

The Overreacher Unbound: A Literary Exploration of Voldemort's Overreacher Persona Through Freudian Lens

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ABSTRACT

This paper aims to provide a psychoanalytic examination of Lord Voldemort's character as portrayed by J.K. Rowling in contemporary literature. With a detailed study of Voldemort's behaviour and character qualities within the narrative framework, the article hopes to place him within the conceptual boundaries of the 'Overreacher' archetype. The first section of this inquiry dives into the features that define the 'Overreacher' archetype, clarifying its overall attributes and expression in the literary sphere, while mainly focusing on famous characters such as Icarus and Doctor Faustus. Furthermore, the subsequent analysis digs deeper into Freudian analysis to place a framework for further psychological investigation, notably the Oedipus complex, Id, Ego, Superego, and the opposing forces of Thanatos and Eros. The study uses these psychoanalytic concepts to investigate the complicated motivations and actions connected with characters that exemplify the 'Overreacher' archetype through a possible examination of their early lives and motifs. After giving a thorough understanding of the characteristics of the archetype bearers, the attention moves to the main character, Lord Voldemort. The study of Voldemort's psychology entails evaluating his childhood, connections, motives, and actions through the lens of the Oedipus complex, as well as the interactions of the Ego, Superego, and Id. The research also looks at how Voldemort's Thanatos and Eros forces express his desire for power and immortality. Therefore, by combining these psychoanalytic principles, the paper hopes to shed light on Lord Voldemort's character, revealing the many layers of his personality and the driving reasons behind his unwavering desire for power. Finally, this psychoanalytic analysis not only increases the audience's knowledge of Voldemort as a literary figure but also contributes to the larger conversation on the psychological components of modern writing and the inclusion of the 'Overreacher' Archetype.

Keywords: *Freudian Analysis, The Overreacher, Lord Voldemort, Psychological Investigation*

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Aşırıya Kaçanın Serbest Bırakılması: Voldemort'un Freudyen Bakış Açısıyla Aşırıya Kaçan Kişiliğinin Edebi Bir İncelemesi

ÖZ

Bu makale, J.K. Rowling'in çağdaş edebiyatta tasvir ettiği Lord Voldemort karakterinin psikanalitik bir incelemesini sunmayı amaçlamaktadır. Voldemort'un davranışları ve karakter özelliklerinin anlatı çerçevesi içinde ayrıntılı bir incelemesiyle, makale onu 'Aşırıya Kaçan' arketipinin kavramsal sınırları içine yerleştirmeyi ummaktadır. Bu araştırmanın ilk bölümü, 'Aşırıya Kaçan' arketipini tanımlayan özelliklere dalarak, genel niteliklerini ve edebi alandaki ifadesini, özellikle Icarus ve Doktor Faustus gibi ünlü karakterlere odaklanarak açıklığa kavuşturmaktadır. Ayrıca, sonraki analiz, Oedipus kompleksi, Id, Ego, Süperegö ve Thanatos ile Eros'un karşıt güçleri gibi temel Freudyen analiz unsurlarını daha derinlemesine inceleyerek, daha ileri psikolojik araştırmalar için bir çerçeve oluşturmaktadır. Çalışma, bu psikanalitik kavramları kullanarak, 'Aşırıya Kaçan' arketipini temsil eden karakterlerle ilgili karmaşık motivasyonlar ve eylemleri, erken yaşamları ve motifleri olası bir inceleme yoluyla araştırmaktadır. Arketip taşıyıcılarının özelliklerine dair kapsamlı bir anlayış sağladıktan sonra, dikkat ana karakter olan Lord Voldemort'a çevrilir. Voldemort'un psikolojisinin incelenmesi, çocukluğu, ilişkileri, motivasyonları ve eylemlerini Oedipus kompleksi, Ego, Süperegö ve Id etkileşimleri perspektifinden değerlendirilmektedir. Araştırma ayrıca Voldemort'un Thanatos ve Eros güçlerinin, güç ve ölümsüzlük arzusunu nasıl ifade ettiğine de ışık tutmaktadır. Bu nedenle, bu psikanalitik prensipleri birleştirerek, makale Lord Voldemort'un karakterine ışık tutmayı, kişiliğinin birçok katmanını ve güç arzusunun ardındaki itici sebepleri ortaya çıkarmayı amaçlamaktadır. Sonuç olarak, bu psikanalitik analiz, Voldemort'un edebi bir figür olarak anlaşılmasını artırmakla kalmaz, aynı zamanda modern yazının psikolojik bileşenleri ve 'Aşırıya Kaçan' arketipinin dahil edilmesi üzerine daha geniş bir tartışmaya katkıda bulunmaktadır.

***Anahtar kelimeler:** Freudyen Analiz, Aşırıya Kaçan, Lord Voldemort, Psikolojik Araştırma*

INTRODUCTION

The concept of the 'Overreacher' has continuously sparked the interest of writers and researchers throughout history. For generations, minds have been captivated by this archetype, which is defined by a tireless pursuit of ambition that transcends human limitations and exceeds divine borders. The fascination is in the daring to defy established rules and go beyond the limitations imposed by gods, a motif that resonates with the constant human longing for ascension towards far greater capacities. When tracing the origins of this notion, one is certain to come across the tale of Icarus, a young boy, whose courageous flight towards the sun serves as an iconic image of the human desire to go beyond specified boundaries. Icarus, the son of Daedalus in Greek mythology was granted wings to escape the Labyrinth

with his father. However, his father had “warned Icarus to keep a middle course over the sea. If he flew too high the sun might melt the glue and the wings drop off” (Hamilton, 1942/2017, p.210). As the story unfolds, Icarus faces his tragic end as he trespasses Helios, the titan of the sun’s domain. Icarus’ tragic fall emerges as an archetype for any trespasser who dares to go beyond their capabilities, and it shines as a source of inspiration for countless artists over the years who seek to capture this transgression through many perspectives. A significant example of that is the painting by Pieter Bruegel the Elder entitled “Landscape with the Fall of Icarus” which portrays men going through their everyday activities indifferent to Icarus falling into the depths of the sea to face his tragic end. That, in addition to innumerable poetry composed by notable names such as Williams, Auden, and a large number of contemporary poets. Throughout history, countless poems and myths have been circulated about the young boy who decided to push himself to the frontiers of mortal boundaries.

The representation of the concept of the ‘Overreacher’ expands beyond the ancient narrative of Icarus to include an extensive list of notable characters who have walked a similar path of overreaching human boundaries. This concept, in fact, is typically associated with one particular character, who has also managed to capture the attention of various authors, critics, and artists throughout the centuries. This noteworthy character that embodies this archetype is one of the most controversial characters in the Elizabethan drama, *Faustus*. Whether it was in the play written by Christopher Marlowe, or the later adaptation of it by the German author Goethe, the character of *Faustus* remains a timeless tale that is being passed from one generation to another. Marlowe portrays Doctor Faustus in his play, *The Tragical History of the Life and Death of Doctor Faustus* (1604), as a highly ambitious character driven by his thirst for knowledge and power. However, his excessive desire for unlimited knowledge leads him to create a pact with the devil for twenty-four years of limitless power and wisdom in exchange for his soul. This pact provided him with what he desired, but it also granted him what he feared the most, a dreadful death. Thus, *Faustus*, like Icarus, strives to transcend the constraints of human existence, questioning not just social norms but even divine powers. The *Faustian* tale adds sophistication to the examination of the concept of ‘Overreacher’ by delving into issues of ambition, temptation, and the results of pushing beyond the restrictions of human beings.

Although this concept is mostly examined in characters of the classics of world literature, many figures of contemporary literary works embody the traits of this archetype. Perhaps one of these well-known characters is a villain quite familiar to those who come of age during the late twentieth and the early twenty-first centuries. This villain is introduced to the world through a children’s story that has since been regarded as one of the most influential series of this age. This ‘Overreacher’ villain also carries the name Lord Voldemort, a name that resonates as powerfully with contemporary readers as Dracula did with Victorian-era consumers. Thus, the aim of this paper is to present the character of Lord Voldemort of the Harry

Potter Series by J.K Rowling as an 'Overreacher', coupled with an in-depth analysis of the reasons this figure was placed among characters such as Doctor Faustus and Icarus. However, to acquire a thorough understanding of the features and characteristics inherent in people who represent the 'Overreacher' archetype, it is necessary to explore psychoanalytic interpretations of these aspects. In the pursuit of a complete understanding, digging into a Freudian analysis emerges as an insightful avenue that allows for a detailed and full interpretation of the various layers woven into the fabric of these characters. The unconscious desires, struggles, and complexities that define the psyche of these unique individuals may be unearthed via the lens of Freudian analysis, enabling a more refined and fuller comprehension of their persona. Therefore, this paper, with its primary focus on Lord Voldemort, aims to shed light on the unconscious desires that drive him, the numerous complexities that characterize his mind, and the internal conflicts that shape his decisions. By looking through the lens of Freudian psychoanalysis, the 'Overreacher' will no longer be seen as a character in a story, but rather as a symbolic embodiment of the complicated and often chaotic dynamics of the human psyche. The Freudian analysis of this categorization encourages readers to have a more refined and complete understanding of the villain's identity. Thus, by delving into these psychological complexities, such as the Oedipus complex, Freud's structure of the mind, and the life and death instinct, readers gain a more nuanced and comprehensive understanding of Lord Voldemort's character, transforming him from a two-dimensional antagonist to a compellingly complex figure whose motivations and behaviours can be understood through the lens of Freud's profound insights into the human brain.

LITERATURE REVIEW

The exact origin of the term 'Overreacher' is undetermined, as its roots are not quite traced due to historical uncertainty. However, Harry Levin is often credited for inviting and firmly establishing this concept into the literary sphere. Levin's key book, *Overreacher: A Study of Christopher Marlowe* delves into the large spectrum of Marlowe's masterpieces generally and the infamous character, Doctor Faustus, specifically. Levin's contribution goes beyond a mere definition of Marlowe's characters. His research, in fact, comprises an analytical exploration into their motives, complexity, and underlying ideas that resonate throughout Marlowe's works. By analyzing characters such as Faustus and Barabas of *The Jew of Malta* (1592) using incredible literary language, Levin reveals a profound knowledge of the 'Overreacher' archetype and rises the figure from being portrayed as a mere literary depiction to a symbolic embodiment of deep human aspirations and complexities. Levin's detailed investigation of the 'Overreacher' not only defines this concept but also establishes it within the larger fabric of literary analysis. The acknowledgement of Levin's work as an essential contribution highlights this archetype's ongoing power and symbolic importance, which extends beyond the times of the creation of the characters of Marlowe and Icarus. Through Levin's scholarly perspective, the 'Overreacher' emerges as a timeless and sophisticated individual that allows readers to delve deeper into the human psyche. Therefore,

one can consider Harry Levin's book as a starting point for further investigation of characters under this archetype.

Furthermore, in his case study titled 'American Icarus,' American psychologist Henry A. Murray offers a unique concept that has a remarkable resemblance to the well-known 'Overreacher' archetype, known as the 'Icarus complex.' In this case study, Murray investigates the psychological dynamics of an individual who, like the mythological figure of Icarus, has a strong desire to reach phenomenal heights, frequently defying social conventions and mortal restrictions. Murray's usage of the 'Icarus complex' not only expands our knowledge of the 'Overreacher' archetype but also adapts it to modern perspectives. The 'American Icarus' case study connects timeless mythical themes with up-to-date psychological investigations, emphasizing the everlasting character of human high ambitions that go beyond cultural and historical boundaries. According to Sperber, even though the concept was named after Icarus, some of its components are not shown in the Icarus of the mythology described by Ovid. Murray identified the Icarus complex as a set of connected personality factors and a combination of cynosural narcissism, ascensionism and fear of falling. This complex frequently leads to a desire for immortality and a perception of women as an object for gratification (Sperber, 1969, p.269).

Moreover, due to the extreme popularity of the Harry Potter series among young adults in the twenty-first century, the characters of the narrative could not escape the observation of various critics and researchers, especially in the field of psychoanalysis. Among these is the master thesis by Aryan Fareeq Nabe under the title, "A Psychoanalytic Exploration of Two Pivotal Characters in Harry Potter and the Half-Blood Prince and Harry Potter and the Deathly Hallows". Nabe examines the characters of Harry Potter through a thorough psychoanalytical perception. His thesis investigates the Freudian psychoanalytic theory as applied to characters Harry Potter and Severus Snape. He aims to seek a comprehension of their inner thoughts and motives, as well as their multifaceted personalities. The thesis is organized into three parts, beginning with a theoretical foundation of Freud's conceptions that could help in shedding light on the understanding of the theories applied throughout the exploration, then examining the sixth novel, Harry Potter and the Half-Blood Prince, and finally Harry Potter and the Deathly Hallows. The objective is to acquire insight into the challenges that Harry endured during his turbulent youth, the obscure nature of Snape's mentality, and the complex ways in which their common childhood experiences shaped the formation of their characters..

FREUDIAN ANALYSIS AS A THEORETICAL FRAMEWORK

The application of Freudian psychoanalysis to the archetype of 'Overreacher' presented in Lord Voldemort necessitates a detailed understanding of Sigmund Freud's concepts. To develop a foundation for analysis, examining Freud's

works is essential since they provide a terminus a quo² framework, the starting point for a comprehensive examination. Freud, usually recognized as the father of psychoanalysis, explored the complex worlds of the human mind with revolutionary concepts. His ideas, developed in the late nineteenth and early twentieth century, investigated the unconscious mind, the importance of dreams, and the impact of suppressed impulses on human conduct. Freud's work paved the way for comprehending the complexity of the mind, impacting not just psychiatry but also literature, art, and cultural studies. He contributed to the discipline of psychoanalysis through a large number of studies and research, including *Studies on Hysteria* (1895), *The Interpretation of Dreams* (1900), *Beyond the Pleasure Principle* (1920), and many more works that influenced various tapestries of arts and human science (Patel, 2013). His legacy continues to influence modern debates about the complexities of human awareness and unconsciousness.

Therefore, understanding Lord Voldemort's nature requires the application of multiple Freudian theories. However, the one that shines the most is the Oedipus complex. This Freudian concept, which looks into unconscious feelings and impulses, particularly throughout childhood, is an important analytical tool for understanding the psychological complexities of Voldemort's character. In his book *The Interpretation of Dreams* (1900), Sigmund Freud established this notion inspired by the play of Sophocles, *Oedipus Rex* (429 BC), where the protagonist, Oedipus unwittingly murdered his father and married his mother. According to Freud:

“Parents play a leading part in the infantile psychology of all persons who subsequently become psychoneurotics. Falling in love with one parent and hating the other forms part of the permanent stock of the psychic impulses which arise in early childhood, and are of such importance as the material of the subsequent neurosis”
(Freud, 1900/2004, p.85).

Freud proposes that throughout the phallic stage of psychosexual development, ages 3 to 6, children have unconscious sexual impulses for the opposite-sex parent as well as competition with the same-sex parent. The phallic stage is considered one of the most important stages of child development. He states that this phase, which already deserves to be classified as genital, features a sexual object and some degree of concentration of sexual impulses on that object; nonetheless, it differs from the final organization of sexual maturity in one crucial way. Because it only recognizes one type of genitalia: the male one. For this reason, Freud referred to it as the ‘phallic’ stage of organizing. (Freud, 1923e, p.1-2). Thus, according to Freud, the “phallic” stage is an important phase in a child's sexual development when his or her attention shifts to the genital region. The Oedipus complex especially incorporates a boy's attraction to his mother and thoughts of

² A word of Latin Origin which holds the meaning “the starting point” or “beginning.” Taken from the Oxford Dictionary of Philosophy

competition with his father. The reference to the male genital organ in the remark shows Freud's focus on the boy's knowledge of his own genitalia at this stage.

Moreover, as a part of his psychological paradigm, Freud introduces the concepts of id, ego, and superego, which are central to his psychoanalytic theory, and provide a useful foundation for comprehending Lord Voldemort's personality. This structure creates a fluid and interconnected framework in which the id reflects human primal instincts and desires driven by the pleasure principle, the ego serves as a conscious facilitator between the id and the superego, and the superego acts as accountable for society's norms and moral principles. The relationship between these three components influences human thoughts and conduct, reflecting the psyche's continual fight between basic instincts, self-awareness, and expectations from society in order to maintain life stability (Freud, 1923/2010, p.19-53). Examining Voldemort from this perspective reveals details about his goals and internal problems. Moreover, Freud also introduces two fundamental concepts in his *Beyond the Principle of Pleasure* (1920) known as Eros and Thanatos. While Eros, also known as the life instinct, is the fundamental yearning for life, love, and the pursuit of stable life, Thanatos, on the other hand, depicts the death instinct, which is a deep and primal yearning for aggression, destruction, and death. Thanatos is a death force that might manifest as aggressive tendencies, self-destructive behaviours, or an obsession with danger and death (Freud, 1920/1991, p.7-12). To be considered "normal," an individual should have a healthy balance of Thanatos and Eros. However, once one dominates over the other, mental illnesses begin to arise, resulting in mortality annihilation.

THE OVERREACHER EXAMINED THROUGH FREUDIAN ANALYSIS

When it comes to the Freudian analysis of the concept of 'Overreacher', the literary individual motivated by extreme ambition and a never-ending quest for forbidden knowledge or power, one has to dive into the complexity of the human psyche as reflected by characters that dare to push societal and heavenly bounds. Characters' backgrounds can differ from one to another. Therefore, the audience cannot treat the bearers of this concept as the same due to the many layers that helped in constructing the characters. However, few theories can, in fact, pave the way for a better comprehension of the 'Overreacher'. Foremost, one can take into consideration Freud's fundamental notion, the Oedipus complex, which provides a prism through which one might examine the familial ties of the 'Overreacher' characters. As stated above, parental influence at a young age could create huge divisions within the individual. Therefore, capturing the essence of the childhood of certain characters can help in understanding their complexities as well as the unconscious desires and struggles linked with parental figures. This viewpoint takes priority in revealing the complex web of impulses that drive their behaviour. Whether seeking endorsement, rebelling against authority, or dealing with unresolved childhood difficulties, the Oedipus complex adds depth to these characters' psychological profiles in order to understand the motifs behind their actions.

In addition, Freud's structural model of the mind provides a basic framework for understanding the internal dynamics of 'Overreacher' types. According to Freud, the mind is made of three parts: the impulsive and pleasure-seeking id, the logical and reality-oriented ego, and the moralistic superego. (Freud, 1923/2010, p.19-53). When applied to 'Overreacher' personalities in fiction or real life, one can observe a conflict between the id's impulsive, instant pleasure and the ego's reasoned, reality-checking attempts, all of which are scrutinized by the moralistic superego. Therefore, the internal battles of these characters, as shown in Freud's paradigm, shed light on the decision-making processes that lead to both ambitious objectives and tragic outcomes. The friction and negotiation between these psychological forces reveal the complexities of their intentions, behaviours, and conflicts inherent in their distinct personalities. The 'Overreacher' archetype, when viewed via Freud's structural model, gives a deeper explanation of how internal battles shape their goals, and demonstrates the delicate balance between impulsive desires and the mind's rational and moral restraints.

Finally, when examining the characters of the 'Overreacher' archetype, Freudian conceptions of Eros and Thanatos provide outstanding insights into the duality of their deeds. Eros, which represents the life force, displays itself in their unwavering desire for success, power, and creative self-expression. This energy drives individuals to do tasks that define their existence and provide a feeling of purpose. The 'Overreacher,' whether in fiction or reality, serves as an outlet for the energy of Eros, guiding their ambitions into life-affirming aims and aspirations that add to their identity and personal satisfaction. At the same time, the Freudian idea of Thanatos, or the death instinct, reveals another aspect of the 'Overreacher's' personality. Thanatos manifests itself in the possibility of self-destructive actions that come with the obsessive pursuit of objectives. The darker side of their objectives emerges as they frequently sacrifice personal well-being, ethical limits, and connections with others. The devastating effects of their acts represent Thanatos' presence, as the 'Overreacher' struggles with an internal conflict that may result in unforeseen personal devastation. The conflict between Eros and Thanatos in the 'Overreacher' archetype emphasizes the delicate balance between life-affirming goals and the inherent drive towards risks of their ambitious attempts. This dual nature adds levels of depth to their character, presenting them as individuals balancing constructive and destructive energies that drive their unrelenting aspirations. Understanding both Eros and Thanatos provides a thorough insight into the psychological factors influencing the 'Overreachers' behaviours and the complicated dynamics of their character.

In short, the study of psychological concepts like as the Oedipus complex, the id, ego, and superego, as well as Thanatos and Eros, gives a rich framework for comprehending the complexity inherent in 'Overreacher' characters. The Oedipus complex reveals these figures' concealed desires and struggles, whilst the id, ego, and superego provide insights into the complicated interaction of inbuilt urges, logic, and morality. Furthermore, the opposing forces of Thanatos

and Eros highlight the empowering and potentially destructive sides of their ambitions. As the paper investigates deeper into Lord Voldemort's analysis, a clearer application of these theories to the archetype of 'Overreacher' will aid in unravelling the layers of the character of Lord Voldemort, as well as gaining a better understanding of the intricate dynamics that shape his villainous persona.

A PSYCHOANALYTIC EXPLORATION INTO THE DEPTH OF LORD VOLDEMORT

Lord Voldemort, also known by his birth name Tom Riddle, is the main villain in the Harry Potter series, which follows the life and adventures of a young wizard. Voldemort's persona develops into a tremendous force, casting a dark and foreboding shadow over the wizarding world. This antihero, plays an important part in the story, displaying a multifaceted and evil demeanour that serves as a driving factor behind the obstacles and problems experienced by the series' protagonist, Harry Potter. Voldemort's multidimensional persona is connected with a history of black magic, deception, and a never-ending goal of power, making him an intriguing and enduring figure in J.K. Rowling's imaginative world.

The formation of Voldemort's persona begins from the moment of his birth to a muggle³ father and Merope Gaunt, a witch mother who comes from an ancestral line of pure-blood wizards with ancestral ties to Salazar Slytherin, one of the four founders of Hogwarts, the magical school in the narrative. Voldemort's belief that his mother was abandoned by his father when he discovered that she was a witch plays a crucial element in shaping his character, as well as his parentage's combination of magical and non-magical lineages. This critical foundation establishes the many layers that characterize Voldemort's identity. The circumstances surrounding his birth not only form his immediate persona but also put in motion a chain of events that would impact his path through the wizarding world. Being born to a muggle father creates an inherent contradiction in Voldemort's identity, as the magical bloodline is historically highly esteemed in the wizarding world. This initial struggle grows into a deep loathing for his non-magical ancestry. The contrast between his magical powers and his muggle heritage adds to Voldemort's mental struggle and desire for dominance, which would characterize his later declaration of war on the muggle world. His loath for the bloodline was the main factor in changing his name from Tom Riddle, a name that held the legacy of a muggle father, to Lord Voldemort as he states to Harry in the second book of the series, *Harry Potter and The Chamber of Secrets*:

“You see? It was a name I was already using at Hogwarts, to my most intimate friends only, of course. You think I was going to use my filthy Muggle father's name forever? I, in whose veins runs the blood of Salazar Slytherin himself, through my mother's side? I, keep the name of a foul,

³ The word 'Muggle' refers to those who do not bear magical abilities within the wizarding world of Harry Potter established by J.K Rowling.

common Muggle, who abandoned me even before I was born, just because he found out his wife was a witch? No, Harry. I fashioned myself a new name, a name I knew wizards everywhere would one day fear to speak, when I had become the greatest sorcerer in the world!”
(Rowling, 1998/2004, p,231)

In this scene, Voldemort's deep distaste for his muggle father, as well as his fixation on his maternal heritage, notably Salazar Slytherin's blood, gives an intriguing insight into his mind and possible links to the Oedipus complex. In disowning his “filthy Muggle father's name”, Voldemort not only displays contempt for his non-magical lineage but also conveys a strong animosity or even a sense of betrayal against his parental figure. It is as if his problem is with the paternal figure rather than it being a problem with the muggle lineage. By stating “who abandoned me even before I was born” Voldemort accidentally emphasized the idea of deep hatred for the concept of a father that abandoned his mother, therefore leading to abandoning him, rather than the power of blood. Moreover, the celebration of his maternal heritage, notably his connection to Salazar Slytherin through his mother's blood, acts as a psychological protection and a weapon against his father. Voldemort's focus on his wizarding heritage might be an attempt to justify his father's unworthiness and his inferior status in comparison to his mother. Voldemort's link to Slytherin becomes a symbol of power and prestige that he uses in identifying and isolating himself away from his father. Interestingly, in the fourth book of the series, *Harry Potter and the Goblet of Fire*, it is confirmed that Voldemort does in fact murder his father, therefore, eliminating his paternal rival. In Voldemort's case, the Oedipus complex transcends outside the familial bonds of father, son, and mother to influence wider social structures. Tom Riddle's deep resentment of his Muggle father grew into a pervasive hostility that dominated the entire societal structure. This change created a highly biased morality, since Voldemort's personal grudge against Muggles had become established as a cultural standard. According to Jonathan Lear's investigation into Freud's notion of the Oedipus complex, morality is simply a collection of social norms and beliefs that use the Oedipus complex's natural dynamics for societal advantages (Lear, 2005/2015, p.194). Voldemort's repressed Oedipal complex and lack of familial relationships were therefore built into a larger theology aimed at reconstructing the wizarding world. His obsession with blood purity resulted from his relationship with his muggle father established an extremely rigid social order, resulting in two major wizarding wars that shaped his personality and viewpoints. In this perspective, Voldemort appears as a moving illustration of the Oedipus complex with his actions and identity development inextricably linked to his father's rivalry and puzzled emotions. The death of his father might be seen as a symbolic conclusion or climax of these unresolved Oedipal conflicts, emphasizing the complicated psychological components that contribute to Voldemort's complexity within the realm of Freudian psychoanalytics.

A more comprehensive Freudian examination of Voldemort's personality reveals a complicated interaction within his mind, notably between the competing

dynamics of the id, ego, and superego. This reveals the subtle psychological framework that underpins his thoughts, decisions, and actions throughout the Harry Potter books. Beginning with his id, the representation of the primal part of his psyche which seeks immediate power and glorification. This can be traced throughout the series, including his hunt for the philosopher's stone, which can offer him immortality, his thirst for power and authority, and, eventually, his partition of his soul into seven Horcruxes to guarantee his own continued existence. Voldemort's primal instinct does not fail to portray his darkness and preserve him as a monstrous villain through the narration.

However, his ego does, in fact, make multiple appearances in the story. Ego, In Freudian words, is the mediator between the demands of the id and the moral standards of the superego. Voldemort's ego may be observed by his brilliance, strategic planning, and skilled manipulation, which suggest a powerful ego. His capacity to plan and carry out intricate plans, like as invading the Ministry of Magic In the fifth book "Harry Potter and the Order of the Phoenix" through the manipulation of Harry as well as his thoroughly planned attack during the Triwizard Tournament in the fourth book "Harry Potter and the Goblet of Fire" which demonstrates a well-developed ego functioning, emphasizing his dominance and methodical approach to achieving power in the wizarding world. Voldemort's manipulation is crucial to the development of the narrative, demonstrating his mastery of psychological warfare. For the sake of the invasion of the Ministry of Magic, Voldemort takes advantage of Harry Potter's mental connection to him when he gives Harry deceptive sights and emotions, giving the false impression that his godfather, Sirius Black, is in danger. This manipulation does not only illustrate Voldemort's cunning and strategic intelligence but also his awareness of enemies' vulnerabilities. Therefore, this is a clear representation of his ego, demonstrating his capacity to navigate the psychological environment and manipulate people for personal advantage. Voldemort's manipulation is consistent with Freudian theories about the ego, revealing his ability to negotiate emotions and motivations, making him a strong and psychologically complicated enemy.

Nonetheless, in terms of the superego, which generally includes moral and ethical reasoning, Voldemort clearly demonstrates a complete lack of morality and ethics. Is it possible, however, for an individual to exist without a superego? Perhaps Voldemort's superego is as twisted as his persona. For example, Voldemort's obsession with blood purity and strong belief in the superiority of pure-blood wizards could serve as a distorted moral compass that directs his hideous deeds. While a traditional superego would encourage ethical conduct and societal standards, Voldemort creates his own version of morality motivated by a fervent belief in his twisted vision of the world. Therefore, his goal of a pure-blood wizarding society during the Wizarding War in the last two books of the series is more than just a desire for power; it is also a representation of a wicked moral code that values bias and racist ideals. According to this, Voldemort's

twisted superego becomes the primary reason behind his violent behaviour. His activities, such as starting the persecution of Muggle-born wizards and exploring the notion of Horcruxes, are motivated not merely by a desire for power, but also by a distorted moral framework that justifies the most horrific deeds in the service of blood purity. Thus, in Voldemort's situation, the superego becomes twisted and corrupted.

Furthermore, one of the fundamental structures of the narrative is the existence of the Horcruxes. Despite the physical presence of the Horcruxes from the very first book, however, the actual mention of this concept appears in the sixth book "Harry Potter and the Half-Blood Prince", specifically in memory of Professor Slughorn, a teacher at Hogwarts, as he chats with Tom Riddle, who is later known as Lord Voldemort:

"Sir, I wondered what you know about . . . about Horcruxes?"

Slughorn stared at him, his thick fingers absentmindedly caressing the stem of his wine glass.

"Project for Defense Against the Dark Arts, is it?"

But Harry could tell that Slughorn knew perfectly well that this was not schoolwork.

"Not exactly, sir," said Riddle. "I came across the term while reading and I didn't fully understand it."

"No . . . well . . . you'd be hard-pushed to find a book at Hogwarts that'll give you details on Horcruxes, Tom, that's very Dark stuff, very Dark indeed," said Slughorn.

(Rowling, 2005, p.496)

In the Harry Potter universe, A Horcrux was a dark magic object in which a wizard or a witch concealed a piece of their souls in order to become immortal. The piece remains untouched and kept in special items, which guarantee the preservation of the maker's receptacle even after death. Horcruxes were regarded as the most evil of all Dark Magic. They are produced as a result of a murder, the ultimate act of evil, which tears the soul apart. The creation procedure included a spell and a heinous crime with a genuine intention of murdering (Rowling, 2005). Horcruxes were valuable, and protection was in place to prevent theft or destruction. They were also extremely tough, needing powerful components and magical spells to kill, such as Basilisk Venom⁴ and Fiendfyre⁵. From the series, it appears that Lord Voldemort was the only person to have successfully made more than one Horcrux, due to the horrific way of making it. However, Voldemort's split of his soul into seven Horcruxes could tell a lot about this character. He carries no value for the human soul of the people he killed to get it nor his own soul since he shatters it with every creation of a Horcrux. Ironically, Voldemort's

⁴ A type of venom extracted from a giant snake called 'The Basilisk' which appears in the second book of Harry Potter. This venom is extremely powerful to the extent it is capable of killing a person in one minute.

⁵ a fatal curse that creates tremendous, enchanted flames of enormous size and heat, capable of destroying all in its path.

persuasion for immortality through his production of Horcruxes clashes with his life instinct. His attempts demonstrate a need for life continuity, which is an expression of Eros, or the life force as defined by Freud. Many characters seek eternity through many deeds whereas, in Voldemort's case, this life instinct takes a sinister turn, since it entails eliminating the lives of others in order to protect his own. In this case, The Horcruxes, which began as a tool for self-preservation, turn into tools of death and devastation that demonstrate the twisted nature of Voldemort's relationship with Eros. In this complicated sense, the quest for life gets entangled with a nightmarish dance of maliciousness, displaying his character's complicated and morally decadent qualities. Interestingly, the act of creating Horcruxes to reach immortality is not only associated with Eros, but it also has deep roots in the death instincts, known as Thanatos. Voldemort's intentional desire to separate his soul and put it in numerous objects reveals a strong alliance with the death drive. This deliberate act of soul-splitting demonstrates a fundamental disrespect for the sacredness of life, as seen by his willingness to sacrifice and manipulate life for his eternal life. Thus, the construction of Horcruxes becomes an expression of Thanatos. The more he splits, the closer he gets to dying and vanishing. So, by attempting to sustain immortality, he is, paradoxically, coming closer to death. This again represents Thanatos, the unconscious death instinct of the individual. Voldemort's actions may, in fact, be understood using Julia Kristeva's conception of abjection where she explains that abjection requires both the release and awareness of danger (Kristeva, 1941/1982, p. 9-10). This dynamic is evident in Voldemort's actions. Driven by his Eros, or life force, Voldemort creates Horcruxes to break free from mortality and achieve immortality. Paradoxically, this quest pushes him closer to his Thanatos, or death instinct, because each Horcrux represents a shattered piece of his soul, making him more vulnerable and incomplete. This paradox captures the ambiguity Kristeva addresses, especially in Voldemort's attempts at "releasing a hold, it does not radically cut off the subject from what threatens it" (Kristeva, 1941/1982, p. 9). In Voldemort's case, he is trying to release the hold of mortality to protect himself from death and achieve immortality, which eventually traps him in a never-ending state of danger due to the fact that no matter how much he tries to release mortality, it remains inherently tied to his immortality. Thereby, while Voldemort seeks to overcome the danger of death, he also embraces and sustains it through the creation of Horcruxes. This profound connection between Eros and Thanatos within Voldemort's psyche emphasizes the character's great complexity as well as the inherent contradictions in his quest for immortality. However, these artefacts, which contain fragmented shards of Voldemort's soul, such as his diary, Slytherin necklace, family ring and others, transform into vessels of darkness and destruction, representing a twisted and malicious connection with mortality. As a consequence, the Horcruxes become a physical manifestation of Voldemort's complex relationship with Thanatos and Eros. His acts, like as murdering innocent people to make Horcruxes and thereby save his own life, reveal a severe imbalance in his perspective of Eros and Thanatos. This imbalance is crucial to Voldemort's 'Overreacher' persona,

representing his insatiable desire for power and immortality at the price of the very essence of existence and the human spirit. The Horcruxes, which represent both the life and death forces, become the evidence of the various psychological qualities that make Lord Voldemort an intriguing and psychologically disrupted individual in the Harry Potter series.

LORD VOLDEMORT: THE OVERREACHER'S DESCENT INTO DARKNESS

Tom Marvolo Riddle, the greatest villain of the wizarding world created by J.K. Rowling who spent his whole life searching for immortality, failed in his goal of conquering death as he faced his tragic end at the age of 71. Ironically, 71 years old is considered young compared to the long lifespan of wizards in that universe (Friedman, 2019), which is approximately 137 years. This dramatic contrast emphasizes the pointlessness of his severe actions, as well as the inherent potential risks of overreaching his boundaries. Riddle's fear of death drives him to forsake his humanity by dividing his soul into seven Horcruxes, as well as declaring wars on muggle-born out of internal conflicts and struggles from his childhood. These symbolic actions played a great role in leading to his demise. Therefore, his tragic story serves as a cautionary tale about the repercussions of unbridled ambition, demonstrating that the pursuit of immortality, when taken to extremes, can lead to an ironic and early death, stressing the eternal topic of the dangers of overreaching within the wizarding world in general, and mankind specifically.

The startling connections between Lord Voldemort and Faustus illustrate a fastening narrative that elevates Tom Riddle's story to the level of a Faustian epic. Voldemort's tireless quest for immortality, power, and dominance over the wizarding world is strikingly similar to the aims of Faustus, the mythical character who famously exchanged his soul for knowledge and worldly wants. Both storylines delve deeply into the repercussions of an unquenchable desire for dominance and eternal existence. Voldemort's pursuit for immortality via Horcruxes, similar to Faustus' contract with the devil, emphasizes the Faustian concept of abandoning morals in favour of unbridled ambition. The Faustian Tale of Tom Riddle transforms into a fascinating investigation of the human psyche diving into the complexity of power, the implications of unrestrained impulses, and the haunting echoes of one's decisions in quest of supreme power. Furthermore, similar to the depiction of Icarus in Pieter Bruegel the Elder's painting, Voldemort dies tragically at the hands of a young boy, while his lifeless form goes unnoticed by students who proceed on with their lives without acknowledging the once-feared dark lord's presence, just as Icarus' body falls into the sea unnoticed. Thus, Lord Voldemort is the ultimate depiction of the 'Overreacher,' embodying the archetype with profound psychological complexities, unquenchable desire, and terrifying power. His unwavering desire for immortality, heartless hatred for life and death, and manipulative tendencies define his personality. His distorted superego and intense devotion to blood purity highlight his ruthless goals. In his

passionate efforts, he not only defines his own fate but also leaves an unmistakable impact on the whole wizarding world described in the Harry Potter universe.

CONCLUSION

In Conclusion, the examination of Lord Voldemort's character through the lens of Freudian psychoanalysis, the 'Overreacher' archetype, and the unfolding story of Tom Marvolo Riddle's desire for immortality creates a multifaceted narrative in the wizarding world. This paper deconstructs the various layers of Voldemort's psyche using Freudian concepts, from Oedipal influences on the interaction of id, ego, and superego, demonstrating the psychological richness of this legendary character, to the in-depth diving into the perspective of the forces of Eros and Thanatos. The classification of Voldemort as an 'Overreacher' emphasizes an aspect of unrestrained ambition, exemplified by his never-ending pursuit of power and immortality. The terrible irony of Tom Riddle's early death, despite his drastic efforts, serves as a cautionary tale about the dangers of overreaching and the sacrifices made in quest of ultimate power. These psychological and thematic elements work together to provide a nuanced understanding of Lord Voldemort's complexity and depth as a character. The character of Lord Voldemort leaves a lasting impression on the literary landscape of the world of literature as well as resonates with various readers through the timeless exploration of the human psyche and the consequences of transgressing humane boundaries. Finally, Voldemort's remarks to Harry in the fourth book encompass his whole persuasion of never-ending power, positioning him among the eternal embodiment of the 'Overreacher' archetype.

"I was ripped from my body, I was less than spirit, less than the meanest ghost . . . but still, I was alive. What I was, even I do not know . . . I, who have gone further than anybody along the path that leads to immortality. You know my goal — to conquer death."
(Rowling, 2002, p. 653).

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