has a resonating tradition of "heroic romance" that appeals to authors and readers alike. Julia Boll, who wrote her dissertation on the representation of war and conflict on the contemporary stage, writes that "in addition to significantly contributing to the revival

of the hero, Rowling's *Harry Potter* series stands in a long tradition of works of popular culture that are clearly indebted to conceptions of monomythical archetypes" (87). As such, I would not claim that *Harry Potter* is entirely innovative in its heroic concepts but it is inventive in that it introduces such literary traditions at a children's level. One of the most critical points about *Harry Potter*, especially in comparison to these giants of the literary canon, is that it is the first enormously read series (selling 450 million copies as of July 2011) since *Lord of the Rings*, published during WWII. This is significant not only because it got more children reading but, more importantly, it opened a window into what literature could look like: these epic adventures can be written in such a way that both children and adults enjoy them, albeit on different intellectual levels (Brinded). While it is apparent to most readers that Tolkien and *Star Wars* director George Lucas tip their hats to the theories of Campbell, it is less clearly defined in the *Harry Potter* series and yet, when closely inspected, the hero's journey is not only used once, but repeated several times over.

Harry Potter's hero journey is one complete journey, accomplished bit by bit through each novel, culminating in the ultimate battle at the end. However, the journey is also completed repetitiously throughout the series within each book. The only stage that is not accomplished in each book is that of *return*: "The hero's quest usually begins with the depiction of a character who has suffered a certain form of loss or who perceives a lack in the normal experiences available or permitted to the members of his society" (Boll 94). This exemplifies Harry's exact experience: he suffers a loss of both his parents at the age of one and then, under the "care" of his aunt and uncle, he is continually deprived of

the normal experiences of a young boy in the Muggle world. The next step in the separation phase, the calling, is often followed by “an initial refusal of the call, either by the hero himself or by a guardian” (94). This refusal to the call occurs several times over in the series, the first of which happens before Harry is even born. Sybil Trelawney is the quintessence of a literary herald: she announces important messages or foreshadowing of the novel. Similarly to the mythological figure of Cassandra, Professor Trelawney’s prophetic abilities are doubted. Trelawney presents one of two primary heralds in the series and produces a prophecy about Harry before he is born in which she says:

The one with the power to vanquish the Dark Lord approaches...born to those who have thrice defied him, born as the seventh month dies...and the Dark Lord will mark him as his equal, but he will have power the Dark Lord knows not...and either must die at the hand of the other for neither can live while the other survives... (OoP 741).

After hearing this, Harry’s parents refuse the call and go into hiding – echoing the hiding of the mythological hero, Achilles (Boll 94). Again, the call is refused or, more accurately, denied by the guardians, Aunt Petunia and Uncle Vernon, when Harry is eleven and therefore of Hogwarts attending age. His aunt and uncle never told him how his parents died or what his true heritage is so when the letter from Hogwarts arrives they studiously avoid letting him see it until Hagrid, the second herald in the series, actively goes to retrieve him and inform him of who he truly is, allowing him to fulfill his call and attend his first year at Hogwarts. Interestingly, this prophecy is not as clear as it seems and Lord Voldemort essentially makes it a self-fulfilling prophecy by *choosing* Harry and

acting hastily to “ensure” his death. This foretelling could have applied equally to the affably clumsy and forgetful Neville Longbottom – also born at the end of July and of parents who were, like Lily and James Potter, part of the Order of the Phoenix opposition to Lord Voldemort.

This call and refusal, or denial, occurs manifold times in the books: in *Chamber of Secrets*, Dobby the house-elf acts as both herald to, and preventer of, the call when he tells Harry, “there is a plot... a plot to make most terrible things happen at Hogwarts School of Witchcraft and Wizardry this year... Dobby has known it for months, sir. Harry Potter must not put himself in peril. He is too important, sir!” (CoS 16). This is followed later in the narrative by Harry’s call, after ignoring Dobby’s advice to avoid school, to save Ginny Weasley from the Chamber itself. Harry is again called to action in *Prisoner of Azkaban* when he discovers Sirius Black, the man believed to be the betrayer of his parents, has escaped the prison and is at large in society. In this book, he is called not only to action but, eventually, to forgiveness and open-mindedness when he discovers it was not Black who killed his parents but rather Peter Pettigrew, who was believed to be dead. However, Pettigrew escapes and Black is captured, making it imperative that Harry accept his call to action and rescue the innocent man, his godfather. In *Goblet of Fire*, Harry becomes the unwilling hero when the magical goblet spits his name out to participate in the Tri-Wizard Tournament. This book becomes the watershed of the series as it is when Voldemort is reborn; Harry is abducted by Voldemort’s follower, Wormtail, by means of the portkey and his blood is forcefully taken to bring Voldemort back to life. *The Order of the Phoenix* calls Harry to action several times: when Dementors arrive

in Little Whinging, when he dreams about Arthur Weasley being attacked by Voldemort/Nagini/himself, and lastly when he is lured to the Department of Mysteries, falsely believing Sirius is in danger and needs to be saved. In the last two books, *The Half-Blood Prince* and *The Deathly Hallows*, Harry “despairs most and attempts to refuse his destiny most defiantly” (Boll 95). All of these instances show, time and again, Harry’s journey through the Campbellian hero journey that is so crucial to the overarching mission of the novels.

It is in the final two books that Harry’s highest and most important calling occurs – to abandon the wizarding world for a significant period of time, thus keeping others safe, and eventually to return and subdue the Dark Lord and his followers. Even this acceptance of breaking from the wizarding world is what distinguishes Harry Potter as the hero that he is. According to Dean A. Miller, “precisely because the hero is easily detached from the societal matrix, he is often as dangerous to the social fabric as he is useful in defending it. Indeed, in the end, he is more useful outside of society and displaying his excellences elsewhere – that is, on a quest” (164). This is true of Harry – he is far more dangerous than helpful to society during the critical time of the last two books during which Voldemort is at his strongest and most determined to kill Harry, at any and all costs. Therefore, Harry, Ron, and Hermione spend their time in exile from the wizarding world exactly as Miller speculates: on a quest for Horcruxes so as to help Harry be better able to defeat Voldemort upon their return to the wizarding community.

In each of these books, after Harry has successfully agreed upon his calling, he enters (usually accompanied by Ron and Hermione) on the “road of trials” during which

time he creates a wider group of friends and allies but also faces many difficulties along the path to eventual confrontation with the antagonist. According to Campbell, after the tests, allies, and enemies phase has been encountered and overcome, the hero approaches the inmost cave. This cave may be an actual location in which the hero encounters terrible danger, or the cave may be a representation and manifestation of the hero's fears and doubts, conscious or unconscious, about his call. This oftentimes results in intense reflection which, in turn, allows the reader a greater understanding of the magnitude and importance of the hero's entering the cave. Harry approaches Campbell's idea of the inmost cave multiple times in the series. In *Sorcerer's Stone* and *Chamber of Secrets*, the final conflict takes place in a dungeon setting, full of trials and dangers for Harry and his friends. In *Goblet of Fire*, the innermost part of the maze transports him to a graveyard, the literal land of the dead and where Harry is faced with the revivification of his mortal enemy. The inmost cave in *Order of the Phoenix* is a more personal one where Harry is battling "his inner demons and subconscious fears and learns the prophecy about his destiny" (Boll 97). He and Dumbledore find themselves in a literal cave in *Half-Blood Prince* when they attempt to destroy one of Voldemort's Horcruxes. Harry's final cave in *Deathly Hallows* is that of the Forbidden Forest, where he goes to meet Voldemort and relinquish his life. The caves, both literal and figurative, in *Harry Potter* become the most important part of his journey because it is in these caves that he comes a deeper understanding of himself and his purpose in the larger plan of how to defeat Voldemort and the extent to which that undertaking may carry him.

The final part of the journey, return, is the only aspect that is never fully accomplished until the final book. Campbell's hero sometimes refuses or is unable, as is usually the case for Harry, to return, so he is brought back from the adventure by some other, sometimes magical, means. In *Chamber of Secrets*, Dumbledore's phoenix Fawkes rescues Harry and Ginny because they are too weak to make it out of the Chamber by themselves. In *Prisoner of Azkaban*, Sirius Black is taken from the tower in which he is imprisoned by Buckbeak the Hippogriff. In both *Goblet of Fire* and *Order of the Phoenix*, Harry is helped by others – the ghosts of his parents at his confrontation with the newly arisen Voldemort and Dumbledore in the entrance of the Ministry of Magic, respectively. As understood by both Campbell and Jung, "the hero is now ready for his final, decisive meeting with his antagonist as he enters the stage of climax and catharsis" (Boll 99). Until the seventh book, Harry does not reach this stage but rather continually returns to the heroic cycle. In this final stage of meeting the antagonist, the hero must be reborn and purified by entering the realm of death. As Harry approaches this moment he reflects: "It was over, he knew it, and all that was left was the thing itself: dying" (DH 692). Eventually it is his understanding and acceptance of death that allows Harry to return in a manner able to defeat Voldemort in their final face-off. While Harry is in the dream-like in-between realm that resembles King's Cross Station and speaks with the dead Albus Dumbledore, he discovers the most important facet of himself that Voldemort would never understand: "You are the true master of death, because the true master does not seek to run away from Death. He accepts that he must die, and understands that there are far, far worse things in the living world than dying" (DH 721). Thus, Harry becomes the

master of two worlds: both the living and the dead, through his recognition of the reality of death and knowing he need not fear it. In becoming master of these worlds, he again enforces the image of him as the hero archetype because “the hero hands his life over to destiny and lets go of earlier fears, gaining for himself the freedom to live” (Boll 99). In gaining his own freedom to live, Harry also ensures the lives of those around him whom he loves most.

At its core, the series is a bildungsroman – tracking the transition of Harry Potter and his friends from childhood to fully formed wizarding adulthood. Not only does Rowling follow the monomyth cycle in the books, but her characters all take on specific archetypes, which allow them to be multi-faceted and dynamic characters, changing and forming their personalities over the course of the seven book series. Interestingly, not only do the *Harry Potter* characters embody a specific archetype but Harry, in particular, exemplifies his hero archetype through his various roles at Hogwarts, such as the position he holds as seeker on the Quidditch team. This role exhibits his archetype as hero and the person who will ensure victory, both in the game and in the overarching narrative and quest against Voldemort. He exhibits an aptitude for flying and is therefore placed in this position, “which denominates him also...as an archetypical seeker after truth” (Boll 89). According to the OED, the word “quiddity,” clearly a root of the imagined word Quidditch, means “the inherent nature or essence of a person or thing; what makes a thing what it is” (Boll 89). Therefore, Harry’s position on the Quidditch team renders him the seeker for not only the snitch but seeker in a wider scope, that of a seeker of truth and justice throughout the novel.

One of the most important archetypes in *Harry Potter* is that of the Jungian shadow, represented in Lord Voldemort. As the shadow archetype, Voldemort “embodies the dark reflection of Harry’s own desires,” thus creating the effect of being Harry’s doppelganger (Boll 90). In this manner, Harry and Tom Riddle (a.k.a. Voldemort) are each other’s counterparts: Riddle becomes the embodiment of the choices not made by Harry. Jean-Paul Sartre once said that “we are our choices” (Goodreads). By this reasoning, we can understand that people automatically create a dark double constituted of the choices we did *not* make, who we are not. Both Harry and Riddle are orphaned children and experienced various traumas in their adolescence; however, Riddle never moves beyond the “mindset of having been abandoned” (Boll 90). This is one of many moments of choice-making that determines the difference between Harry and Riddle: Harry could choose to be bitter about having been orphaned as an infant but rather chooses to focus on those who love and care for him now. Riddle cannot and will not move past his parental abandonment, choosing to act out and become malevolent as a result. Because of this double, it appears that Harry’s existence depends “as much on Voldemort’s presence in his mind as on other people’s help and support,” thereby making his identity as hero one of reliance on those around him, even his mortal enemy (Steveker 71). This is also why Voldemort cannot be vanquished until the end of the series: for Harry’s sense of self-identity as hero to be completed Voldemort must be present.

The dual relationship of Voldemort as Harry’s doppelganger and shadow is made more complex when looking at the connection between Harry and Voldemort’s minds and, as we come to discover, souls. This connection creates an important impact on

Harry's personal identity and how he views himself. It is quite obvious throughout the novel that Harry is a hero reliant on many external forces: Ron, Hermione, Fawkes (the phoenix who saves him in the Chamber of Secrets), Dumbledore, Hagrid, Dobby, and many others. Equally important to Harry's existence, apart from those who help and encourage him, is Voldemort, who serves as his monstrous other, both internally and externally. In this manner, Rowling's novels are highly reminiscent of the traditional Gothic novel representing a hero and his doppelganger. Similarly to novels like *Dracula*, *Frankenstein*, and *The Strange Case of Dr. Jekyll and Mr. Hyde*, *Harry Potter* explores the psychology of a character defined by their monstrous other and the multiplicity of identity found therein. Jonathan Harker, the quintessential proper Victorian male, becomes inextricably linked to Dracula, his own monstrous other. Likewise, Dr. Frankenstein and his monster as well as Dr. Jekyll and Mr. Hyde all become two sides of the same coin – inexorably connected to one another, whatever happens to one will, in some manner, affect the other. Voldemort is, much like these other examples, an *essential* part of Harry and, as such, he is the other side of the same coin. Because of Harry's mental connection and sharing of souls with Voldemort, the Dark Lord is Harry's literal internal monster; however, he is also obviously an external evil to be fought as well.

The internal connection that Harry and Voldemort share also proves to be of the utmost importance for Harry to carry out his mission of defeating Voldemort's terrorism. To list a few, Harry saves Arthur Weasley's life by seeing Voldemort and his snake attacking him in the Ministry of Magic (*OoP* 467-69), Harry knows that Voldemort has attained the Elder Wand by breaking into Dumbledore's tomb (*DH* 500-01), and he

secures Snape's memories by seeing Voldemort summoning him to the Shrieking Shack (*DH* 641-42). This final piece of knowledge is most important for Harry because had he not found Snape, and his memories Harry later views, Harry would not have the knowledge that he needed to defeat Voldemort and realize he must sacrifice himself. Thus this internal identity helps him to find his ultimate quest and how to accomplish the mission. Lena Steveker, professor of British Literary and Cultural Studies at Saarland University and author of "'Your soul is whole and completely your own, Harry': The Heroic Self in J.K. Rowling's Harry Potter," stated that "both contemporary philosophers and psychoanalysts have remarked upon the dimension of otherness internal to an individual" (72). Therefore, Harry understandably seeks an affirmation of his identity from those external to himself, even Voldemort. However, this kind of dual identity can cause many problems for the hero and, ultimately, for the society he inhabits.

Continuously in the series Harry experiences a feeling of a loss of identity when he shares the mind of his internal other. Every time the reader experiences Harry's transformation between himself and Voldemort, there is a textual destabilization in which pronouns and descriptors become confused and we cannot tell the difference between Voldemort and Harry. In the aforementioned scene in book five, Harry sees Arthur Weasley as if he is the one attacking him, not Voldemort. Likewise, at the end of that book, Harry becomes almost entirely controlled by Voldemort and it is only Dumbledore who saves Harry from an almost complete possession (*OoP* 815). Situations such as these become more common and more intense throughout the series until there are moments in *The Deathly Hallows* where Harry breaks down entirely and cannot function. At one

point, he loses consciousness for hours and Hermione says he was violently ill (*DH* 346). This is important because “consciousness is the guarantee of identity” and in his loss of consciousness, Harry temporarily relinquished his entire self to Voldemort (Steveker 78). This internal connection to Voldemort creates the duality of identity that is (clearly) threatening to Harry but also to those who surround him. Harry suffers immense bodily pain when this connection is breached and utilized and when he experiences these cataleptic moments, Voldemort controls him in such a way that disallows him from knowing who he may be hurting.

The most dangerous form of identity multiplicity that Rowling points to are Voldemort’s use of Horcruxes which, we come to find out, are made by “the supreme act of evil. By committing murder. Killing rips the soul apart. The wizard intent upon creating a Horcrux would use the damage to... encase the torn portion” (*HBP* 498). This use of splitting and saving pieces of himself, and his identity, prove how dangerous Voldemort’s conceptions of identity and self are: he is willing to compromise his selfhood for even a chance of immortality. As this type of duality in identity is dangerous to everyone involved, it becomes ever more important, as the stakes get higher in the final novel, that Harry create a separation of identity and pull away from Voldemort. Once he obtains the knowledge that he must sacrifice himself, he separates from his external identity – his friends – to go to the Forbidden Forest alone and face Voldemort by himself. While briefly accompanied by the ghosts of his parents, Sirius, and Lupin from using Resurrection Stone, Harry is unaided by the others when he reaches Voldemort in the Forest. While this initial separation is helpful for Harry’s process to rid

himself of part of his external identity, he has yet to be free of his most important external and internal monster – Voldemort as person and inner ego. After Voldemort has used the Killing Curse on Harry and he finds himself in the ambiguous location between life and death we find that he does not have his scar, the outward symbol of his connection to his inner monster, Voldemort. After this, he can return to the world as an autonomous individual with his own identity, reliant upon no one but himself. He speaks at length with the deceased Dumbledore who assures him, “Your soul is whole, and completely your own, Harry” (*DH* 708). In this moment Harry realizes the truth of his identity that he has not, until this point, been able to truly possess. This recognition allows him to duel with Voldemort, just the two of them, and emerge victorious, the defender of the wizarding world.

Another interesting aspect of Harry’s identity and heroic make-up is the other identity he shares in by virtue of the connection with Voldemort. As I have stated, the claim that Voldemort is the wizarding world’s prototype of Adolf Hitler is not a difficult allegation to make – ideologically and pathologically the two mirror each other in extraordinary ways – but this points to a larger connection between Harry Potter himself and Hitler. By virtue of the transitive property in math, that is: $A=B$, $B=C$, therefore $A=C$, it is plausible to show that Harry and Hitler likewise mirror each other. Surely Harry does not seek world domination nor the eradication of an entire race of peoples; however, Hitler has been described as seeing himself as a savior of the German people. This type of Messiah Complex is one that Harry shares, from both his own doing and the near-worship given to him by his wizarding world. On more than one occasion, Harry is

described as “The Chosen One.” Surely, a sense of salvation and messianic propensities cannot help but emerge from a title as lofty as that; however, Harry does little to keep people from idolizing him as such. In *Order of the Phoenix*, Harry hears the prophecy in the Department of Mysteries made by Sibil Trelawney before he was born. From this prophecy comes the realization that he is indeed the Chosen One: it is he who must kill Voldemort; however, there are certainly times in the series when he uses this title to his advantage and inherits the Voldemort/Hitler Messiah Complex, believing himself to be invincible. Hitler has also often been noted to have derived power and importance from the support of his followers and, much like Harry, was oftentimes his own worst enemy.

All three of these men also share an almost unnatural adoration of their mothers. Voldemort forever resents his father for being a Muggle but also for leaving his mother when he discovered she was a witch. Harry’s obsession with his mother is more natural: a desire to know the parents he was deprived of growing up but throughout the series she is a central focus for him. Hitler’s relationship with his mother was described by his family physician as “unnatural” and when he discovered his mother was going to die from breast cancer he was “hysterical” (Hitler documentary). After he came to power, Hitler turned his mother’s grave into a shrine and decorated it with Nazi paraphernalia and forever harbored an intense hatred for his father, who was an abusive drunk. While Harry never comes to hate his father, he certainly has moments, especially after seeing Snape’s memories, of doubting the true goodness in him, thus allowing him to idolize his mother that much more and view her as an even better person. In seeing how similar Harry, Voldemort, and Hitler were in their youth makes more apparent the good and evil that is

held within all of us and it is our choices that determine what we will become. This is fascinating because, in light of the fact that Harry, Voldemort, and Hitler all have the same capabilities of good and evil within them, Hitler is less of an anomaly in history than a threatening potential. Every person who has chosen to do good, or perpetrate evil, could have elected to do the opposite, showing the importance that we all be prepared for all eventualities.

Given the complex adolescences of both Voldemort and Harry, it is interesting that Voldemort is almost a father figure to Harry. Characters like Sirius Black or Arthur Weasley are more obvious and compassionate father figures, but Harry and Voldemort depend on one another for a cultivated Ego and their perpetual battle can be seen as an Oedipal power struggle. This power struggle is particularly related to the castration complex and the idea that the father-imago becomes a double edged sword through which "...one threatens [the son] with blinding (castration), while the other, the good father, successfully intercedes" (Freud 160). This dual father-ship is clearly present in Harry's life: Voldemort as the bad father from whom his castration anxiety stems and men like Sirius are the good father. This is also touched upon by Freud in *The Uncanny*, when he says: "...the death-wish directed against the bad father finds expression in the death of the good father" (160). This is, partially, seen when Sirius is killed but in the end the bad father is also avenged by the "son." In *Goblet of Fire*, Voldemort is reborn via Harry's blood, making them literally blood relatives and thereby making them even more strikingly similar than already apparent. Alice Mills, senior lecturer in children's literature at Australia's University of Ballarat, notes that "Voldemort functions as a

compensatory, monstrous father-figure, repeatedly erupting from the unconscious in terror and malignancy” (4). Thus, Harry is the innocent who does not fully understand his past and the struggle between the two becomes father (Voldemort) trying to kill son (Harry) before son kills father. The two depend on one another for their sense of identity and purpose, therefore making them a type of Ego for one another. Another advancing aspect of this relationship is Harry’s developing consciousness in his fight against Voldemort. Obviously when Voldemort attacked his family when he was an infant, Harry had neither consciousness nor means of fighting; however, as Harry grows up he becomes more aware of his battles against Voldemort and, by the final set of battles, he is freely and willingly entering into them. This conscious decision to battle Voldemort makes the Oedipal struggle also an internal struggle for Harry as he attempts to understand and bring into further consciousness his dark, shadow self of his unconscious.

In the last one hundred pages of the series, Harry comes to terms with something that Voldemort would never be able to accept: his own mortality. Voldemort’s name, in French, literally means “flight of death,” understood by the reader to imply “flight *from* death” which is clearly Voldemort’s aim from the very beginning. We can see that even in the name he chose for himself, Tom Riddle expresses his fear of death and the desire to gain immortality. In the end, Harry emerges as one who has reconciled his past and present and is further reflected and complemented by Ginny – the goddess archetype, though she too can end up inadvertently causing evil, as in *Chamber of Secrets*, thus further revealing Rowling’s discourse of good and evil being found within us all. However, Ginny does reveal the good in him and acts as both his rescuer and warrior at

times in the series. She always seeks the best for Harry and is at the forefront, along with Ron and Hermione, of his battles against Voldemort. Perhaps it is because of these complimentary personalities and archetypes that Harry and Ginny end up together in the end, rather than Harry and Hermione. Through his acceptance of death, Harry has ensured the continued existence of both the wizarding and Muggle worlds. He continually feels indebted to those who helped him along his journey, many of whom lost their lives for the cause. As a result, he eventually incorporates the orphan of Remus and Tonks Lupin into his family, hopefully thereby also avoiding another child suffering the agonies of feeling abandoned and unloved. In this final acceptance, Harry has completed the hero's journey monomyth, completing the series as a whole. He is the "definitive" hero, placed in quotations because this seemingly clear definition is complicated by the inner evil parallel to that in Voldemort, and he relinquishes his selfhood for the greater good.

Chapter Three:
Curses, Torture, and the Ambiguity of Good and Evil

Whether a certain war is “just” or not involves many tenets, some of which are highly contentious. In order to evaluate the “justness” of a war one must ask: “what is a sufficient provocation to use force?” “What objectives may be sought by force?” and “when or in what circumstances does someone have the authority to decide to use such force?” (Toner 84). The world of *Harry Potter* there is oftentimes an ambiguity between good and evil, necessary and unnecessary force. However, the *jus ad bellum* principles are ultimately met, and exceeded. What is less clear are the *jus in bello* principles – those that dictate *how* a person or group of people should conduct themselves in battle.

Jus ad bellum principles of proper authority declaring war (such as a ruler or anyone in charge of maintaining the common good), just cause, and right intention are all rather unmistakably met in *Harry Potter* because of the ever-looming threat of Lord Voldemort. Because of his initial reign of terror that occurred before Harry’s birth, and his revival in the fourth book, Voldemort obviously presents a menace to the wizarding world. The larger issues at hand are those of *jus in bello*: proportionality and discrimination. Proportionality proves to be supremely important as it appears in both justification for going to war as well as proper conduct at war. Under the category of just cause, “one asks about probably ultimate outcomes. The focus is on the ends. Here [in proper conduct of war] the concern is with specific military objectives. The focus is on means” (DiSanto). Essentially the “means” indicate that the destructive force used and exerted should not exceed what is absolutely necessary. Just as a group should not enter into war except as a last resort, they also should not wield excessive force against their enemy. Lord Voldemort proves himself to be the definition of lack of proportionality and

consistently exercises far more force than is necessary in virtually all situations. It is also essential to recognize a crucial factor in the wizarding war: not only is the war just in that it certainly had a right cause but it is also *necessary*. Much like World War II when the threat of Nazism and other dictatorial regimes was of critical importance, so too was Voldemort's regime in the wizarding world. His rule and the exacting of violent crimes on innocents is intolerable and creates a situation in which Harry Potter, as the Chosen One, and the wizarding world at large, has no option but to engage in war in order to preserve peace and a functional society.

One of many examples of Voldemort's cruel regime is the treatment of Neville Longbottom's parents, who were tortured to insanity by Death Eaters who used the Cruciatus Curse against them. Both this curse and the Imperius Curse are unnecessary uses of force used frequently by Voldemort and his followers. The Cruciatus Curse, while not causing bodily harm, causes the victim's pain receptors to violently react and thereby places the victim in immensely excruciating pain. It is apparent that this is a curse that should never be used – the pain the casualty is placed under almost always leads to insanity and severe psychological damage leading them to a state of existence that is less than livable – meaning, ultimately, killing them would be far better conduct and more merciful. Similarly, the Imperius Curse places the victim under the complete control of the caster's will; this curse is unique in that it is the only one known to have a means of resistance but it is entirely dependent on the victim's will power, much like brainwashing methodologies. The simple fact that these curses fall into the category of "Unforgiveable Curses" shows that the use of them upon fellow wizards is an act of the most inhumane

nature. Clearly all of these curses are parallels to real-world tortures that occur in wartime situations such as human experimentations that occurred during the Holocaust in concentration camps and regular beatings that often occur in situations with POWs. Yet another example of Voldemort's use of evil that far exceeds what could ever be deemed necessary is that of the Dementors. These creatures, the guards of the prison Azkaban, were recruited by Voldemort in the First Wizarding War and are again drawn into his army for the second war. They are used against criminals who have perpetrated terrible crimes or try to escape the prison. Their punishment is the Dementor's Kiss which sucks the soul out of a person, allowing them to keep living but, as Lupin explains to Harry, "you'll have no sense of self anymore, no memory, no... anything. There's no chance at all of recovery. You'll just – exist. As an empty shell" (*PoA* 247). Again this is considered a horrific crime to commit against another human, because it does reduce them to less than human, much like a lobotomy. In 2005, *The Guardian*, a British newspaper, published an article about government papers that had been recently unearthed which revealed a secret British government torture center that had been in operation during World War II. According to the article, "More than 3,000 prisoners passed through the centre, where many were systematically beaten, deprived of sleep, forced to stand still for more than 24 hours at a time and threatened with execution or unnecessary surgery" (Cobain). Clearly these forms of torture are not isolated events nor was Hitler, the only one to perpetrate such evils. Voldemort evidently has no qualms initiating use of torture in his regime against others, even if just to ensure his supremacy. The Dementor's Kiss leaves the victim in essentially a comatose or persistent vegetative

state: while they do still live, they are entirely incoherent and unable to care for themselves. This is striking because it shows exactly Rowling's argument: the British, the "good" guys, perpetrated evils very similar to those perpetrated by the Nazi's against Jews in the concentration camps. This shows that no person or group of people is ever entirely good, or entirely evil. Voldemort was not destined to be terrible, persecuting and murdering people, but neither was Harry destined to be a hero. Each made certain choices that brought them to their respective role as villain and hero and, as we can see from the British torture center, good is not inherent nor can people expect someone to *always* do good.

While people such as the Longbottoms were voluntarily part of the resistance against Voldemort, there is still an issue of proportionality at play. The means that Voldemort's followers use with these methods, at his directive, to attain information do not fall in line with the issues of just cause: they do not use force as a means of self-defense or to protect rights, nor does the force that they wield and destruction that they cause appear to be what their objectives really requires. This also seems to be a commentary from J.K. Rowling on the use of torture and excessive force in times of war. Voldemort's use of torture is obviously shown to be disproportionate to the "crimes" that he deems are being committed, much like Hitler's decision to cremate, gas, and experiment with the German Jewish population just to create a society he decided would be better. Rowling's writing suggests her disapproval of wartime torture, regardless of crimes, real or perceived, committed. Again this shows that no matter who commits the

crimes, they are almost never fully just, including some of the actions taken by Harry and his friends and followers in the name of “good” that are sometimes questionable.

When Lord Voldemort first comes back to power, he indiscriminately targets combatants versus non-combatants, and continues to do so throughout his reign of terror in the series. In *The Goblet of Fire*, Harry, Hermione, and the Weasley family go to the Quidditch World Cup where the Dark Mark – a skull with a snake coming from its mouth – appears in the sky, chaos ensues, and a family of Muggles is humiliated by Death Eaters as they are levitated into the air and mocked: “One of the marchers below flipped Mrs. Roberts upside down with his wand...the crowd below her screeched and hooted with glee” (*GoF* 120). Later in book six, *The Half-Blood Prince*, the recently ex-Minister of Magic Cornelius Fudge meets with the British Prime Minister (the only point in the series where we see direct collaboration between the magical and Muggle worlds) to discuss the crimes being perpetrated against the British Muggle population. Fudge says, ““He-Who-Must-Not-Be-Named has now been joined by those of his followers who broke out of Azkaban...The Brockdale Bridge – he did it, Prime Minister, he threatened a mass Muggle killing unless I stood aside for him and – ...” (*HBP* 12). Clearly, Voldemort should not target Muggle civilians – they are the quintessential non-combatants. Muggles do not even know of the existence of a magical world within their own, much less of the tormenting force threatening their unsuspecting lives. This complex melding of the two worlds causes great confusion: when they found the body of Amelia Bones (Head of the Department of Magical Law Enforcement), the Muggle police were confused because she was in a room locked from the inside; however, Fudge

and other members of the Ministry understand that it is the working of a greater and darker force – Voldemort. In a moment of comedy and desperation the Prime Minister exclaims: “You can do *magic*! Surely you can sort out – well – *anything*!” to which the current Minister of Magic Rufus Scrimgeour, who joins Fudge and the Prime Minister in their discussion, replies: “The trouble is, the other side can do magic too, Prime Minister” (*HBP* 18). This understandable reaction of the Muggle Prime Minister further emphasizes how out of line Voldemort’s targeting of the Muggle world truly is. Even people in the wizarding world can hardly defend themselves from him, but to focus his ill-intent on magic-less, defenseless people clearly lacks a sense of discrimination.

There are two main conflicts in the Harry Potter series: in book six when students and professors fight Death Eaters as they go to kill Dumbledore and book seven when the final battle between good and evil comes to its culmination. In both of these mêlées, Voldemort and, on occasion, Harry and his comrades, blur the distinction between combatants and non-combatants and oftentimes use far greater force to impose their ultimate goals than is truly necessary. According to Jeff McMahan, a professor of philosophy at Rutgers University, the idea that someone can kill someone else in self-defense is not an “absolute right” but rather someone can only use self-defense “against an unjust threat” (Toner 85). Throughout the series it becomes ever more apparent that Harry must kill Voldemort as a means of self-defense as well as communal defense. When the first major conflict occurs between the students and staff of Hogwarts and some of Voldemort’s Death Eaters in *The Half-Blood Prince*, most of the students battling are still not “of age” (in the wizarding world, full wizard status is attained at 17)

and therefore cannot really be seen as combatants, even though they choose to engage in the fight and are part of Dumbledore's Army, the resistance group established by Ron, Hermione, and Harry in *The Order of the Phoenix*. Yet, this is not an official resistance group like the Order so the status of the students as combatants or non-combatants is still vague. Despite the abstraction of combatants and non-combatants in this particular situation, it still seems apparent that Voldemort should not target students, apart from perhaps Harry, Ron, and Hermione who are clearly in the fight. This is just one of many examples of how, in both the real world and the fictitious world of *Harry Potter*, it is almost impossible to make a clear cut definition of just war conduct, self-defense, and aggregate good being achieved.

In *The Half-Blood Prince*, the only reason the students who fought – which includes Ginny, Luna, Neville, Ron, and Hermione – did so was because they each drank some potion that Harry had been granted earlier in the novel, Felix Felicis or Liquid Luck. As all of the witches and wizards were underage at the time of this fight they could certainly be considered non-combatants. They did choose to fight but their loyalty to protecting Harry does not truly deem them true combatants of the caliber of people such as Professor McGonagall, Lupin, or Bill, who is attacked by, and consequently becomes, a werewolf. As these adults are all full-fledged wizards, members of the Order of the Phoenix resistance group, and in charge of ensuring the safety of the students at Hogwarts, they are far more reasonable targets in a battle. However, it is also understandable that at this juncture in the series all of these people care so much for Harry that they are willing to fight for him and have, for a year, been training as

Dumbledore's Army for just such an occasion. As the world of *Harry Potter* does not function militarily as the Muggle world does, it is certainly difficult to determine who combatants are necessarily and who non-combatants are: even Harry himself is not inherently a combatant, but Voldemort's relentless pursuit of him and determination to kill him at all costs draws him unavoidably into combat.

In the final battle between Voldemort and his Death Eaters and the people at Hogwarts in *The Deathly Hallows*, the distinction between combatants and non-combatants seems more clearly delineated, and violated. When the students are gathered, many shout that they want to help in the fight to which Professor McGonagall declares, "If you are of age, you may stay" (609). This is the first and only time we see extensive organization in preparation for the fight and a clear separation of those students allowed to fight and those disallowed and sent elsewhere for safety. This is also the first battle that extends to the entirety of the school, not just the members of Dumbledore's Army or Harry's immediate group of friends, so the risks and stakes are much higher. Before the battle begins, Voldemort casts an announcement within the walls of Hogwarts saying, "I do not want to kill you. I have great respect for the teachers of Hogwarts. I do not want to spill magical blood... Give me Harry Potter, and you will be rewarded" (609-10). In this manner Voldemort is clearly attempting to make Harry look like he is trying to cause a fight and put his friends at the mercy of wizards far more magically advanced than them; however, Harry and everyone who agrees to fight recognize that this is a necessary war and the only hope of ever attaining peace for their society rests on their war against Voldemort's reign of terror.

By this battle it seems that the categories of combatants and non-combatants can be fairly broken into groups as such: Dumbledore's Army, Order of the Phoenix, Death Eaters, Voldemort, and, of course, Harry Potter as combatants. Those who are non-coms are students who are in Slytherin House who, while most likely related to Death Eaters, cannot be held accountable for the decisions of their parents; rebelling Death Eaters such as Igor Karkaroff who chose long before this battle to defect from Voldemort's regime; and, of course, Muggles who are entirely ignorant and innocent of the situation.

Throughout the war, we see violations of these boundaries and certainly a disproportionate amount of force used by Voldemort and his followers to exact their military aims. However, Harry continues to exemplify acts of just war, even when confronted by Voldemort and his seemingly incalculable forces by allowing Slytherin students to exit Hogwarts through the secret passage into Aberforth Dumbledore's house. Aberforth says to Harry, and other members of Dumbledore's Army: "...it never occurred to any of you to keep a few Slytherins hostage? There are kids of Death Eaters you've just sent to safety" (622). While Aberforth certainly raises a valid point, they might have used those students as hostages for greater bargaining power with Voldemort, Harry maintains his stance and believes that it would not have stopped Voldemort anyways, nor would it be an act that Albus Dumbledore would have endorsed. Yet again, Harry is brave and caring but also at times naïve and chooses to act in ways that he thinks, or hopes, would be pleasing, and ethically sound, to those who have mentored him and he looks up to. Regardless, he does act in a proper just war manner in allowing supposedly innocent students sanctuary.

Throughout the concluding battle, Voldemort and his followers continuously use excess force. One of the werewolves that fights for him, Fenrir Greyback, begins eating the almost dead body of Lavender Brown, halted only by Hermione's spell. When Voldemort is speaking to Snape before killing him he says, "My instructions to my Death Eaters have been perfectly clear. Capture Potter. Kill his friends – the more, the better..." (654). Both of these acts are unnecessary uses of force: killing Snape for use of the Elder Wand and purposefully intending to kill as many of Harry's friends as possible. When Harry is in the Pensieve watching Snape's memories, he finds Snape telling the then-alive Dumbledore that Voldemort intended to have Draco Malfoy kill Dumbledore which Voldemort planned so as to slowly torture Draco's parents (his allies) as "they watch him fail and pay the price" (682). Clearly, not only does Voldemort victimize those who oppose him but really anyone who does not do exactly his bidding. These and many other instances show Voldemort's pure cruelty and lack of concern for who suffer at his hands, as long as he achieves his aims.

Interestingly, it is Voldemort who raises the issue of Harry's own acts in the war and questions whether he has truly acted for the greatest good. Of course he wants those fighting with Harry to believe him an inglorious friend and wizard; however, apart from the obvious psychological toll he is meaning to inflict, it is somewhat true that both Harry and, previously, Dumbledore have acted in potentially less than ideal war conduct. Consistent with the analysis of Harry and Voldemort as one in the same, we can see that Voldemort's claim about Harry's conduct may not be entirely far-fetched. No one, not even Harry, acts in an entirely just manner during these battles. After the war has been

waged for some time, Voldemort makes another announcement to those fighting: “You have permitted your friends to die for you rather than face me yourself. I shall wait for one hour in the Forbidden Forest. If, at the end of that hour, you have not come to me...I shall enter the fray myself...and I shall punish every last man, woman, and child who has tried to conceal you from me” (660). These words haunt Harry; the war with Voldemort is complex and could not be fought with just Harry and yet, did he need to enter the battle with him? Should he only have allowed the adults in the Order and the professors of the school to fight? These questions seem valid in considering the discrimination of war. Perhaps even if the younger witches and wizards had been disallowed from fighting Voldemort would have still gotten to them; however, it seems pretty apparent that as long as someone was not directly involved in the war then they would be deemed unnecessary to kill. This is complicated by the fact that Voldemort does not respect non-combatant status anyways, thus making the status of children as non-coms irrelevant so, if they desire, they might as well fight. Obviously we still see the problem of discrimination with Voldemort in this declaration as well: killing every man, woman, and child is clearly not a just means to an end. When Harry, Hermione, and Ron return to the Great Hall in the interim of fighting and Harry sees the bodies of Tonks and Lupin he runs out because he could not “...bear to look at any of the other bodies, to see who else had died for him” (662). Harry certainly feels that he is responsible for the deaths of those around him and while this is definitely not true in the literal sense, as Voldemort and his followers are the ones who have perpetrated the murders, the sense of survivor’s guilt pervades him, especially in recognizing that all of these people died just so *he* could live.

Another complicated figure in the issues of the war is Albus Dumbledore. When Harry takes Snape's memories from him as he is dying and then goes to the Pensieve to see what Snape has seen in his life, we find some interesting information about Dumbledore. Dumbledore tells Snape that Harry is the final Horcrux, the Horcrux Voldemort never intended to create. The night Voldemort killed Harry's parents his soul split and landed in the only living thing: Harry. Dumbledore tells Snape, "Part of Lord Voldemort lives inside Harry...and while that fragment of soul, unmissed by Voldemort, remains attached to and protected by Harry, Lord Voldemort cannot die" (*DH* 686). This is a critical moment because until now the assumption has been that, of course, Harry would vanquish the Dark Lord and although the prophecy stated that "neither can live while the other survives" it seemed in little doubt that it would be Harry that would survive. Snape is equally shocked and angered by this information: "You have kept him alive so he can die at the right moment?...you tell me you have been raising him like a pig for slaughter –" (*DH* 687). This situation does bring Dumbledore's actions into question. Should he have allowed Harry to die and therefore potentially ended this war years earlier? Or was keeping Harry alive the best option because now there is at least a higher chance that Voldemort may be vanquished and the wizarding world will be brought to peace? These questions follow the course of the path not taken and make it difficult to know what was really best. As Harry does defeat Voldemort in the end it seems that Dumbledore may have been right, although he could by no means have known that he would be; however, it does not seem just for Harry to be raised, as Snape says, as essentially a tool to die when the moment was right. What Dumbledore did not seem to

foresee was that Harry would survive the initial “kill” from Voldemort: he, problematically, was willing to raise Harry to die...for the greater good. Again, Dumbledore’s logic “for the greater good” appears to hurt people more often than it helps them.

While Dumbledore’s plans to allow Harry to die are complex and we cannot truly say whether his means would have successfully achieved his ends, it is clear that, in the end, Harry allowing himself to die was the only option. Harry, being the ever selfless hero, recognized after seeing Snape’s memories that he could not allow more people to die for him when it would just be futile – it was he who would have to die. This is critical because Dumbledore’s concealment of Harry’s true fate significantly lessened Harry’s responsibility for the deaths of those who fought. Had Harry known all along that he was going to die and had just been too scared or selfish to allow that to happen he would have been far more culpable in the unjust deaths in this war; however, his ignorance of what must happen until this moment does make his actions more understandable. As soon as he understood that he realizes his “will to live had always been so much stronger than his fear of death. Yet it did not occur to him now to try to escape, to outrun Voldemort. It was over, he knew it, and all that was left was the thing itself: dying” (*DH* 692). We see here that had Harry known he was supposed to die he surely would have faced Voldemort and allowed him to kill him much sooner: perhaps that is why Dumbledore did not want to tell him what his fate was because Dumbledore knew he was too altruistic to wait to face Voldemort until Harry was stronger and more experienced and Voldemort was weakened. Still, Harry does feel that he has been betrayed by Dumbledore and thinks,

“Of course there had been a bigger plan; Harry had simply been too foolish to see it, he realized that now” (*DH* 692). While he recognizes that Dumbledore had a larger plan, because that is how he was, it does not really ease his feelings of betrayal and having been used as a means to an end.

When Harry leaves the castle to go to the Forbidden Forest he does so somewhat irrationally: he exits Hogwarts in his invisibility cloak and he only speaks with Neville. While it is understandable that he is having difficulty facing the incontrovertible truth that he must die, it seems that it would be wise for him to speak with someone like Professor McGonagall to let those fighting know what is happening. Obviously he realized they would have tried to stop him but if he wants to keep others from dying, it seems reasonable that he would keep them abreast of the situation, perhaps through some message, so they could better protect themselves in case Harry’s dying did not kill Voldemort as he intended or other unexpected results occurred. He speaks with Neville to ensure that at least someone knows to kill Nagini, Voldemort’s last connection to the living world; however, it still seems Harry lacks understanding about the potential repercussions of no one knowing what is happening, again showing a part of his Messianic complex. However, it is understandable why Harry does what he does and feels he is doing what is best for the entire wizarding world. This belief is validated in the forest when he uses the Resurrection Stone (which he discovered in the snitch bequeathed to him in Dumbledore’s will) to see Lupin, Sirius, and his parents and Lupin tells him: “I am sorry too... sorry I will never know him [his baby son Teddy] but he will know why I died and I hope he will understand. I was trying to make a world in which he could live a

happier life” (*DH* 700). This shows that all the people who have been fighting, and have died, recognized that this was a necessary war – much like WWII – and they are not angry at Harry for anything but realize they have all been working towards a common goal: a peaceful wizarding world in which tyrants like Voldemort would have no rule. This is what everyone feels is at stake in *Harry Potter*: if Harry does not win in the end, fully destroying Voldemort, the entirety of the wizarding community is at stake – life as they knew it would cease to exist and they would enter a state of perpetual terror and violence.

The assumption of continuing, and escalating, violence if Voldemort were to maintain control in the wizarding world can be seen through the flagrant lack of discrimination in his use of force and, especially in the final battle, the collateral damage he incurs. In *The Deathly Hallows* we see many instances of Voldemort and the Death Eaters attacking and killing non-combatants before the final conflict – most commonly innocent Muggles. When Ron, Hermione, and Harry are on their quest to find Horcruxes they listen to the resistance radio station called Potterwatch. Through listening to this station they are kept informed about the situation regarding Voldemort and those they know and love. It is during one night of listening to Potterwatch that they hear “... a Muggle family of five has been found dead in their home. ...members of the Order of the Phoenix inform me that it was the Killing Curse – more evidence, as if it were needed, of the fact that Muggle slaughter has become little more than a recreational sport under the new regime” (*DH* 439). This is just one of several occurrences in which Muggles became victims of Voldemort’s violence and lack of discrimination between those that are

involved in the conflict and those who are innocent by-standers. As Lee Jordan, the radio announcer and friend of the trio, states, this is not an occasional or isolated incident but, rather, something that the Death Eaters have begun to do for fun. Clearly this shows the war is an unjust one and one that must be fought by every witch and wizard who wishes to keep their society free and peaceful, much like the need to fight Hitler and the Nazis from further oppression and genocide of the Jews.

While Voldemort considered the killing of Muggles to be insignificant because he was “helping” the wizarding world by doing so, he becomes even more malicious towards his own race as the novel progresses and he soon becomes indiscriminately violent. After Harry sacrifices himself in the Dark Forest and Voldemort believes him to be truly dead, he makes yet another announcement to those at Hogwarts saying: “The battle is won. You have lost half of your fighters. My Death Eaters outnumber you, and the Boy Who Lived is finished. There must be no more war. Anyone who continues to resist, man, woman, or child, will be slaughtered, as will every member of their family” (*DH* 729). This clearly shows the escalation in Voldemort’s violence and lack of discrimination in targeting combatants and non-combatants. While his earlier announcement made it clear that anyone who tried to hide Harry from him would suffer the consequences, at least he was claiming to target those actively engaged in the fight; however, with this announcement he is proclaiming that he will tear families apart, murder innocent children, and attack even those who have no part in the matter. Yet another example of Voldemort’s cruel treatment of others is when he demands that people step forward, surrender, and agree to become one of his followers. Neville steps

forward and defiantly shows that he will not join, at which point Voldemort places the Sorting Hat on his head, places a Body-Binding Curse upon him so he cannot move, and lights him on fire (*DH* 732). This is just another moment in which Voldemort uses violence and pain to control those around him and instill fear into those watching so they realize what will happen to them if they choose to act defiantly against his wishes.

Clearly, under this new regime, Voldemort would continue to perpetrate crimes and acts of brutality, making it all the more important that Harry win this final showdown. While Voldemort claims that he does not want to spill anymore magical blood or create more strife between witches and wizards, he has made it clear that he has no qualms with killing whoever, whenever if it appears necessary to his goals. Therefore, we can assume that the stakes in the wizarding world for Harry to be victorious are very high and the potential for peace, a goal towards which all necessary and just wars aim, cannot be attained without the destruction of Lord Voldemort and his followers. Because Voldemort has made the choices he does, molding himself into a terrible villain, it is only logical that he would be annihilated by the hero who has consciously made the choice to become a better person, learning to love and care for those around him.

The Magic of True Friendship:
The Divergence of Harry and Voldemort's Character
and Fate

J.K. Rowling's *Harry Potter* series holds an underlying commentary on society, evils perpetrated in the past and the dangers therein for the future. It seems quite apparent that Rowling chose to explore these issues through the lens of children coming of age, facing the problems of the world and seeking how to deal with them. The problems of good vs. evil, finding who your true friends are, and the reality of existing and ever-present danger in the world are all universal tribulations that every child, and bildungsroman tale, encounter.

The *Harry Potter* series excels at looking at the issues of good and evil in our world in such a manner that it is not startling or overwhelming but gives children a hero to follow, look up to, identify with, and strive to be like. The ubiquitous presence of Voldemort in the lives of Harry, Ron, Hermione, and every other witch and wizard, shows that evil is always lurking. Even when we believe good has won and evil will not resurface, history has taught us otherwise. Through Rowling's placement of the series in the 1980s and 90s she is proving this repetition of history: Voldemort, the doppelganger of Adolf Hitler, has not only come to power once but was defeated and rose to power again. The idea that "evil does not die so easily" certainly holds true in this case. Although the Holocaust occurred in the 1940s, the evils and atrocities committed then are repeated during Voldemort's regime. Not only is this important because it shows the patterns of history, and that evil is never far, it also shows that Hitler was not an anomaly. We would certainly like to believe that the crimes committed during the Holocaust and the mentality of desiring a "pure race" would have ended with the Jewish genocide in Germany. However, we still see cases of ethnic purging all over the world and we are

forced to realize, from the moment we reach adolescent awareness, that we must always be prepared for the realities of our world.

George Santayana said, in his book *Life of Reason I*, that “those who cannot remember the past are doomed to repeat it” (82). This is an important sentiment for historians to live by but it is equally essential for children to understand, particularly those coming into national consciousness, who will be the next leaders of their nations. For this reason, people need to not only learn about and collectively remember the past but also be able to identify threats and be able to protect themselves. It seems as though Rowling is almost suggesting that we all have some sort of Dumbledore Army training: we should all know how to protect ourselves against evil and tyrannical people. From watching the documentary on Hitler’s psychological profile, it became obvious that almost every dictator/fascist/tyrant in the world’s history has fallen into similar, or even exact, psychological patterns. This allows for historians, political scientists, and psychologists to work together to predict who might be a problem and what their next move might be. This is intriguing because it proves that knowing and understanding the past truly is crucial to appreciate the future and what it may contain.

The choices that each and every character encounter makes Rowling’s discourse of good and evil, and our choices “showing what we truly are,” as Dumbledore explains to Harry, very prevalent and clearly important to the narrative (*CoS* 333). While Rowling does an excellent job of imparting a moral in her stories, she does so in a non-didactic manner which is always more appealing to people, children and adults, because it is relatable and enjoyable. Reading novels that teach lessons while children do not even

realize it is a notable skill and *Harry Potter* is unique in that it teaches children about many important aspects of life: friendship, family, overcoming difficulties, good and bad choices, mentorship, and the quest for knowledge and truth. These are all ubiquitous throughout the series and become the key to Harry becoming the hero and Voldemort, the villain. It is undeniable that the choices Harry makes are often influenced by the people he is surrounded by, the realization of the love and friendship he encounters at every step. While we can clearly see that this is a divergent path from that taken by Voldemort, who chose to isolate himself and only fraternize with a select few people, there is also the significant point of mentors and the role that they play in the formation of the hero and villain.

While Dumbledore did try to be, and was rejected as, Tom Riddle's mentor when he was a child in the orphanage, a key difference between Voldemort and Harry is the issue of mentorship and family. Harry embraces everyone he meets – from his first encounter with Hagrid to his eventual (somewhat) acceptance of Snape – as mentors and people who can, and will, help guide him through his time at Hogwarts. This serves as a crucial deviation in his formation from that of Voldemort. Most importantly, however, is the arrival of Molly Weasley in Harry's life. Clearly, as I have said in the previous chapters, Voldemort and Harry both have fairly significant "mommy issues" that lead both of them to have deeper psychological issues than their peers. However, when the Weasley family opens their hearts and home to Harry, we see a critical shift in his life path from Voldemort's. Molly becomes the mother Harry never had and the Weasley's "Burrow" provides him a home apart from the hellish Dursley household or the bounds of

Hogwarts. Lord Voldemort, née Tom Riddle, was never granted the opportunity to see anywhere, or anyone, but Hogwarts as his home and family. In this way, we see the importance of friendship, love, and family in the formation of the hero or the villain and how these relationships, or lack thereof, can elicit particular choices.

While Harry was given more love and positive relationships than Voldemort was, there is still clearly the problem of good and evil within us all. Even the most loved and well-supported person has the potential to do evil or perpetrate unjust crimes against humanity. As I have noted before, there are too many instances of purportedly “good” people doing evil to make anyone believe that any one person is infallibly good or, conversely, evil. Hitler and Voldemort were not born mass murderers, nor was Harry born a hero. The choices they made, their childhoods and parents, as well as the friends they surrounded themselves with were what made them into villains and a hero, respectively. These are all important lessons for children because it offers a realistic view of the world: there is both good and evil and, as such, we all need to be prepared for encounters with both. The organization of students in Dumbledore’s Army to prepare themselves because the school fails to do so is one example of the necessity for everyone to understand the extent of any given situation in order to combat it and protect themselves. Perhaps the most unnerving aspect of this, however, is the element of concealed evil. It would be easier, in both the real world and Harry’s fictitious one, to know clearly who is good and who is evil, therefore who we need to protect ourselves against. However, *Harry Potter* clearly shows that there are no such clearly delineated laid out places or people who are good or evil, safe or dangerous. Even Hogwarts

becomes a place of questioned safety as the novels progress until it becomes an entirely unsafe location once Voldemort's Death Eater's infiltrate. This issue of schools, a place where children should be safe and comfortable, becoming sites of evil and danger is uncomfortably similar to events in our recent past with the Columbine, Virginia Tech, and Newtown shootings.

It is with events such as these, when presumably safe locations become compromised, that people become frightened and feel helpless because it seems acts of evil are everywhere and we just do not know where or when they will strike. However, the good in people and the love shown by them can also be seen in these moments, proving, again, that humanity is not all evil. In *Harry Potter*, professors and family members of the students quickly jump to action and defend not only their loved ones but even people they do not know. Similarly there are stories in these school shootings of teachers who put themselves in the line of fire to try and save their students. All of these actions prove the abounding amounts of good and love within many people, even if these attributes are most often apparent in the face of ultimate evil.

If children can read series like *Harry Potter* and learn from an early age the issues of good and evil, the importance of their decisions, and realize that preparation for these realities is the best way of combating it than we will, hopefully, have a better equipped generation of people who do not fear the good and evil within us all but utilize it in productive ways that better society.

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