

## 86. A Jungian Hero's Journey as Individuation Process in J.K. Rowling's *Harry Potter and the Sorcerer's Stone*: A Jungian Approach

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### Abstract

J. K. Rowling's *Harry Potter and the Philosopher's Stone*, exposes the concepts of individuation and self-improvement through archetypes based on the works of Swiss psychiatrist Carl Gustav. The archetypes, according to Jung (1959), are all the symbolic components of the human psyche that we all carry inside us throughout life. Likewise, the novel represents a character's development process through these archetypes and individuation in the form of shadows and personas. Considering the ideas and theory of Jung given above, it can be stated that in Rowling's *Harry Potter and the Sorcerer's Stone*, one can encounter the process of individuation in Harry, who undergoes a complete change in his personality, entering into a quest or a journey to the fantastic world, where he develops and improves his individuation for maturity and self-realization through recognizing, confronting, and assimilating the representations of shadows and persona in his psyche. This study, therefore, aims at revealing the archetypes that guide Harry's journey throughout the stages of the Jungian hero's journey, as well as his embarkation on a quest of self-discovery and personal growth. Accordingly, in this study, as the protagonist of the novel, Harry's heroic journey for seeking knowledge is studied and analysed in terms of Carl Jung's theory of archetypes and individuation, by revealing that the hero's character, Harry, improves towards individuation by recognizing, confronting, and assimilating the representations of the shadow and persona in his psyche in the novel *Harry Potter and the Sorcerer's Stone*.

**Keywords:** J.K. Rowling, Carl Gustave Jung, Archetypes, *Harry Potter and the Sorcerer's Stone*, Archetypes

### J.K. Rowling'in *Harry Potter ve Felsefe Taşı*'nda Jung'cu Bir Kahramanın Bireyleşme Süreci Olarak Yolculuğu: Jung'cu Bir Yaklaşım

#### Öz

J. K. Rowling'in *Harry Potter ve Felsefe Taşı*, romanı İsviçre'li psikiyatrist Carl Gustav Jung'un çalışmalarına dayalı ve geliştirdiği gölge ve kişilik gibi arketipler aracılığıyla bireyselleşme ve kendini geliştirme kavramlarını yansıtmaktadır. Jung'a (1959) göre bu arketipler, insan ruhunun, hayatta hepimizin kendi içimizde barındırdığı sembolik yönleridir. Aynı şekilde roman da bu arketipler aracılığıyla bir karakterin gelişim sürecini ve gölgeler ve kişilikler biçimindeki bireyleşmeyi temsil eder. Jung'un yukarıda verilen fikirleri ve teorisi göz önüne alındığında, *Harry Potter ve Felsefe Taşı*'nda romanın başkahramanı olan Harry bireyleşme süreci içerisine, kendi karakterinde olgunluk ve kendini gerçekleştirmek adına hayal dünyasına giden bir görev ve yolculuğa çıkarak, kişiliğini geliştirdiği ve kişiliğinin tamamen değiştiği gözlenmektedir. Harry ruhundaki gölgelerin ve kişilerin

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temsillerini tanıma, karřılařtırma ve asimile yoluyla olgunluęa eriřir ve kendini gerçekleřtirme amaçlı kiřilięini iyileřtirir ve geliřtirir. Harry'nin kahramanın arayıřının ařamaları boyunca yolculuęuna ve kendini keřfetme ve kiřisel geliřim yoluna çıkıřına rehberlik eden arketipler ortaya çıkarılacaktır. Buna g¼re bu çalıřmada, Harry'nin kahramanca bilgi arayıřı, Carl Jung'un arketip ve bireyleřme kuramı açasından analiz edilerek, kahramanın karakterinin tanıyarak, y¼zleřerek, bireyleřmeye doęru ne ölç¼de geliřtięi ortaya konulmaktadır. Harry, bir karakter olarak, tanıma, karřılařma ve asimilasyon s¼reçlerini kendi kiřilięinde, bir d¼n¼ř¼m s¼reci olarak gerçekleřtirmektedir. Bu yolculuk karakterin ruhsal ve psikolojik durumunda yansımaktadır. Harry'nin psikolojik bireysellięi, arketipsel unsurları ve karakterleri karřılařtırarak tamamlanır ve kendi temel hedefi olan varoluřun çeřitli alanlarında hareket etme becerilerini ve yeteneklerini ¼ğrenir. Roman, bu baęlamda, insan psikolojisinin sembolik y¼nlerini temsil ettikleri için g¼lge ve persona arketipleri gibi Jungcu kavramlarını net bir řekilde yansıtmaktadır.

**Anahtar kelimeler:** J. K. Rowling, Carl Gustave Jung, Arketipler, *Harry Potter ve Felsefe Tařı*, Arketipler

## 1. Introduction:

*Harry Potter and the Sorcerer's Stone*, published in, is a series of fantasy novels written by J.K. Rowling. The novel tells the events that unusually changed the life of the young orphan Harry Potter, who grows up as an ordinary child living with the Dursley family after the tragic death of his family. On his eleventh birthday, however, he learns that he is actually a sorcerer and is eligible to attend the Hogwarts School of Witchcraft, where he explores the world of magic, learns who his real family is, and develops his unique abilities. At Hogwarts, he makes friends with Ron Weasley and Hermione Granger. The novel later reflects Harry's exploration of the wizarding world, making friends, and resisting the threats of the evil wizard Lord Voldemort. One can encounter with Harry's maturation and self-development, his confrontation with evil. Rowling's novel, however, can be read and interpreted in the light of the ideas of individuation and self-improvement through the shadow archetypes based on the works of a Swiss psychiatrist, Carl Gustav Jung. Jung, being an effective figure in modern psychology, developed a comprehensive theory of the human psyche which emphasizes the importance of individual self-discovery and realization, leading to individuation. Among his many ground-breaking ideas, Jung adopted and developed Grynbaum's concept of the hero's journey, which means a transformative process known as individuation. As Jung (1970) states, "he is no hero who never met the dragon, or who, if he once saw it, declared afterwards that he saw nothing. Equally, only one who has risked the fight with the dragon and is not overcome by it wins the hoard, the "treasure hard to attain." (p. 531). Jung also states that the path to self-awareness involved confronting the collective unconscious, which is populated by archetypes—universal symbols and patterns that shape our thoughts, behaviours, and experiences (Jung, 1981). Jung (1981), hence, determines certain archetypes such as recognition, confrontation, and assimilation in terms of shadows and persona. In the novel as a character, Harry experiences the processes of recognition, confrontation, and assimilation in his persona. Hence, throughout the novel, both Harry and the other characters have entered the journey to develop their personas, as being the process and stage of individuation. Gail A. Grynbaum (2001) has stated that "the individuation journey is reflected in the "operations" of alchemical processes and the dynamic motifs of mythology and fairy tales. Rowling's ingenious use of details and themes from these sources establishes the contemporary symbolic environment in which the characters undergo their ordeals" (p. 19). In this sense, Harry's psychic individuation is completed through the journey, in which he confronts archetypal elements and characters, and his primary goal is to learn skills and abilities that help improve his ability

to move across several realms of existence (Grynbaum, 2001). Moreover, considering the spiritual and psychological condition of the character, Harry Potter proceeds through the figures of being an orphan, a vampire, and the resilient young masculine, which are all the processes of individuation in Jungian terms. Hence, it can be stated that Rowling's novel, *Harry Potter and the Sorcerer's Stone*, reflects a clear explanation of Jungian concepts such as shadow and persona archetypes. According to Jung (1959), the archetypes are all the symbolic aspects of the human psyche, which we all contain within ourselves in life. Likewise, the novel represents a character's development process through these archetypes and individuation in the form of shadows and personas. Considering the ideas and theory of Jung given above, it can be stated that in *Harry Potter and the Sorcerer's Stone*, one can encounter the process of individuation in Harry, who undergoes a complete change in his personality, entering into a quest or a journey to the fantastic world, where he develops and improves his individuation for maturity and self-realization through recognizing, confronting, and assimilating the representations of shadows and persona in his psyche. In this study, the archetypes that guide Harry's journey throughout the stages of the hero's quest, as well as his embarkation on a path of self-discovery and personal growth, will be revealed. Accordingly, the present analysis will examine Harry's pursuit of knowledge through the lens of Carl Jung's theory of archetype and individuation. The objective is to ascertain the extent to which the development of Harry's character aligns with the process of individuation, as he acknowledges, confronts, and integrates his experiences of archetypes such as shadow and persona within his psyche in the narrative of *Harry Potter and the Sorcerer's Stone*.

## 2. The Hero's Journey:

The hero's journey is a recurring motif found in myths, legends, and religious narratives across cultures throughout history. Joseph Campbell (2004), a mythologist, popularized this concept in the book *The Hero with a Thousand Faces*. Campbell (2004) in the book examines myths and legends from around the world and reveals a universal narrative pattern called the hero's journey, which can be illuminated as the hero's departure from his ordinary world, setting off for an adventure, going through tough and dangerous tests, and finally experiencing both a personal and social transformation. Campbell (2004) divides the hero's journey into three phases:

**Departure:** The hero receives a summons in his ordinary world. This call may be in a dream, a prophecy, or otherwise. The hero can resist this call but eventually decides to follow him (Campbell, 2004, p. 48).

**Initiation:** The hero embarks on a journey and encounters many difficulties on the way. These difficulties can be physical, mental, or emotional. The hero uses their strength and courage to overcome these challenges (Campbell, 2004, p. 89).

**Return:** The hero returns home at the end of the journey. However, it is no longer the same as before. The journey has transformed him personally and socially (Campbell, 2004, p. 179).

The hero's journey, according to Campbell (2004), is a universal narrative motif that may be found in myths and tales from all around the world. An illustration of a hero's journey is the voyage of Odysseus in Greek mythology. Odysseus faces several challenges on his journey home from the war, eventually returns home, and is reunited with his loved ones, though. The hero's journey, however, may be found in modern literature and art as well as myths and tales. For example, *The Lord of the Rings* trilogy by J.R.R. Tolkien represents the hero's journey in this manner. As in the narrative of *The Lord of the Rings*,

Frodo Baggins embarks on a mission to destroy the One Ring. Despite many obstacles along the way, he finally succeeds in doing so.

Accordingly, Jung, who was a contemporary of Campbell, recognized the significance of the hero's journey but interpreted it through the lens of his psychological theories. Jung claims that we should understand mythical journey narratives about new beginnings such as Marco Polo, Ulysses, or Hercules as symbolic expressions of the spiritual transformation that everyone is destined to undergo in their lives (Byrne, 2000). Jung (1970) called this process the hero's journey or the process of individuation. The hero's journey tends to begin with the need or call to leave the mundane and known world. It is a call that will reveal the real life and potential of the hero.

In the Jungian context, the hero's journey is not solely an external adventure but an inner quest. It involves the hero's descent into the unconscious realms of the psyche, facing various challenges, and ultimately achieving a higher level of self-awareness and integration. The hero represents the individual who embarks on this transformative journey, seeking to become whole and balanced (Jung, 1959). The hero's journey is a prevalent motif that is often seen in many forms of mythology, folklore, and literary works. This narrative is on a protagonist who undertakes a treacherous expedition, encounters several obstacles, and finally undergoes a profound personal metamorphosis upon returning to their place of origin. The hero's journey is viewed as a metaphorical picture of the individuation process in the field of Jungian psychology. The term "individuation" describes the transformational process that leads to total self-realization, or the harmonious integration of all aspects of an individual's personality. The process is a lifetime endeavour whereby individuals confront their shadow selves, delve into their unconscious, and cultivate their distinct abilities and aptitudes.

Another interpretation of the hero's journey is that it is a metaphor for the individuation process. According to Jung (1981), a person's level of psychological development may be determined by their level of individuation, or the degree to which their unconscious has been integrated with their conscious soul. It is crucial for the person to connect their conscious and unconscious parts in order to start this process. This journey can be interpreted as leaving the state of consciousness in which one lives in comfort and peace, namely the ego, behind for the purpose of individuation, transitioning to the unconscious, which is an unusual and unknown realm, and returning to consciousness as changed after the difficulties faced. The journey begins for the spirit to become whole. First of all, the ego, the emotional and sensual state, must be left behind. On the threshold of the conscious and unconscious is the shadow, the suppressed and unconscious face of the personality. The reconciliation with the shadow is completed by the transition to the unconscious, where the personality confronts and develops fears, obsessions, and inner demons. A person who does not face difficulties and is afraid to face them cannot be a hero, as Jung states (Jung, 1981). Confronting the dark and dangerous aspects of the unconscious brings the personality to its strongest state and potential. With this potential, spiritual harmony is achieved, and the individual reaches his or her real personality with the return to consciousness. Those who can face and defeat the dragons that lie deep in their personalities return home as heroes (Jung, 1981).

### **3. The Shadow Archetype in *Harry Potter and the Sorcerer's Stone*:**

Jung defines the process of individuation as the confrontation of shadows with the character, as shadows are the integral part of the human self, and the process of individuation begins with the realization of

shadows. Thus, shadow is in fact the archetype of the dark side of the human self (Jung, 1976). As Jung (1976) states,

the shadow is a moral problem that challenges the whole ego-personality, for no one can become conscious of the shadow without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real. This act is the essential condition for any kind of self-knowledge, and it therefore, as a rule, meets with considerable resistance. Indeed, self-knowledge as a psychotherapeutic measure frequently requires much painstaking work extending over a long period (p. 145).

Accordingly, it can be stated that shadow plays a significant part in the self-realization and maturity of the character in Harry Potter, in which he embarks on a journey to Hogwarts wizard school, where he accomplishes the process of individuation. Accordingly, it can be stated that the novel, *Harry Potter and the Sorcerer's Stone*, reveals the good and evil confrontation for the character, Harry, as the shadows function as evil and the opposite of Harry's goodness. In this respect, in the story of Harry Potter, there is an epic representation of the moral struggle between the opposites of evil and good, or vice and good.

Likewise, shadows in *Harry Potter and the Sorcerer's Stone* epitomises the hero's inner evil as opposed to the self and persona. In the novel, the archetype of shadows is represented in the forms of recognition, confrontation, and assimilation. Hence, as in the book, shadows appear many times and are stressed in many places, for example, in the character of Voldemort, and there are two scenes that mention shadows: the appearance of the owls and the cat in the street as shadows at the beginning of the novel. As the novel is the maturation story of Harry, shadows are represented in the recognition and knowing of the evil side of people and hostility of nature as well.

Shadows also appears in the novel as recognition. The hero, Harry, recognizes the shadow, which contributes to his individuation process through his knowledge and learning of the evil side of nature and his self in many respects. This also makes a good contribution to his development of the psyche. On the other hand, it has been stated that

The shadow represents unknown or little known characteristics of the ego. When one tries to see his shadow, he becomes conscious, and often ashamed of, the characteristics and impulses that he denies in himself but sees clearly in other people: for example: egotism, spiritual laziness, unreal fantasies, intrigues, indifference, cowardliness, greed (Gillabel, 1983, p. 4).

Hence, as in *Harry Potter and the Sorcerer's Stone*, it can be stated that Voldemort is Harry's evil side, as represented by the shadow archetype. In other words, Voldemort is a projection of Harry's evil side. As given in the novel, "Harry was rubbing his forehead." "I wish I knew what this means!" he burst out angrily. "My scar keeps hurting -- it's happened before, but never as often as this." "Go to Madam Pomfrey," Hermione suggested. "I'm not ill," said Harry. "I think it's a warning [...] it means danger's coming." Ron couldn't get worked up, it was too hot" (Rowling, 1997, p. 204). In this scene, Harry's scar burns before Voldemort steals the stone; however, he doesn't know yet about the danger. Thus, as seen in the novel, Harry's recognition of the shadow and his meeting with Voldemort, who is a wizard representing evil forces, and the evil creatures can be directly linked to the individuation process. In other words, Harry is able to recognise the shadow, which is an important step in his individuation process since it allows him to gain knowledge and understanding of the dark side of nature as well as the darker aspects of himself.

Confrontation with shadows is also given as the process of individuation in *Harry Potter and the Sorcerer's Stone*. In this regard, it can be stated that in order to pass the quest and journey to knowledge or self-recognition, Harry should confront the shadows through fighting with the evil and evil characters. Harry is first of all confronted with the archetype of shadows at the beginning of the novel, in which there appear owls and a cat, which represent evil itself. On the other hand, Voldemort appears as the evil person, projecting as Harry's id, or evil side. Voldemort is so evil that one cannot mention his name; as Hagrid states, "not all wizards are good. Some of them go bad. A few years ago, there was one wizard that went as bad as you can go. And his name was V-. His name was V-...No, I can't spell it. All right [...]" (Rowling, 1997, p. 54). On the other hand, Voldemort also symbolizes Harry's shadow due to the fact that it is Voldemort who killed Harry's parents and who also desires to kill Harry. Professor Dumbledore explains Harry's mother's love and sacrifice for him as:

Your mother died to save you. If there is one thing Voldemort cannot understand, it is love. He didn't realize that love as powerful as your mother's for you leave its own mark. Not a scar, no visible sign [...] to have been loved so deeply, even though the person who loved us is gone, will give us some protection forever. It is in your very skin. Quirrell, full of hatred, greed, and ambition, sharing his soul with Voldemort, could not touch you for this reason. It was agony to touch a person marked by something so good. (Rowling, 1997, p. 299)

Furthermore, being the dark side personality of Harry, Voldemort has jealousy for Harry in many moments in the novel, as Voldemort emerges as a villain and antagonist of the hero, Harry Potter. Hence, throughout the novel, Voldemort attempts to kill Harry for grabbing the sorcerer's stone, which would gain him more power than. Hence, in the confrontation with the shadows, Harry begins to learn about the process of individuation. In Harry's case, his confrontation with Voldemort is his confrontation with shadows, which serves as a mirror of Harry. Therefore, shadows assume a significant function in the process of individuation experienced by the protagonist, Harry, as shown in *Harry Potter and the Sorcerer's Stone*.

Moreover, the assimilation in shadow is also the last process of individuation in terms of Harry's personal development, maturation, and self-recognition. To attain maturity, individuals must possess the capacity to skilfully use their innate character strengths while concurrently resisting the temptation to yield to the impact of unfavourable qualities. Likewise, in order to successfully achieve his objective, the protagonist will need to rely upon his own attributes and capabilities. These attributes are often shown as partners. Thus, Jung (1958) claims that through battling against evil, one can be assimilated to goodness. As in the novel, Harry's psychological war and battle against Voldemort in fact reveal his assimilation in the shadows through goodness and recognition of what is good. In his beginning of the quest, Harry takes a letter from Hagrid to become a wizard; however, he is unaware of the wizarding world. Hagrid's stating who killed his father and mother is the point of recognition of his shadow, Voldemort, as Harry learns his enemy. Henderson pointed out, according to Jung, "the hero must realize that the shadow exists and that he can draw strength from it. He must come to terms with its destructive powers if he is to become sufficiently terrible to overcome it" (p. 117). Thus, the journey of the hero, generally refers to a hero's attempts and efforts for growing up or maturation. In this regard, one important stage in this quest or journey is the struggle with obstacles and the hero's encounter with the villain (Zweig and Wolf, 1997). Likewise, Harry becomes assimilated to goodness through shadows, in which he is aware of his shadow and attempts to cope with his evil side, as in his struggle with Voldemort in the novel. However, in the novel, there is no complete assimilation due to the fact that this novel is only a series of others, as Harry's assimilation becomes gradual in other series of the novel as well.

#### 4. The Persona Archetype *Harry Potter and the Sorcerer's Stone*:

The persona is yet another Jungian archetype Harry Potter comes across in the novel. Persona, as archetype, emerges as a result of the negotiation between an individual's own objectives and the societal expectations imposed upon them. In this context, the mask serves as a means by which we conceal our authentic selves, often referred to the ego. In the novel, there is the representation of the persona archetype, serving as the conscious, outer face or social mask that one person hides in his private self. Persona is defined as “complicated system for connecting the individual consciousness with society. One could call it a mask that makes an impression on other people, but also hides the true nature of the person. It partly results from the demands of a society in which one has to play the role that has been ascribed to him. (*The Individuation Process, the Process of Becoming Aware of Oneself*, n.d.) In this sense, Jung (1981) states, “The persona is our conscious outer face, our social mask that we put on to conceal the private self which lies within (p.264). Moreover, Jung (1981) claims, “in a certain sense all this is real, yet in relation to the essential individuality of the person concerned it is only a secondary reality, a product of compromise, in making which others often have a greater share than he” (p. 217). Thus, Harry as a hero of the novel reflects the development of his character, in persona, through the processes of confrontation, recognition, and assimilation.

Accordingly, recognition in persona is clear in the case of Harry Potter in the novel. As in the novel, every character has a mask and persona; however, among these characters, Professor Snape and Professor Quirrell have masks, as they behave differently from other people in the novel. Harry Potter recognizes their personas as they attempt to help him, although they appear to be evil characters. Particularly, Professor Quirrell is represented as a villainous character, but it is a fact that he saves and supports Harry Potter in many scenes in the novel. For example, Quirell confesses to Harry that he once attempted to injure or murder him during a Quidditch match. As Quirrel says in the novel,

No, no, no. I tried to kill you. Your friend Miss Granger accidentally knocked me over as she rushed to set fire to Snape at that Quidditch match. She broke my eye contact with you. Another few seconds and I'd have got you off that broom. I'd have managed it before then if Snape hadn't been muttering a countercurse, trying to save you. (Rowling, 1997, p. 232)

However, Professor protects and supports Harry throughout his individuation process. Although these characters seem evil, they mask themselves and their evil; hence, they are good people for Harry. For example, Professor Snape has intrinsically good character, but he conceals his persona. Once in the novel, Harry's persona is represented as “two dimensional reality” (Jung, 1981, p.217). Being a Professor of defence against the dark arts at Hogwarts, Quirrell is a halting man who appears to be innocent. For the most of the novel, Quirrell comes off as being as tense and erratic as his name implies. When he announces that a troll has escaped from the school, for instance, he almost faints. However, as time goes on, it becomes clear that Quirrell has just pretended to be timid and submissive while, in reality, he is a ruthless schemer. It is apparent in the novel that Professor Quirrell attempts to hide his bad and evil persona through the masks, which seem innocent and good to Harry. That is why he is all loved by the people at Hogwarts. Hence, it is in the individuation process that Harry's recognition of their masks comes towards the end, while at the beginning Harry Potter could not recognize their masks.

Harry's encounter with persona in the novel happens when he is at Hogwarts, where Professor Quirrell and Professor Snape use their masks. It is the case that at the beginning of the novel, Harry cannot notice the real personas of Professor Quirrell and Professor Snape, as they hide their real characters. However, at the end of the novel, as Harry attempts to rescue the stolen sorcerer's stone, he confronts and

understands these masks. As Craig (1994) states, wearing masks, in Jungian terms, “limits human potential. Although it may be impossible (indeed even undesirable) not to wear a mask-as the mask is a defence against intrusion and manipulation-it does not follow that mask-wearing is always appropriate” (p. 189). Craig (1994) further points out that “to identify solely with the masks we wear is to live in illusion, for the masks are labels. Humans, though, are always more than the labels they give themselves” (p. 189). As in the novel, Chapter seventeen is titled as “the Man with Two Faces”, which in fact reveals Quirrell's wearing mask in his persona. Chapter Seventeen opens as, “it was Quirrell. “You!” gasped Harry. Quirrell smiled. His face wasn't twitching at all. “Me,” he said calmly. “I wondered whether I'd be meeting you here, Potter” (Rowling, 2007, p. 288). And Harry says,

But Snape tried to kill me! [Quirrell replies] “No, no, no. I tried to kill you. Your friend Miss Granger accidentally knocked me over as she rushed to set fire to Snape at that Quidditch match. She broke my eye contact with you. Another few seconds and I'd have got you off that broom. I'd have managed it before then if Snape hadn't been muttering a countercurse, trying to save you [Quirrell replies] (Rowling, 2007, p. 288-289).

In this last confrontation between Harry and Quirrell, Quirrell tells Harry that he must die. Quirrell forces Harry to describe what he sees in the Mirror of Erised because he knows that Harry wants to discover the stone. In the same instant that Harry sees himself carrying the stone in his pocket, he also feels it there. However, he informs Quirrell that he observes another object. Quirrell is informed by a voice that the youngster is lying and that he should talk with Harry directly. When Quirrell takes off his turban, Voldemort's visage may be seen on the back of his head:

The turban fell away. Quirrell's head looked strangely small without it. Then he turned slowly on the spot. Harry would have screamed, but he couldn't make a sound. Where there should have been a back to Quirrell's head, there was a face, the most terrible face Harry had ever seen. It was chalk white with glaring red eyes and slits for nostrils, like a snake (Rowling, 2007, p. 293).

Harry, being the hero, confronts the real persona of Snape and Quirell, which can be regarded as the confrontation in persona in Jungian terms. Harry confronts Professor Quirrell, whom he has long suspected of being part of the scheme. This helps the development of Harry's psyche, leading him to realization of his self in some respects. This also gives way to process of Harry's assimilating the persona. While initially failing to recognize the true nature of certain individuals around him, notably Professor Snape and Professor Quirrell, his personality gradually evolves through his confrontation with these figures. Ultimately, he gains a deeper understanding of the masks that individuals in the Hogwarts society often wear, leading to a significant transformation in his perception of those around him. Thus, in the assimilation process, Harry copes with his enemies, Voldemort and Quirrell, which, according to Jung, is described as "while individuation is directed towards the complex wholeness of the individual through the assimilation of elements from the personal and collective unconscious, this process may encourage the individual to become fused with the Man-like properties of these elements, resulting in pathological ego inflation" (Peters, 2012, p. 108). This can be taken as the assimilation of people's personas. As in the novel, these statements can be aligned in such a way that Voldemort inhabits the body of Quirrell, instructing Quirrell to kill Harry. In this regard, Harry takes on humility and a modest persona, as assimilated in his psyche through the end of the novel.

In the novel, Quirinius Quirrell takes on the role of 'the Defence against the Dark Arts' professor while harbouring the soul of Lord Voldemort. Quirrell serves as a poignant illustration of an individual who was unable to transcend his own shadow, ultimately surrendering complete dominion over his whole mind to it. The professor, embodying a kind mentor, aspired to gain societal acceptance by presenting himself as someone apart from his true identity. Nevertheless, this choice has significant consequences

for him. Quirrell exhibits signs of physical instability, including an unsteady gait and speech impediments. Moreover, he has persistent anxiety due to the potential exposure of the concealed visage of the Dark Lord located in the posterior region of his skull. Without a doubt, his physical appearance serves as a representation of a person with dual personalities.

Professor Severus Snape embodies a distinct archetype of the persona. He adopts a persona characterised by aggression, insensitivity, and vulgarity. However, in contrast to Quirrell, he is absolved of any wrongdoing and is determined to be an individual who just seeks to safeguard his own privacy. Subsequent narratives provide an explanation for this phenomenon. In this novel, the protagonist exhibits a reluctance to be transparent or forthright, as shown by his aversion to "playing with open cards," an often-used expression in Poland to characterise others with similar tendencies. The protagonist demonstrates exceptional prowess in his deception since his genuine intentions remain concealed from all others save Dumbledore.

It is noteworthy to add that Harry acquires the skill of crafting his own mask as a means to further his pursuit by assimilating the elements from the masks of others he has encountered. As an example, the protagonist assumes a facade of self-assurance with the intention of confronting Draco and his associates although he harbours a profound sense of uncertainty inside himself. In order to confront Quirrell effectively, it is necessary for him to cultivate an outward appearance of indifference. To effectively assume responsibility for Ron and Hermione and navigate them through the many hurdles designed to impede his progress towards the stone, it is my contention that Harry had to adopt the persona of a leader during his time in the Grotto.

##### **5. The Anima/Animus Archetype in *Harry Potter and the Sorcerer's Stone*:**

Following this, in Jung's individuation model, the anima and animus, the feminine and masculine aspects of the male and female psyches, respectively, are acknowledged and integrated. Jung (1956) says that these archetypes show a clear sense of uncertainty, which, in extreme cases, could lead to a reversal of gender roles. As Jungian archetypes, the Anima and Animus stand in for the inner parts of the unconscious psyche connected to gender identity. These archetypes are crucial elements in Jung's individuation theory, which describes the process of coming into one's actual and authentic self (Jung, 1956). As Haule (2010) points out,

Anima names the feminine unconscious factor in a man, while animus applies to the corresponding masculine factor in a woman's unconscious. Noting the frequency with which he encountered such contrasexual figures in the dreams of his patients, Jung theorized that every individual is born with the potential for both sets of gender characteristics but – under the influence of genes and socialization – only one set is developed consciously, leaving the other latent in the unconscious (p .38).

Accordingly, the Anima is a man's innate feminine component within his psyche. It has feminine traits. It stands for the hidden and frequently unrealized aspects of a man's personality. The Anima may appear in dreams, fancies, or actual women. It can manifest as a variety of female characteristics, including maternal, nurturing, seductive, and even aggressive. The process of individuation in a man's life involves integrating the Anima. As a man matures and works on self-discovery, he endeavours to recognise, comprehend, and embrace these innate feminine qualities, resulting in a more balanced and complete personality. Without a doubt, in the novel Hagrid serves as an example of a male individual who has a subjective encounter with the anima. The individual in question is of mixed heritage, possessing both human and gigantic ancestry. Additionally, he has a feral disposition and chooses to live in isolation on

the outskirts of the Forbidden Forest. Despite his outward display of physical prowess and macho traits, there exists inside him a distinct feminine sensibility, as shown in his attentive nurturing of a young dragon. Hagrid has a profound sense of maternal attachment and assumes a nurturing role towards the dragon, displaying behaviour akin to that of a parent. Hagrid, also, experiences a profound surge of emotions when witnessing the emergence of a dragon from its embryonic state. He engages in the act of singing lullabies to the entity and engages in verbal communication with it in a manner akin to a maternal figure interacting with a young human infant. With a sense of sorrow, he bids farewell to his companion, recognizing the unfortunate reality that he is unable to provide a permanent home for it. Hagrid, further, prepares a selection of nourishing delicacies specifically designed for the dragon while also offering a little stuffed animal companion to mitigate any potential feelings of solitude.

According to Jung (1956), the Animus is the innate masculine aspect of a woman's psyche. It exhibits features, attributes, and characteristics that are normally associated with men. It reflects undeveloped facets of a woman's personality, much like the Anima. The adoption of masculine role is directly related to traditional gender norms in Jungian concept of Animus. Integrating the Animus is a part of the individuation process for women. As in the novel, Hermione embodies the manifestation of the Animus projection in Jungian terms, hence exemplifying an opposing archetype. She strives to recognise and integrate these inherent male attributes into her consciousness as she develops and engages in self-discovery. This integration aids in developing a more balanced and mature self. Hermione is a little individual, characterized by her lengthy tresses and lack of aspirations in the realm of physical prowess. Nevertheless, she has remarkable courage, employs rational thinking, and demonstrates restraint in expressing her feelings. Her internal psychological experiences exhibit characteristics often associated with masculinity.

Through a gradual exploration of his unconscious, Harry tries to attain the ultimate objective of individuation, which is the realization of his own self. At this juncture, Harry articulates his desire to ascertain the veracity of the matter. Dumbledore serves as a mentor as well as a representation of the individual's inner self, exhibiting a genuine concern for Harry's well-being. He assists him in beginning the process of self-discovery. Dumbledore serves as a symbol of the sagacious mentor archetype, offering counsel and aiding Harry in comprehending the intricacies of his own identity. Additionally, he discloses the underlying cause of Voldemort's inability to successfully eliminate Harry. Dumbledore's advanced age has significance since it is common for the true nature of the self to become apparent at middle or old age, when other aspects of one's personality have reached full maturation and exhibit diversity. It is important to underscore that Snape's genuine motives are known only to Dumbledore, who stands as the sole one unencumbered by dread of Voldemort. The one who imparts guidance to Harry about the need to not succumb to apprehension in the face of prior afflictions is none other than Dumbledore. As Dumbledore says, "Call him Voldemort, Harry. Always use the proper name for things. Fear of a name increases fear of the thing itself" (Rowling, 1997, p. 208). Thus, for Dumbledore, it is important to consistently use the appropriate terminology for entities. The apprehension towards a certain designation intensifies the apprehension towards the entity it represents. The significance of Dumbledore's function as an actualized self lies in his efforts to foster cohesion, equilibrium, and constancy within Harry's character.

## 6. Conclusion:

As a conclusion, *Harry Potter and the Sorcerer's Stone* explores the concept of individuation and self-improvement through shadow archetypes based on Carl Gustav Jung's theory of the human psyche.

Jung's theory emphasizes the importance of individual self-discovery and realization, leading to individuation. Harry, as a character, experiences the processes of recognition, confrontation, and assimilation in his persona, a transformative process. This journey is reflected in the characters' spiritual and psychological condition, as they navigate through archetypal elements and characters. Harry's psychic individuation is completed through confronting archetypal elements and characters, with his primary goal being to learn skills and abilities to move across various realms of existence. The novel reflects a clear explanation of Jungian concepts such as shadow and persona archetypes, as they represent the symbolic aspects of the human psyche. It can be stated that understanding the Jungian hero's journey and archetypes can have profound implications for personal growth and self-awareness. By recognizing and integrating the archetypal patterns within ourselves, we can navigate life's challenges with more resilience and wisdom. Additionally, by embracing the process of individuation, we can lead more fulfilling and authentic lives. The Jungian hero's journey and the archetypes present a powerful framework for understanding the process of individuation—a transformative journey towards self-awareness and wholeness. By exploring the depths of our psyche, confronting our shadows, and integrating the various archetypal elements within us, we can embark on a path of personal growth and empowerment. Jung's insights continue to inspire individuals to seek their true selves, fostering a deeper connection with themselves and the world around them. Thus, *Harry Potter and the Sorcerer's Stone* represents a character's development process of these archetypes and individuation in the form of shadows and personas. Considering the ideas and theory of Jung given above, it can be stated that in *Harry Potter and the Sorcerer's Stone*, one encounters the process of individuation in the character of Harry Potter, who undergoes a complete change in his personality, entering into a quest or journey to the fantastic world, where the character develops and improves his individuation for maturity and self-realization through recognizing, confronting, and assimilating the representations of shadows and persona in his psyche. This study, hence, reveals Harry's pursuit of knowledge and individuation through the lens of Carl Jung's theory of archetype and individuation, aiming to determine the extent to which his character's development aligns with the process of individuation.

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