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April 10, 2012

An Exploration of the Dreams of Harry Potter and the Implications of the Jungian Mythical Hero
& Collective Unconscious

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Abstract

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By Emily Wang

A thorough exploration of the hero as a dreamer in *Harry Potter* through the psychoanalytic lenses of Freud and Jung can provide an interpretation of the series as a literary manifestation of our collective unconscious. In his short book, *On Dreams*, Sigmund Freud defines three types of dreams: the intelligible, mundane dream, the intelligible, “bewildering” dream, and the unintelligible dream “which seem disconnected, confused, and meaningless” (Freud pp. 18-19). Each of these types of dreams are a result of a certain state of the unconscious and indicate important aspects of the person’s psyche. Harry Potter, in fact, experiences dreams in all three categories. Carl Jung, a student of Freud’s, had very different, opposing views of dreams. He believed dreams to be a product of the unconscious, like Freud, but did not believe them to be the result of internal stimuli. Jung claimed that every dream contains fundamental meaning. Jung found that dreams are rationalizations of ourselves and our unconscious. Additionally, Jung stated that dreams harken back to our collective unconscious with recurring archetypes and figures. Harry Potter also experiences dreams that contain significant and notable archetypes which make him a mythical, archetypal hero.

An Exploration of the Dreams of Harry Potter and the Implications of the Jungian Mythical
Hero, Archetypes, and the Collective Unconscious

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Introduction

The story of Harry Potter is a tale that most people know: our hero lives in a world that he does not quite fit into, and he knows something is wrong with his world. He is then introduced to a new world that promises challenges and adventures. He traverses this new world and discovers that he is particularly special in some way. He might be extra powerful or “the chosen one” for whom everyone has been waiting. He must then overcome a monumental challenge that proves his worth as a hero. His journey ends in triumph that is the stuff of legends. This story not only describes Harry Potter’s journey but other legendary tales as well. Could this story be the legend of King Arthur who might one day return to England to save the world again? Does this tale describe Jesus Christ and his biblical journey from his miraculous birth to his bitter death on the cross and his subsequent resurrection? Perhaps it is the tale of Hercules who was cast out of Olympus for simply being born and then forced to complete a series of tasks in order to make atonement with Hera. Luke Skywalker and his journey from orphan boy to accomplished Jedi also fits this frame. All these stories can fit the outline and thus the foundation of “the hero’s journey.” In his most influential work, *The Hero with a Thousand Faces*, Joseph Campbell describes the theory of the monomyth which popularizes the idea that the innate impulse to create stories are representative of what makes us all human¹. Therefore, while each story and myth may seem unique, they are each clothed in universal motifs and themes that are accessible to all humans. The vague description of a tale can actually be applied to many well-known stories. The journey of

¹ The hero’s journey is analyzed and discussed step-by-step in Joseph Campbell’s *The Hero with a Thousand Faces* in the “Part 1: The Adventure of the Hero.”

Harry Potter by J.K. Rowling is one of many contemporary stories that also follow this idea of the monomyth, indicating that the hero's journey continues to pervade literature even to this day.

In addition to a detailed description of the hero's journey, Campbell provides a thorough analysis of the hero himself, and characterizes heroes as undergoing certain transformations. These transformations include the hero as warrior, the hero as lover, the hero as emperor and as tyrant, the hero as world redeemer, and the hero as saint (Campbell 315-356). The transformation that was not mentioned by Campbell but warrants a thorough discussion is the hero as dreamer. An analysis of the many dreams found within the Harry Potter series reveals much about the mythical hero and its representation in the literary hero, Harry Potter. This characteristic of having significant dreams is common in heroic literary tradition. This is illustrated in myths such as the birth of Buddha,² the biblical magi's dream,³ and the birth of Moses.⁴ The emphasis that humans place on dreams have led to the production of many reference works discussing symbols and what each one means. The fact that dreams are used as a major method of conveying qualities of the hero and the future exemplifies how humans place great emphasis on the significance of dreams and how their mythical qualities can indicate

² , Queen Maya, Buddha's mother, dreamt that four angels carried her into white mountain peaks and clothed her in flowers. A white bull elephant bearing a white lotus in its trunk approached May and walked around her three times. Then the elephant struck her on the right side with its trunk and vanished into her. The Brahmans interpreted the dream as Queen Maya having a son who, if he did not leave the household, would become a world conquer; however, if he left the household, he would become Buddha (Wikipedia, "Miraculous Births.")

³ In a dream, the magi that travel to Bethlehem to present Jesus with gifts receive a divine warning of Herod's intent to kill Jesus whom he sees as a rival (New International Version, Matthew 2:13)

⁴ The Pharaoh saw in a dream that he was seated upon a throne holding weighing-scales. He then saw upon one of the weighing pans the image of a river and many people were going up the river. He then saw on the other pan, a new born child; the child was heavier than all the land of Egypt (Fleg 1).

something tangible about a person's character or future. Dream symbols have been published about numerous times and most stem from a Freudian viewpoint that dreams are the manifestation of unconscious needs, desires, and concerns. For the purposes of this thesis, the dream theories and dream work of Carl Jung will predominantly be used to analyze the dreams of Harry Potter.

The Meteoric Rise of Harry Potter

Harry Potter is a world-wide phenomenon that has outstripped most book series and garnered international attention that has yet to be rivaled by any other young adult fiction to date. The series has been published in at least 70 languages, including Ancient Greek and Latin. An estimated 450 million copies of the Potter books have been sold worldwide and it is considered to be the fastest selling book of all time. At the time of its initial publication, the *New York Times* had a single fiction best-seller list on which J.K. Rowling's books crowded out all the Grishams, Clancys and Cabots. The *New York Times* then created the Children's Fiction list in 2000 to keep their best-sellers list fresh. In 2004, another list, the *New York Times* Children's Series best-seller list was created because the Potter books had again monopolized the Children's Fiction list for too long ("Regrets of a Semiprofessional Potterphile"). Eleven million copies of *Harry Potter and the Deathly Hallows* sold on its first day of publication. The first Harry Potter film, *Harry Potter and the Sorcerer's Stone*, released in 2001, has taken in 604 million dollars. At the age of 21, Daniel Radcliffe, who plays Harry Potter in the film series, has amassed a fortune of approximately 42 million dollars. The novels have been published in at least 200 countries, territories, and states in the world. J.K. Rowling has earned over 1 billion dollars from the books, the first author to become a billionaire. She is also now the richest

woman in the United Kingdom which makes her richer than the Queen of England. The influence that these novels has had is an example of its worldwide appeal. Many have tried to explain the phenomenon, while hundreds have attempted to replicate it. The Jungian collective unconscious provides us with a reason for *why* the Harry Potter novels have garnered such worldwide attention. The collective unconscious is “a second psychic system of a collective universal, and impersonal nature which is identical in all individuals. The collective unconscious does not develop individually but is inherited” (Jung). In short, it speaks to the innate method of organization our psyche resorts to when presented with a narrative opportunity. British writer, John Granger, published a book entitled *Looking for God in Harry Potter* where he argues that Christians should not fear Harry Potter, but rather they should embrace the books because “as images of God designed for life in Christ, all humans naturally resonate with stories that reflect the greatest story ever told—the story of God who became man” (Granger xix). I believe that humans naturally resonate with stories that reflect the most singular story ever told, which includes the story of Jesus Christ and also the story of Luke Skywalker and, consequently, Harry Potter.⁵

Since the publication of these novels, there has been growing critical attention, some positive and some negative. The uncharacteristic amount of criticism on young adult fiction has received backlash from several notable critics such as Harold Bloom who asks “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 (“Can 35 Million

⁵ “Harry Potter.” *Wikipedia, The Free Encyclopedia*. Wikimedia Foundation, Inc. 22 July 2004. Web. 16 Nov. 2011.

Book Buyers Be Wrong? Yes”). William Safire claims that “the Harry Potter phenomenon needs a little perspective. These are children’s books” (“Besotted with Potter”). The condescending attitude that many critics have adopted is a testament to how our society views young adult fiction. I argue that the Harry Potter series among other contemporary young adult fiction is valuable in that it is a literary manifestation of the Jungian collective unconscious. By thoroughly exploring Harry’s dreams in the novels we can determine that the phenomenal success of the series is due to Harry Potter as the archetypal, mythical hero. Critics such as Jack Zipes accuse Rowling of “fostering sameness throughout the world” in his study which takes a critical perspective on children’s literature (Zipes 173). Many critics have likened Rowling’s magical novels to Tolkein’s *Lord of the Rings*, particularly with the noticeable similarity between Dumbledore and Gandalf, but if we accept Jung’s theory of the collective unconscious then heroes follow similar stories because it is innate, not because of a lack of creativity or imagination. Salman Rushdie wrote in *Haroun and the Sea of Stories*, “Nothing comes from nothing...; no story comes from nowhere; new stories are born from old—it is the new combinations that make them new” (Rushdie). Of course the hero and mythical tradition has morphed throughout history, adding some elements and taking away others, but the very core of most stories and myths remain very similar. The persistence of dreams in the stories of heroes has been preserved even in the most contemporary novels.

Freud and Jung and other Dream Theories

The scientific definition of dreaming varies depending on which psychologist you ask.

Freud would say that dreams are a manifestation of our deepest desires and anxieties.

These dreams are oftentimes related to repressed childhood memories (Freud). Jung held

a similar theory although it was not always linked to repressed desires and anxieties. Jung broadly described dreams as the “primary way to gain knowledge of the unconscious mind. The dream is a natural phenomenon which we can study particularly the images which are symbolic”; and thus Jung has been a major proponent of dream symbolism and what the symbols dictate (Jung, *The Archetypes and the Collective Unconscious*). It was Jung who developed the understanding of archetypes which are “ancient or archaic images that derive from the collective unconscious” (Fiest). Jung strayed further away from Freud when analyzing dreams and wholly believed that dreams were self-indicating and “an unconscious physical impulse.” Jung stated that “the archetype is a tendency to form such representations of a motif - they are indeed an instinctive trend” (Jung, *Man and his Symbols*). Both Freud and Jung are well-known for their psychoanalytic perspective on dream theory and analyzing dreams. As we move towards the 21st century, a new perspective on dreaming has begun to take shape with the advent of new technology and new generational thinking.

In 1973, Allan Hobson and Robert McCarley popularized a new theory of dreaming that overshadowed the classic psychoanalytic perspective. Through their research on dreams, they determined that dreams were the result of random electrical brain impulses during sleep. The impulses pulled imagery from traces of experience stored in the memory (Hobson). They hypothesized that these images do not form stories or any coherency while we are sleeping; it is random. However, when we wake, our brains automatically attempt to make sense of the images and we create the story ourselves. This theory was called the “activation-synthesis hypothesis” and was met with antagonism from followers

of Freudian and Jungian dream theories; however, the activation-synthesis hypothesis has continued to persevere and remains a prominent dream theory today. This new-age theory of dreaming represents what the modern technological and scientific age has created of age-old experiences. The dream is no longer a mystical, ungraspable view into the unconscious mind, but a series of random images produced by uncontrollable brain impulses.

The Dreams of Harry Potter

The immensely complicated character of Harry Potter dreams frequently throughout the series. A thorough exploration of the Hero as a Dreamer in *Harry Potter* through the psychoanalytic lenses of Freud and Jung can provide an interpretation of the series as a literary manifestation of our collective unconscious. In his short book, *On Dreams*, Sigmund Freud defines three types of dreams: the intelligible, mundane dream, the intelligible, “bewildering” dream, and the unintelligible dream “which seem disconnected, confused, and meaningless” (Freud). Each of these types dreams are a result of a certain state of the unconscious and indicate important aspects of the person’s psyche. Harry Potter, in fact, experiences dreams in all three categories. Carl Jung, a student of Freud, had very different, opposing views of dreams. He believed dreams to be a product of the unconscious, like Freud, but did not believe them to be the result of internal stimuli. Jung claimed that every dream contains fundamental meaning. Jung found that dreams are rationalizations of ourselves and our unconscious. Additionally, Jung stated that dreams hearken back to our collective unconscious with recurring archetypes and figures. Harry Potter also experiences dreams that contain significant and

notable archetypes. The dreams of Harry Potter have been separated and discussed based on their type.

Dream Vision

This ability to “see” through dreams is common in hero stories. These dreams are what I describe as “dream viewing.” It is not that the subject is viewing other people’s dreams; instead, he is viewing other people at that moment in time through his dreams, very much like spying through dreams. According to Freud, all dreams are forms of “wish fulfillment” (Freud, *On Dreams*) and an attempt to resolve a conflict of some sort. In his study, *The Interpretation of Dreams*, Freud describes an instance where a father watched over the sick-bed of his child and has a type of dream vision.⁶ Freud states that we can see this dream as a “senseful occurrence which can be correlated with our psychic existence” (Freud). Harry himself experiences these dreams, although it is on a much larger scale. The first time Harry is aware of these “dream visions” is in *Harry Potter and the Order of the Phoenix* where he envisions himself as the snake sliding along the floor of the Ministry of Magic. This dream begins as what Jung would entitle a “typical” dream that reflects the troubles and worries of the person dreaming. Suddenly though “the dream chang[es]” and Harry vividly dreams himself as a snake attacking Mr. Weasley, “he reared high from the floor and struck once, twice, three times, plunging his fangs deeply into the man’s flesh, feeling his ribs splinter beneath his jaws, feeling the warm gush of blood” (*Order of Phoenix* 463). A Freudian analysis of this dream would most

⁶ After the child died, the father rested in an adjoining room, leaving the door ajar and an old man to watch over the body while surrounded by burning candles. The father dreamed that the child stood near his bed clasping his arms and calling out, ‘Father, don’t you see that I am burning?’ (Freud, *The Interpretation of Dreams*, VII The Psychology of the Dream Activities). Then, the father awoke and found that the old man had fallen asleep on his watch and the child’s arm had been burned by a fallen candle. To Freud, this indicated that the father was already afraid that the many candles surrounding the corpse would fall and burn his son or perhaps he did not trust the old man enough to keep watch.

likely conclude that Harry has latent homosexual tendencies. The snake, to Freud, would be a clear symbol for the male penis. The fact that Harry himself becomes the snake and then can feel his teeth sinking into Mr. Weasley's flesh is an act of penetration.

Much more relative to our theme of the hero as a dreamer is the Jungian perspective. The snake is the archetype of the Shadow. Jung defines the Shadow, in laymen's terms, as the innate darkness within all humans manifested in an external form. This Shadow is the same as the imaginary beast that frightens the stranded boys in *Lord of the Flies*.⁷ Let us think of *Dr. Jekyll and Mr. Hyde* where Dr. Jekyll's shadow actually merges and overwhelms his own actions.⁸ If we think along the lines of classic heroic stories, Beowulf is the epic hero while Grendel is the Shadow.⁹ Harry's particular dream has many elements that we can attribute to this Jungian archetype of the Shadow. Voldemort is clearly Harry's Shadow as well as his foil character. While Harry represents purity and goodness, Voldemort is the physical incarnation of evil, can never love and has no interest in love or relationships. In fact, the snake in the series is indirectly suggested to be the animal representation of evil. Slytherin House has a serpent as its house animal (in comparison, Gryffindor's house animal is the lion, Hufflepuff's house animal is the badger, and Ravenclaw's house animal is the eagle). Voldemort's animal personification is a snake. The fact that Harry views the attack as if he were the snake indicates a merging of himself with his Shadow. When the snake attacks Mr. Weasley with deadly fangs, Harry can feel the warm blood gushing in his mouth as if he were in that hallway attacking Mr. Weasley with his own teeth. This complete merger is the first time that

⁷ Golding, William. *Lord of the Flies*. 1st ed. New York: Penguin Books Ltd., 1954. Print.

⁸ Stevenson, Robert Louis. *The Strange Case of Dr. Jekyll and Mr. Hyde*. Simon and Brown, 2011. Print.

⁹ Grendel is the epitome of a fallen state. Descended from Cain, Grendel represents pure evil as well as the evil within Beowulf. Beowulf is never enticed but must ultimately face Grendel as he wreaks havoc on the mead hall

Harry is conscious of experiencing a “dream vision” where he can see what Voldemort is seeing and feel the emotions Voldemort is feeling then as well. It represents a true embodiment of the Shadow and the Hero in one entity. Rowling emphasizes that a merging of the Hero and Shadow is key to this hero story when we later discover that a small piece of Voldemort’s soul has latched on to Harry in *Harry Potter and the Deathly Hallows*. This piece of soul is what gives Harry the ability to speak Parseltongue, the language of snakes. It is also why Harry has these dream visions where he feels as though he has physically become Voldemort; every emotion and thought that was Voldemort’s becomes his own. This small piece of Voldemort’s soul has actually integrated itself into Harry’s being and is thus a physical representation of the Shadow within him. Since Harry’s encounter with Voldemort as a baby, he has been plagued by pains in his forehead caused by the evil literally living within him.

The Shadow, to Jung, is meant to be our innate tendency to gravitate towards our weaknesses and our shortcomings. The hero possessing a Shadow humanizes him. It allows the hero to have the possibility of succumbing to the tempting dark side. A fiercely good character is rarely a person of interest. In Tolkien’s *Lord of the Rings*, Frodo is tempted by the ring and actually briefly takes possession of it.¹⁰ In *Star Wars*, the Dark Side is constantly tempting Luke Skywalker and the Shadow manifests itself in Darth Vader¹¹. Harry is not perfect, but he is never tempted to allow the Shadow to overcome him. Even when Voldemort “possesses” Harry and entirely merges their two souls in Harry’s body, Voldemort cannot possess Harry for long because his soul is too

¹⁰ Tolkien. *Lord of the Rings: Return of the King*. England. George Allen & Unwin. 20 Oct 1955. Print.

¹¹ *Star Wars: Empire Strikes Back*. Dir. George Lucas. Twentieth Century Fox, 1980. Film.

corrupt and cannot stay in contact with a soul as pure as Harry's. Rowling demonstrates how a hero does not allow his Shadow to overcome him and thus we feel that our hero is even stronger: his parents were cruelly taken from him; his godfather is killed by a crazed murderer; his one and only mentor in the world dies at the hand of a seemingly trusted friend. It would have been too easy to embrace the dark magic that intrigues Harry, but his ability to love and his overwhelmingly good heart keeps him from allowing the Shadow that lies within him to overwhelm him. The ultimate battle for a hero is not the battle between exterior evil but the evil within that can never be cast out.

Harry Potter and the Goblet of Fire introduces us to a whole new dimension of Harry Potter. Before this book, there was still an element of childhood story-telling that ran through the three novels. Suddenly, Harry is maturing and with this maturity comes a battery of new emotions and adult realizations. We begin the book not focused on Harry but on the grisly death of Frank Bryce, the caretaker of the old Riddle house. After his death, we shift to Harry who is just awakening from a dream. We realize now that we saw Frank's death through Harry's dream. At some point, the short narration in the first chapter had become a dream. "Harry lay flat on his back, breathing hard as though he had been running. He had awoken from a vivid dream with his hands pressed over his face. . . . Harry tried to recall what he had been dreaming about before he had awoken. It had seemed so real" (*GoF* 16-17). By the way the scene was introduced to us, we can assume now that Harry has been dreaming of an occurrence that was actually happening as he dreamed it. This dream marks the first time Harry has a dream vision; however, he is not aware of this at this point, or at least, he chooses to ignore the possible importance

of the dream. He begins to write a letter to Sirius where he thinks that “there was no point in putting in the dream; he didn’t want it to look as though he was too worried” (*GoF* 25). Rowling has made it clear to the reader, however, that we are to trust Harry’s dreams. Strangely, Harry himself does not trust his own dreams for fear of garnering ridicule from other people. This speaks to later events when Harry is trying to convince his best friend Ron Weasley that he did not enter himself into the Triwizard Tournament and Ron refuses to believe him. Throughout *The Goblet of Fire*, Harry constantly deals with skepticism and ridicule. This self-doubt in his own dreams indicates that Harry himself is unwilling to provide fuel to feed the fire. Here, dreams begin to take on a different quality. They are visions and this murder immediately thrusts the tone and mood of this book out of the simplicity of the children books we had been reading before and into a world where Harry is a psychologically tormented figure who continuously has feelings of rage, fear, shame, and loneliness.

Dreams in Limbo

This type of dream is one that requires a redefining of the word “dream” as an altered state of consciousness. Rowling makes it very clear that, although Harry is not asleep, he is still experiencing a vision in a dreamlike state. One of the most introspective and symbolic dreams that Harry has throughout the series is when he and Hermione are camping out in the Forest of Dean in the seventh book of the series, *Harry Potter and the Deathly Hallows*. Harry has volunteered to take watch and the hours wear on as he sits in the dark of the forest. As Harry drifts between consciousness and sleep, he muses that he

felt as though he were “in between disappearance and apparition.”¹² Rowling has skillfully created a scene of a waking dream. While Harry is conscious, the entire scene acts as if it were a dream. Harry stares out into the darkness and suddenly sees a shining white doe. For the purpose of Harry’s character, the doe has multiple meanings and qualities that make it to be one of the most important dreams in order to see Harry as the classic hero character. If we take Harry’s waking dream out of the context of the series, the doe represents grace and gentleness. In Ancient Greece, the Greek goddess Artemis was associated with a doe. Artemis was an eternal maiden and her doe was often white and bridled with gold. There are many myths that include does nursing abandoned babies. Telephus, son of Heracles, was abandoned as a baby because of a prophecy and was nursed by a doe.¹³ The doe that Harry sees leads him to an icy pool where he finds the sword of Gryffindor lying at the bottom. It guides Harry through the forest and acts as a protector while he shows Harry through the black forest. Harry even mentions that the second that the doe disappears, he suddenly felt vulnerable: “her presence had meant safety” (*DH* 365-367). Harry treats the appearance of the doe as if she were a spiritual guide and less like the Patronus that it is.¹⁴ Harry looks around for the one who casts it, so

¹² Apparition is a magical method of transportation and is the magical action of traveling by teleportation. The act is described as being forced through a very tight rubber tube. Wizards must pass an apparition licensing test in order to apparate. I assume that it comes from the Latin definition of becoming visible (OED).

¹³ In the Celtic culture, the deer represented a messenger. There are many fairy tales where the huntsman spots a doe and follows it through the forest and happens upon a new discovery such as certain renditions of Snow White or Hansel and Gretel. Moreover, most cultures depict does in a feminine role such as the Hindu goddess Saraswati who is the goddess of learning and takes the form of a red doe.

¹⁴ The Patronus Charm was first introduced in the third book, *Harry Potter and the Prisoner of Azkaban* when Harry must learn to fend off the Dementors (creatures who thrive on humans’ despair and pain). The Patronus Charm produces a Patronus which is an animal representation of the wizard who casts it. It evokes a partially-tangible, positive energy force. The Dementor will then feed off of the Patronus instead of the victim but since it is comprised of pure positive emotion, the Dementor cannot harm it. I assume the word “Patronus” thus comes from the Latin word “patron” or “protector.” (It is also interesting that Patronus also invokes old Latin for “father” and Harry’s

he acknowledges that this is a Patronus; yet the warm protecting feeling that comes with the production of a Patronus is coupled with a greater sense of yearning and familiarity. In the context of the series, the doe is a representation of eternal love both romantic and familial. The doe was Lily Potter's Patronus (which is fitting because James Potter's animal counterpart was a stag), and she sacrificed herself to save baby Harry. Her sacrifice provided eternal magic that protects Harry so long as the blood runs through his veins. Moreover, the doe here in this "dream" is not being cast by Lily Potter, but by Severus Snape whose Patronus changed shape to match that of the only woman he ever loved. It is Snape's love for Lily, though she is nearly seventeen years dead, which drives him to protect Harry from Voldemort.

The multi-faceted nature of the doe and its significance in this scene and within the novel is indicative of Harry's animus. Jung's theory of the animus is that which is the feminine part of the male psyche. Here, Harry's feminine side, the part of himself that is most connected with his mother, is projected in the form of a doe. Jung further theorized that the development of the animus begins with the infant projection of the mother. Harry, having never had a memory of his mother besides the screams before her death, yearns most for the family he tragically lost. He also knows that his mother died to save him and her loss causes him grief. At the point of the story where Harry has this waking dream, we know that Harry's Patronus is a stag, and while we do not know what Harry's father's Patronus was, we do know that he could physically shape-shift into a stag. The stag has always been Harry's projection of his father. The first time he produces a corporeal

Patronus is the same as his father's Patronus, a stag.) The Patronus can also be used as a means of communication by speaking through the Patronus (Harry Potter Wikipedia).

Patronus, it forms a stag even without knowing that his father once was an Animagus¹⁵ and could turn into a stag. The white doe is the purest and most innocent projection of Harry's mother. At that moment, Harry's unconscious demonstrates how deeply he feels the loss of his mother and how her love continues to flow through his veins. What Rowling has done in this series and particularly in this scene is created animal representations of the self.¹⁶ In this way, she has shown how strongly our hero feels a connection to his long lost mother who loved him more than he could understand, but he embodies her love so long as his heart continues to beat.

The Patronuses are much like the idea of the Jungian Self because they have been depicted to represent the soul. Even from ancient days, the soul is illustrated as white (for its ethereal purity) and embodies all that "you" are as far as who you are without your physical body. This is evident when, in *Harry Potter and the Half-Blood Prince*, Snape comments cruelly on how he wanted to see Tonks' new Patronus. This is the first time Harry discovers that Patronuses could change. Just as a soul can change, so do the Patronuses. Tonks, heartbroken over her love for the werewolf Lupin, causes her Patronus to change into a werewolf. Ironically, it is Snape's Patronus that leads Harry to the icy pool; the doe is the Patronus of Lily Potter as well as Severus Snape. His patronus

¹⁵ An animagus is a witch or wizard who can transform him or herself into an animal at will. It is a learned skill rather than hereditary.

¹⁶ Animals have long been used to represent human personalities and characteristics. Take, for example, the most popular use of animals representing the Self: the Chinese Zodiac. The twelve-year-cycle is made up of twelve different animals. Each animal is described with certain characteristics that are bestowed upon the people who are born in that year. For example, as a horse, I am supposedly cheerful, popular, agile, magnificent, arrogant, gullible, and stubborn. If the Chinese Zodiac is not familiar, then the astrological signs are also a good example of animals representing the qualities of humans. Nearly all of the zodiac signs are represented by an animal. For example, I am a Leo, the Lion. And of course, as a Leo, I am ascribed certain characteristics such as pride, arrogance, and magnificence. Coincidentally, being a Leo and a Horse somehow seem to overlap. Rowling has perfectly chosen animal characters that astutely symbolize their human counterpart. In the form of Patronuses, Rowling characterizes the wizards and witches of the magical world of Harry Potter.

took the same form as the girl's whom he has loved since he was a child. Just as in *His Dark Materials* by Philip Pullman, each magical character has an animal counterpart that acts as an animal representation of who that person truly is. It is notable that Harry's physical appearance is largely like that of his father's; many people, upon meeting him, comment on how closely he resembles James. However, Harry's eyes remain solely the green of Lily Potter's eyes. Thus, Harry is an amalgamation of both his parents and these encounters with animal reflections of his Self are indicative of this embodiment of both his parents. This scene is the first time Harry truly meets his mother and feels the warmth and safety that only a mother can bring to her child. The male hero has that feminine quality that allows him to remain loving and true. This is most evident when Harry berates Lupin for leaving Tonks and his unborn child. After driving Lupin back to his family, Harry shakily states that "parents shouldn't leave their kids unless—unless they've got to" (*DH* 215). Having felt the loss of his parents, Harry truly understands what it means to be a living relic of what former vibrant life Lily and James Potter had but never being able to embrace it; it is just out of reach and only can be found in dreams such as the doe leading him through the forest.

Another dream that is pivotal to the series and is an example of Harry's dreams in a state of limbo is the vision or dream that Harry experiences after he walks willingly to Voldemort and faces death. It is also a scene where Harry, as in the forest with the doe, is in a state of limbo, between life and death, and he experiences a dream. One of the most fascinating elements of the Harry Potter series is how intricately J.K. Rowling weaves the story. As the fate of Harry begins to materialize in the dense mist of uncertainty, readers

are frantically flipping through past novels to find that one line to which Rowling refers. For example, Harry Potter is searching for the lost diadem that Voldemort had made into a Horcrux by splitting his soul and hiding a piece of it in the diadem.¹⁷ For much of *The Death Hallows*, Harry and his friends are continuously searching for the lost diadem and even as the siege at Hogwarts begins, Harry is still desperately trying to find this small tiara. Suddenly, he remembers that in his sixth year of Hogwarts, he was trying to hide a book from Professor Snape and he saw a “dusty old wig and a tarnished tiara” (*HBP* 527) when he was in the Room of Requirement. Indeed, Rowling had hidden this significant piece of the series long before we, as readers, knew what a Horcrux was. The series also is based in the ideas of life and death. Dumbledore, while he was alive and mentoring Harry, repeats several times that “there are things much worse than death” that could befall you. He tells Harry that Voldemort’s greatest fear is death and that it is this fear that will cause his downfall. This goes hand in hand with Voldemort’s inability to love and his carelessness when dealing with love. It is love that saves Harry on many occasions. It is love that causes Harry to stroll up to Voldemort, essentially demanding death in order to save his friends. This scene of death is the most pivotal of the series and signifies the moment where the path is finally clear for Harry to fulfill his destiny.

Harry is lying face down, uncertain of his existence. Suddenly, he is aware that he is naked. This begins a rebirth, so to speak, as he is finally free of the piece of Voldemort’s soul that had been incubated in his body for so long. Nudity in dreams has always played

¹⁷ A horcrux is an object in which a wizard or witch has hidden a fragment of his or her soul for the purpose of attaining immortality. Creation of a horcrux requires splitting the soul by an act of supreme evil; by committing murder. The more horcruxes one creates, the closer one is to true immortality. Lord Voldemort is possibly the only wizard to have successfully created more than one horcrux i.e. he split his soul seven times (Harry Potter Wikipedia).

a significant role. A common dream is a manifestation of a fear of public appearances where the dreamer will be standing in front of a large audience and suddenly will become aware that he or she is naked or not wearing pants. As a classic Jungian hero, dreams involving nudity symbolize a rebirth or a renewal of the character (Jung, *Man and his Symbols*). In terms of the collective unconscious, in order for a hero to undergo a significant transformation, he must be as pure as he was when he was born; clothing is a sign of the influence of society and therefore taints us. In the recent movie-rendering of Beowulf, as Beowulf is fighting Grendel, he is completely naked. This might have been an entertainment-industry tactic in order to draw watchers, but it also gives Beowulf an ethereal quality that Jung attributes to renouncing the material world. Nudity is an expression of divinity and beauty. This is best illustrated in Botticelli's *Birth of Venus* where the goddess Venus emerges from the sea as a fully grown woman completely nude. Another example is found in *The Dream of the Rood*. This early Christian poem written in Old English describes the crucifixion from the point of the view of the Cross. Jesus Christ is described as "tearing off his clothes" as he runs to the Cross in order to be crucified (Donaldson). The shedding of clothing is also a shedding of the worldly effects and being pure in the eyes of God. This leads directly to the idea of Harry Potter as the "Savior."¹⁸ As mentioned previously, Harry dies in order to save his friends so Voldemort cannot hurt them, but what truly transforms Harry into a savior is his resurrection. He wakes up naked signifying his soul had been sacrificed just as Jesus Christ had been crucified, naked on the Cross.

¹⁸ Further exploration of this Hero transformation can be found in Appendix A.

The dream continues as Harry explores his curious surroundings that seem neutral; the floor is neither hot nor cold. He suddenly hears a strange noise: “the small soft thumpings of something that flapped, flailed, and struggled” (*DH* 706). Harry finally spots what is making the noise and it is a “small, naked child, curled on the ground, its skin raw and rough, flayed-looking, and it lay shuddering under a seat...” (*DH* 706-707). Again we see the motif of nudity and this time, it is a child. Jung theorizes that the Divine Child represents the purest form of the hero. He states that “the child is potential future” and it symbolizes “the whole personality in its development from primordial unconsciousness to ego consciousness to self” (Segal).

This child that Harry finds does not remotely resemble the typical divine child that we find in hero stories. This child has been stripped of his innocence and separated from humanity so that Harry cannot bring himself to touch it. At this point, in the conscious world, both Harry and Voldemort, being so consciously connected, passed into the void together and are in a place between heaven and hell. We are to understand that when Voldemort casts the Killing Curse, he is only able to kill one person or one soul. Harry has two souls, however, the part that is whole and completely his own and the part that is Voldemort’s soul that had actually latched onto him. This part of Voldemort’s soul is represented by the beaten and flayed child. The child is representative of the pure soul and how Voldemort’s has been torn and ripped apart so many times, he has ruined the sanctity of childlike innocence and the purity of the soul. Rowling chooses to depict a

beaten child here to stress how broken Voldemort truly is. Here, in King's Cross¹⁹, the souls are all gathered and they can decide to either take a train or go on or return to the real world. The dream continues and Harry sees Dumbledore, a soul who has come to meet Harry in this limbo state. He congratulates Harry on his bravery and his ability to face death head-on and make the ultimate sacrifice. This is the first time since Dumbledore's death that we meet him. We must explore Dumbledore's function in the entire series to understand the importance of his return. The Jungian archetype that he represents is the most clear: he is the wise old man. This archetype is one of the most commonly depicted in hero stories. The earliest myths exemplify this archetype, such as the Greek centaur Chiron who mentored many Greek heroes like Jason of the Argonauts and the famed Achilles.

The wise old man is the easiest to depict and generally necessary to introduce the hero into the new world he has been brought into. The wise old man is Obi Wan Kenobi (*Star Wars*), Gandalf the Grey (*Lord of the Rings*), Brom (*Eragon*), and each one of these characters acts as a guide for the hero. He teaches the hero how to wield his unique power and acts as a mentor. Now, in order for the hero to become fully recognized, he must be independent and operate alone. Another major characteristic of the wise old man is that he must be separated from the hero. Had the readers known of Joseph Campbell's study *The Hero with a Thousand Faces* or known anything about Jungian archetypes, Dumbledore's death should not have been a complete surprise. On the contrary, it should

¹⁹ It is worth to noting that the name King's Cross is a Christian concept referring directly to our Lord Savior Jesus Christ and the legendary cross he was crucified on, thus implicitly furthering the relationship between Harry Potter and Christ.

have been expected. The great heroes that are remembered are never in the shadow of their equally great mentors because the mentor always leaves or dies. The return of the mentor is almost always portrayed in some fashion whether it be the physical return such as in *The Lord of the Rings* where Gandalf returns to this earth after his battle with the Balrog as Gandalf the White or an emotional return by way of the discovery of something new about the mentor or some new information that was hidden. For example, in *Eragon*, Brom dies protecting Eragon from the Ra'zac. Later in the third book of the series does Eragon discover that Brom was actually his father.

The return of Dumbledore allows Harry a dimension of understanding he would not have otherwise been able to attain. This also gives the sense that Dumbledore transcends life itself; he is still able to orchestrate the death of Voldemort while dead himself. He is a representation of what he has continuously preached throughout the series: "The true master does not run away from Death. He accepts that he must die and knows that there are far, far worse things in the living world than dying" (*DH 718*). As we listen to Dumbledore speak, all the loose ends begin to tie up. Finally, we reach a lull in the conversation and Harry realizes that the time has come. He asks Dumbledore, "I've got to go back, haven't I?" (*DH 722*). Dumbledore responds that he does not necessarily have to return to the world. He could catch a train and go "on" (*DH 722*). Here is our greatest evidence that Harry is in a state of limbo. He is between earth and whatever afterlife exists in the wizarding world. It is only in limbo that he could have possibly have met Dumbledore. The final remark that we hear Dumbledore say in the whole series qualifies this scene as the point of this thesis and is one of the most defining moments in the Harry

Potter series when we speak of dreams. Harry asks Dumbledore if all of this has been real or if it “has been happening inside [his] head” (*DH* 722), and Dumbledore responds, “Of course it is happening inside your head, Harry, but why on earth should that mean that it is not real?” (*DH* 722). This quotation eloquently sums up how we should feel about the scene in limbo as well as the dream-like experiences that Harry has had throughout the series. There have been numerous occasions where Harry has thought that he was going insane or crazy. In *Harry Potter and the Chamber of Secrets*, Harry hears voices inside the walls whispering bloody, horrible things. When he is in the presence of Dementors for the first time on the Hogwarts Express, he can hear his mother screaming and Voldemort ruthlessly murdering her. Upon his return to Hogwarts for his fifth year, Harry is suddenly able to see thestrals pulling the carriages to the school.²⁰ Neither Hermione nor Ron know what he is talking about when he reacts to the skeletal, black horses he had never seen before. Each of these experiences cause Harry to question his sanity and ask himself whether he was imagining things or creating voices in his own mind. The truth in the end is that regardless of whether it happens inside your mind or whether people question your sanity, it does not make anything less real. And what is real is what matters. It does not matter whether this dream happened or did not happen or if it happened inside Harry’s head, whether Dumbledore truly existed, or all the answers suddenly came to Harry out of thin air. The truth of the matter is that he truly does possess the knowledge of how to defeat Voldemort and with his own courage he is able to come back to this world and carry out his destiny.

²⁰ Thestrals are a breed of winged horses with a skeletal body. They are considered dangerous and omens of misfortune because they are only visible to wizards who have witnessed death. Harry himself can see them after he witnesses Cedric Diggory’s death in *Harry Potter and the Goblet of Fire* (Harry Potter Wikipedia).

In terms of the Hero's Journey, this death is the "belly of the whale" (Campbell) where the Hero has hit rock bottom and can go nowhere else but up. This fall is necessary to the arc of the story because the hero must experience complete despair and loss in order to undergo a complete transformation and return from the bottom to save the world. The fact that Harry's "rock bottom" happens in his own mind not only emphasizes the importance of what is within, but also strengthens Harry's place as a mythical hero.

The Everyday Dreams of Harry Potter

J.K. Rowling is well-known for her attention to detail. Her books would not have reached their incredible level of popularity had her readers not been able to emotionally connect to the characters, and that could not have been accomplished if the characters were not given human qualities and experiences that we could all relate to. I have demonstrated that the dreams Harry has are pivotal in the series; they highlight important moments in the novels. Too often, however, Harry experiences everyday dreams that mirror his mental state at the time. Freud was much more interested in these types of dreams as they revealed the inner psyche and subconscious. Many of these dreams can be termed "ordinary" and transparent. They are worth discussing, however, because several of the "ordinary" dreams that are easily analyzed reveal more about Harry as a hero.

Motorcycles

Many of Harry's dreams, particularly the ones he experiences as he is growing up with the Dursleys, reflect the Freudian perspective of dream theory. Freud believed that dreams depicted our unconscious wants and yearnings. As soon as we are introduced to

Harry, we are introduced to his tendency to dream. We encounter him in his “bedroom” underneath the staircase where he had been rudely awakened from his pleasant dream about flying motorcycles by his Aunt Petunia shouting for him to wake up. “Up! Get up! Now! Harry woke with a start. His aunt rapped on the door again” (*Harry Potter and the Sorcerer’s Stone* 19). We know that the flying motorcycle is actually a remnant of Harry’s past; he was delivered to Dumbledore by Hagrid by way of a flying motorcycle. This image of a flying motorcycle perfectly represents the unconscious because, as a baby, Harry would not yet have been old enough to lay down memories for him to remember flying through the air on a motorcycle; however, something has been imprinted in his brain for him to recall such images in his dreams. The flying motorcycle represents an escape that Harry has yearned for since childhood. It also illustrates a world that has yet to be introduced to our young hero. This is emphasized when Harry suddenly tells Mr. Dursley about the dream and his uncle nearly crashes the car for fear that Harry might have rooted out his wizarding ancestry. Later, when our omniscient narrator describes Harry’s childhood with the Dursleys, we learn that when he was younger, he constantly dreamed of an unknown relation coming to take him away. These dreams exemplify what we find very evident with Harry’s predicament. He has lived in a house with no love since he could remember. He has been lied to by his aunt and uncle as they tried to “squash the magic” out of him. The dreams are not only a representation of the intense desire to leave the Dursleys, but they also are remnants of a world that he left behind when Hagrid took him away from the house Voldemort had blown up and a world that he will soon need to enter to become the mythical hero.

The Sorting Hat

While we do not always realize it, Harry has many seemingly trivial dreams that we write off because we ourselves experiences such dreams on a regular basis. When I was studying for my LSATs, I would go to sleep and dream of proofs and passages all night long so that I would wake up and feel as though I had not yet slept. Harry experiences such dreams, yet they always reflect his subconscious in a significant way. For example, the night after the Sorting, eleven-year-old Harry, exhausted from the stress and new adventures of the day, dreams a strange dream where he is wearing Quirrell's turban which spoke to him telling him to transfer into Slytherin. "Harry told the turban he didn't want to be in Slytherin." The turban becomes heavier and heavier and it tightens around his head. He then sees Malfoy who turns into Professor Snape. Harry hears a high, cold laugh and sees a flash of green light before awakening. He disregards the dream and completely forgets about the dream (*SoS* 130). To Harry, the dream is unimportant; therefore, we as readers discard it as well. We see the childish worries of a boy who did not want to be in an unpopular, "evil" house such as Slytherin. The vision of Malfoy laughing at him and turning into Snape furthers the effect of a young boy affected by the day's trials. However, if we analyze the dream, some very interesting aspects of the entire series of Harry Potter novels are revealed. The connections to Voldemort are abundant and somehow he has already begun to foresee his future encounter with Voldemort. Later in *Harry Potter and the Sorcerer's Stone*, we learn that Voldemort had been underneath Quirrell's turban the whole time. The turban also speaks to him, which again foreshadows Harry's encounter with Quirrell/Voldemort. We also learn that the production of the Killing Curse produces a green flash of light. This must be a memory of

baby Harry seeing his mother die by the curse. It also is no coincidence that the colors of Slytherin House include green, a color commonly associated with evil.²¹ In this dream, we flash through all the faces that Harry has deemed enemies and troublesome. Indeed, these people will later prove key to Harry's journey.

Unreachable Goals

Following Dumbledore's death, Harry's dreams were "thick with cups, locket, and mysterious objects that he could not quite reach, though Dumbledore helpfully offered [him] a rope ladder that turned into snakes the moment he began to climb" (*HBP* 30). Freud would scoff and say that clearly this is a dream of being unable to reach the goal of obtaining the cup and locket which are the horcruxes (Freud, *The Interpretation of Dreams*). Harry's main goal, at this point, is to destroy the horcruxes. If he does not do so, he will be unable to defeat Voldemort when they have their final battle. His worry of being unable to defeat Voldemort is exacerbated by the confusing, inhibited trail that Dumbledore has set him on. Harry had always believed that Dumbledore was there to help him, but it is not until Dumbledore is gone that he truly begins to see (or not see) the mired path ahead. The recurring image of the snake as the rope ladder dissolves into the serpents is again representative of Voldemort. If Harry is unable to use the flimsy rope ladder that Dumbledore has left for him, then he is condemned to the wrath of Voldemort and the end of wizarding civilization as he knows it.

²¹ While the color green is often tied to images of nature and growth, green has also been associated with death, sickness, and envy. A green tinge is indicative of nausea or sickness. In early English legends and stories, witchcraft and faeries were often associated with the color green. The most obvious example is the epic poem, *Sir Gawain and the Green Knight* where the Green Knight is a magical being.

Trapped

As we discussed before, Harry's dreams, while seemingly innocent on the surface, reflect overarching themes and ideas that reflect the mood and tempo of the novel as well as all the novels. In *Harry Potter and the Chamber of Secrets*, Harry is locked in his room as a result of Dobby the House-Elf's Levitation Charm. He falls into an "uneasy sleep" and dreams that he is in a cage on show with a card reading *UNDERAGE WIZARD*. People stare at him as he is starving and weak. "He saw Dobby's face in the crowd and shouted, out asking for help, but Dobby called, 'Harry Potter is safe in there, sir!' and vanished" and then the Dursleys and Dudley appear and laugh at him. Harry awakens to Ron Weasley actually "goggling through the bars at him" (*CoS* 23). This dream reflects Harry's current physical state at the Dursleys. He not only has been locked in his room for days, he is only fed once a day and through a small cat flap that was installed in his door. He sees Dobby's face because it was the result of Dobby's attempts to keep Harry from returning to Hogwarts that he is in this situation. Finally, his aunt and uncle and cousin are the ultimate cause of his captivity and thus are seen laughing at his predicament. This seems like an ordinary dream, yet it once again speaks to much broader themes. If we remember back to the first novel, Harry and Dudley ventured to the zoo where Dudley obnoxiously bangs on the glass of the large Brazilian boa constrictor. Here at the beginning of the second novel, Harry finds himself in the same position as the snake in the zoo. Once again we find a relation between Harry and serpents and Harry's strange connection to them. It is in this novel we find out that Harry possesses the rare magical ability to speak Parseltongue, the language of snakes. The discovery is significant, as Hermione aptly puts it, "because being able to talk to snakes was what

Salazar Slytherin was famous for. That's why the symbol of Slytherin House is a serpent" (CoS196). Harry again reflects if he might have belonged in the Slytherin House, but it is also a reminder of the relationship Harry is uncovering between himself and Voldemort. It is no coincidence that the Slytherin House is thought to be evil and that speaking the language of snakes is notorious for being an ability possessed only by people of Slytherin. Voldemort himself was a Parselmouth. If we hearken back to the Bible in Genesis, it is a serpent that whispers in Eve's ear and persuades her to eat from the Tree of Good and Evil, committing the Original Sin (Genesis 3:6). This connection to snakes is also a foreshadowing of what is to come for Harry when he later must battle the Basilisk in the Chamber of Secrets. The reminder of Harry's status as an underage wizard speaks to his immaturity and his continuing development as a wizard. The challenges he faces are beyond his years and experience, yet he is continuously tried and tested. He is being taught how to use magic, but the wizarding world deems him not mature enough or old enough to use it. This creates a moral dilemma for Harry because regardless of his age, the dark forces of Voldemort are rising at the moment and he needs his magic in order to beat him. Here in the dream Harry is literally trapped by his dilemma. The cage symbolizes the situation where he is being called upon to fight Voldemort, yet he is underage and his magical capabilities are thus limited.

The Ungraspable

Another intriguing dream occurs in the third novel, *Harry Potter and the Prisoner of Azkaban* where Harry has just won an important Quidditch match. During this particular match, he is able to produce a distinctly-shaped Patronus charm to fight off some fake

Dementors that appeared on the field. After the celebration, Harry goes to bed and has a “strange dream” (PoA265).

He was walking through a forest, his Firebolt over his shoulder, following something silvery-white. It was winding its way through the trees ahead, and he could only catch glimpses of it between the leaves. Anxious to catch up with it, he sped up, but as he moved faster, so did his quarry. Harry broke into a run, and ahead he heard hooves gathering speed. Now he was running flat out, and ahead he could hear galloping. Then he turned a corner into a clear and—

Harry is abruptly awakened from the dream by Ron’s screams of Sirius Black’s being in the Gryffindor boy’s dormitory. For Jung, this dream is a recognizable depiction of the mythical hunter following a deer through the forest. This is a typical dream quest where the hero pursues something that he desperately wants. Harry as the Hunter follows something that we assume to be a deer which is in keeping with the Hunter archetype. The Hunter is found in many myths, legends, and fairy tales. Specifically, we know Artemis, the Greek Goddess of the Hunt. In fairy tales such as *Snow White*, *Little Red Riding Hood*, *Hansel and Gretel*, there is a Hunter in each. Dreams that end prematurely before the seeker can make the final discovery resonate with all who have dreamed before. The abrupt awakening just as Harry is about to see what he is chasing is interrupted but we later learn what this dream means at the climax of this novel. Harry’s Patronus charm, when produced correctly and is corporeal, is in the shape of a stag—the same animal that James Potter, Harry’s father, was able to shape-shift into. This

particular novel revolves around Harry's lack of paternal connections and his discovery of paternal presence. As he realizes Sirius Black is actually his godfather, Harry is also able to channel the paternal energy from within and save himself and Sirius from the hoard of Dementors descending upon them at the climax of the story. The majestic stag is what Harry had been chasing in this dream and although in his dream he was unable to see what he so desperately was running after, Harry managed to grasp it in the end.

"Fighting to stay conscious, Harry watched it canter to a halt as it reached the opposite shore...someone who looked strangely familiar" (*PoA* 385). As Harry is about to lose consciousness from the Dementor attack, he believes that he sees his father producing the Patronus stag. He later admits this to Hermione. He does not yet realize that the stag is his father and it was he who produced it. This confusion of the identity of Harry's father illustrates the unraveling of Harry's multi-layered identity. Even though his father died long ago, his paternal love and power lives on in Harry's being. The dream is a physical representation of Harry's pursuit of his father and who he was when he was living.

Harry's life has been devoid of strong father figures. This particular book introduces us to Sirius Black and also shows us how James Potter continues to live on in Harry's Patronus. He produces the stag Patronus before knowing that James could shape-shift into the stag. In the end, Harry was able to fulfill his dream quest.

The Riddle House

Our exploration of Harry Potter's dreams has extended to many dreams that most people read about and then brush off as simply a dream. It is only through a thorough exploration of the dreams do we realize that there are many significant dreams that

indicate much about the relationship between Harry Potter and Voldemort as well as Rowling's understanding that dreaming is an integral part of the hero's journey and has a great opportunity to be a significant part of the novels. In *Harry Potter and the Goblet of Fire* we are treated to our first explanation or theory of why Harry seems to have this psychic connection between himself and Voldemort. The novel starts off with the murder of Frank Bryce the caretaker, but Harry refuses to acknowledge that this might have been a dream that really happened and he does not tell anyone about it. His first venture into actually believing that he might have this connection with Voldemort occurs in Divination class with Professor Trelawney and his classmates as witnesses. Harry falls asleep in Divination class and finds himself "riding on the back of an eagle owl" and it flies toward an old, ivy-covered house set high on a hillside. Owls have a strong presence in the Harry Potter series. They are one of the main ways of communication between wizards, acting like the human parallel of carrier pigeons²². The only other time we have seen an eagle owl in the series was in the first book where Draco is said to be receiving sweets from his mother delivered by the large, majestic eagle owl. We can assume that an eagle owl is an "expensive" owl and is normally in the service of a high-class, pure-blood wizarding family. This owl that Harry is riding on, combined with the fact that he arrives at an ivy-covered mansion perched atop a hill, would indicate that his dream has taken him to the Riddle house. The fact that Harry is flying atop an eagle owl represents his traversing the real world and the dream world he frequents. Few would

²² Rowling also attributes human-like personalities to them such as Pigwidgeon as a young, immature owl and Errol as an elderly owl barely able to make long journeys anymore. Hedwig, of course, was Harry's connection to the wizarding world when he was trapped at the Dursleys. Hedwig was also the first present received from Hagrid when he first learned he was a wizard; she is not a pet to Harry but a friend. It seems that owls are also a representation of a wizard's status and wealth. Needless to say, an owl is incredibly important as well as easily identifiable.

remember that we visited this house in the very beginning of the *Goblet of Fire* in Harry's dream as well. Harry does not give any indication that he remembered the building. This dream takes place in the Riddle house, the house of Voldemort's father which is significant in a Freudian sense; Freud is famed for developing his theories of the "Oedipus complex" and having traumatic experiences between father and son (Freud, *The Interpretation of Dreams*). Harry himself has always felt a yearning for parental figures. This yearning manifests itself in different ways, but he has always associated James Potter with characteristics such as bravery, valor, and justice. It is unique in that Voldemort comes from a father who never wanted him and, from what we know, left Voldemort's mother before he was even born. In this sense, we can associate this dream with both Harry and Voldemort. Strangely enough, they are both similar in terms of their childhood experiences. Jung saw that the house represents an image of the psyche where each level of the house represents levels of consciousness. Here we can use Harry's dream to interpret Voldemort's psyche who has somehow been incorporated into Harry's subconscious (we later find out how). Voldemort, in order to gain possession of the Riddle house, kills Frank Bryce but, it later becomes evident that Voldemort had returned, years ago, and killed his father who so cruelly left his pregnant mother. Despite what Voldemort may claim, his vengeful reaction towards his father's actions may indicate a certain feeling of affection or love towards his mother. This reaction is significant because Voldemort takes over his father's home. In an Oedipal twist of events, Voldemort killed his own father and took control of not only his "kingdom" but also of his body, which he uses later to resurrect himself. This intertwining of blood and

familial flesh is a psychological field day for Freud who theorized the Oedipal complex and its sexual implications (Freud, *The Interpretation of Dreams*).

Inside the house, Harry sees Voldemort, his large snake Nagini, and his cowardly servant Wormtail. He watches as Voldemort is informed that there has been another death and then Voldemort tortures Wormtail using the Cruciatus curse. He also promises Nagini that she will soon be able to feed on Harry Potter. Harry awakes with Trelawney yelling, “You were clutching your scar! You were rolling on the floor, clutching your scar! Come now. Potter, I have experience in these matters!” She encourages Harry to tell her about the dream so that she may interpret it. Harry blatantly disregards her wishes and rushes to find Dumbledore. This is the first time that Harry has awakened from a vivid dream with his scar hurting and where he decides that he needs to inform Dumbledore. It would seem that he has been fearing this connection between himself and Voldemort. This latest dream has pushed Harry to his limits and he can no longer deny that his dreams contain true and meaningful information that would be useful to Dumbledore. Harry is actually relieved that Dumbledore believes that his dream is significant and not “just a dream.” This confirms that one of the reasons that Harry has been reluctant to discuss his dreams is fear of no one believing him or people believing him to be insane. He himself is concerned for his own sanity and acknowledging that the dreams may not be just dreams is admitting to himself that there is a possibility he could be going crazy. Dumbledore, however, accepts Harry’s story as true and explains that perhaps the failed killing curse created the psychic connection. Harry asks, “So you think...that dream...did it really happen?” Dumbledore responds with, “it is possible. I would say—probable” (*GoF* 601). Here we have distinct and official confirmation that Harry is not only plagued with

dreams of his parents' death, as well as the murders that Voldemort commits, but that some of the dreams he is witnessing in his sleep is actually happening. The dream has now evolved into something more than a simple reflection of the subconscious, albeit Harry's subconscious is far from simple, but the dream is now a prophetic vision that speaks not only about the dreamer but also other subjects which ultimately affect outside people. This will become vastly clearer in *Harry Potter and the Order of the Phoenix* when Harry is able to save Mr. Weasley from the fatal snake bites through his dream visions.

False Dreams

Let us explore this idea of a misleading dream. False memories and thoughts have only recently been brought to the attention of psychologists. Elizabeth Loftus and Katherine Ketchum published a report about the myth of repressed memory. The report tells us that there is strong evidence that false memories can become truth for people. This may seem harmless on the surface but can seriously hinder situations such as allegations of sexual abuse or past trauma. There has been strong evidence and data that memory is actually quite malleable and fallible (Loftus). When we think of this in terms of Harry Potter, we can see that issues may arise. Despite our lack of knowledge of how exactly Voldemort could create such a dream vision for Harry, Harry has demonstrated many times his fear that Sirius would be captured. There are several times in *Harry Potter and the Order of the Phoenix* where Sirius accompanies Harry to the train station or Christmas when Harry fears for Sirius and considers his tendency to act irrationally. The "false dream" can conceivably be Harry's own unconscious bringing forth his fears that Sirius might be captured. Harry himself has never had any family besides Sirius and the thought of losing

Sirius is unbearable (as later indicated when Harry is dealing with his grief for Sirius). Voldemort makes use of the malleability of dreams and draws from Harry's own subconscious fears to use for his own advantage. The Bible is filled with references to false dreams and prophets that ultimately attempt to mislead. These false visions and false dreams are the spawn of idols who are without God and thus satanic. This leads back to how Harry constantly fears for Sirius and that he easily falls into the false dream because he has been subconsciously believing it would eventually happen. It is not a stretch to think that Sirius would venture out and be captured by Voldemort. Humans are constantly in fear of being deceived while we are in our most vulnerable, dream state. The movie *Inception* by Christopher Nolan shines light on this persistent fear.²³ This scene in Harry Potter which ultimately leads to Sirius' death calls into question Harry's sanity and this questionable, malleable line between dreaming and reality.

Death of Sirius

One of the most intriguing dreams that Harry experiences occurs near the climax of *Harry Potter and the Order of the Phoenix*. In this book, Harry has spent the majority of his fifth year at Hogwarts being persecuted as a crazed, attention-seeking troublemaker crying wolf. We follow Harry through the Ministry of Magic's attempts to silence Harry and discredit Dumbledore through mass media such as the newspaper *The Daily Prophet*. We are also given a clear image of how the masses will react in a groupthink manner to

²³ People have constantly worried of misleading dreams or false dreams. The Native American dreamcatchers were designed to filter out nightmares and bad dreams as they were negative and could be misleading. In the article by Annie Hill in the Huffington Post entitled, 'Inception is Dead Wrong: Waking Is Much Riskier Than Dreaming,' Hill briefly explores what we have to fear from dreams such as revealing disturbing about our psychological state. This fear hearkens back to ancient times where people believed that a higher being could alter dreams.

horrifying news; the initial instinct is to deny and ostracize the boy who is trying to stir up panic. The general flavor of the novel focuses much on false news and trickery in an attempt to politically deceive and keep the masses from learning the truth that Harry is trying to instill in the wizarding world. Interestingly, Harry is led to the Department of Mysteries by a false vision that Voldemort somehow implanted in his mind. This vision comes to him in the form of a dream. At this point, we have an inkling that Harry's dreams are more than the normal dream; they have a prophetic, visionary quality that allows Harry to see what is happening with Voldemort. Somehow, there is a connection that is exemplified with his saving of Mr. Weasley from the snake attack. Harry himself is misled by this dream when he has spent his entire fifth year trying to sift through the false accusations and ignorant mist that hovers over the wizarding population that makes Sirius' death that much more tragic. The dream is familiar to Harry, which may be a reason why he believes it to be real. It dwells on what Voldemort has been wanting for so long: to hear the complete prophecy that tells of his final battle with Harry and himself. Harry experiences this vision that Voldemort is torturing Sirius in the Department of Mysteries within the Ministry of Magic. To say that this is a "false dream" implies two things: first, this dream is not a product of Harry's subconscious and is a conscious creation of Voldemort. Second, the fact that Harry responds strongly and believes without a shadow of a doubt that the dream is in fact not just a dream but rather a vision indicates that Harry believes that all of his dreams are now visions, particularly when he himself is Voldemort. In the dream, Harry envisions his own arm wielding the wand that is torturing Sirius. This dream is eerily similar to the dream where he is the snake attacking Mr. Weasley and the dreams thereafter have been the same where he embodies Lord

Voldemort. There is truly no reason to believe that this dream is different from the one where Mr. Weasley was actually attacked, but this time around, Voldemort has altered Harry's dream and caused him to have a "vision" that was actually just a dream. Harry is unable to distinguish whether his dreams are just dreams or if he is having a vision. Even when Hermione calls into doubt the possibility of Sirius and Voldemort being at the Ministry of Magic, Harry adamantly refuses to believe the possibility of having an innocent dream. Rowling focuses a great deal on the conversation between Harry and Hermione as she questions the viability of his dream visions:

"Harry," said Hermione in a rather frightened voice, "er . . . how . . . how did Voldemort get into the Ministry of Magic without anybody realizing he was there?" "How do I know?" bellowed Harry. "The question is how *we're* going to get in there!" "But . . . Harry, think about this," said Hermione, taking a step toward him, "it's five o'clock in the afternoon. . . . The Ministry of Magic must be full of workers. . . . How would Voldemort and Sirius have got in without being seen? Harry . . . they're probably the two most wanted wizards in the world. . . . You think they could get into a building full of Aurors undetected?"

This exchange continues on for a few pages. It would have caused less of a disturbance of the flow of the plot had Hermione simply agreed to accompany Harry to rescue Sirius. Rowling emphasizes this scene because later it becomes fatally important to Harry as his inability to listen to the voice of reason from Hermione results in the loss of his godfather, Sirius Black. The irony that Hermione had predicted exactly what Voldemort's

plan was is significant to the development of Harry's character; Harry never falls prey to his dreams again, false or not. In this scene, Hermione is no longer a well-meaning friend, but a metaphor for Harry's conscious trying to burst free of the layer of dream-haze that Harry's subconscious has become mired in.

Mythical Heroism in the Dreams of Harry Potter

We find that each of the seven books in the series is marked by one significant occurrence that leads to the climax and finality in *Harry Potter and the Deathly Hallows* with Voldemort's death. In *Harry Potter and the Sorcerer's Stone*, Harry encounters, for the first time, Lord Voldemort and realizes that he is still surviving and continuing to seek ways to return. In *Harry Potter and the Chamber of Secrets*, Harry faces Voldemort again but instead of the weak and powerless Voldemort who killed Harry's parents, he battles a shadow of Voldemort's teenage self. Later we discover that this is one of the horcruxes that plays such an important role in Voldemort's defeat. In *Harry Potter and the Prisoner of Azkaban*, we learn about Sirius Black, Harry's godfather, and discover Peter Pettigrew's role in Harry's parents' deaths. *Harry Potter and the Goblet of Fire* is characterized by the return of Voldemort to a corporeal, living form and the death of Cedric Diggory. *Harry Potter and the Order of the Phoenix* is the pivotal moment where Sirius Black dies and Harry is left again with no familial connection and no guardian. *Harry Potter and the Half-Blood Prince* climaxes with the death of Dumbledore and the death of Harry's last mentor and guide. Finally, *Harry Potter and the Deathly Hallows* ends with the death of Voldemort. These brief characterizations of the seven books give a

miniscule snapshot of what occurs in the fantastical books, but what is most intriguing is each of these significant events that are pivotal to the bildungsroman story of Harry Potter can be related to one of Harry's dreams. We have spent much of the thesis discussing the dreams that Harry has and the Jungian and Freudian implications that runs through each; however, dreams play a further significant role in not only creating Harry's identity and qualifying the character himself as a mythical hero, but it also places dreams in the spotlight as a crucial element to Harry's journey. In *The Sorcerer's Stone*, Harry dreams of Quirrell and the turban which directly prophecies his later encounter with the two-faced Quirrell/Voldemort. In the *Chamber of Secrets*, Harry is serving detention with Gilderoy Lockhart by helping him return fanmail. Harry dozes off and he is in a semi-dreaming state when he begins to hear the voices within the walls. "The candles burned lower and lower, making the light dance over the many moving faces of Lockhart watching him" (*CoS* 120) Rowling has again created a scene of limbo where Harry is not truly conscious but not unconscious either. It is then he hears "a voice, a voice to chill the bone marrow, a voice of breath-taking, ice-cold venom" (*CoS* 120). He later mentions that he was "feeling dazed" particularly when Lockhart could not also hear the voices. This is the first time Harry hears the basilisk traveling through the walls and it introduces Harry to the perils of the Chamber of Secrets and leads him to eventually face Voldemort again. In the *Prisoner of Azkaban*, each time Harry encounters a dementor, he is unable to remain conscious. Instead, he loses consciousness and is able to hear these voices that have somehow been repressed in his mind from when he was a baby. Harry is plagued by these dementors that drive his need to find Sirius Black and avenge his parents' death. Whenever the dementors near him, because of Harry's tragic and traumatic past, Harry

can hear his mother pleading for Harry's life and his father yelling for his mother to take Harry and run away, because Voldemort had come to kill Harry. In the *Goblet of Fire*, Harry continuously has a barrage of dreams that indicate that Voldemort is close to returning. It begins with the introduction of Frank the Caretaker and his murder. Throughout the Triwizard Tournament²⁴ in *The Goblet of Fire*, Harry experiences visions and troubled dreams that indicate Voldemort's imminent return to a physical form. Chapter 29 in *The Goblet of Fire* is entitled "The Dream" because the dream Harry has is so pivotal to the climax of the novel. In his dream, Harry hears a cold voice whisper "Nagini, you are out of luck. I will not be feeding Wormtail to you, after all . . . but never mind, never mind . . . there is still Harry Potter. . . ." (*GoF* 576). This is the a clear implication that Voldemort's goal is to kill Harry. In *The Order of the Phoenix*, Harry's dream of Sirius being tortured drives him to go to the Department of Mysteries in the Ministry of Magic which requires Sirius to go after Harry and ultimately leads to his death. In *The Half-blood Prince*, Harry is the typical teenager filled with angst, grief, and anger. He continues to regret his godfather's death but he finds solace in the time he spends with Dumbledore. He dreams "were broken and disturbed by images of Malfoy, who turned into Slughorn, who turned into Snape. . . ." These images are people who are notoriously Slytherin and are also negatively associated in Harry's mind. This also foreshadows Snape killing Dumbledore at the climax of the novel. The final book, *The Deathly Hallows*, there is a constant flow of emotions and visions coming from

²⁴ The Triwizard Tournament is a magical contest held between the three largest wizarding schools of Europe. Hogwarts School of Witchcraft and Wizardry, Durmstrang Institute, and the Beauxbatons Academy of Magic all nominate one Champion to represent the school. The selected Champions compete in three tasks designed to test magical ability. In *Harry Potter and the Goblet of Fire*, Harry is ineligible to compete due to an age restriction; however, somehow, his name is selected as a second Hogwarts Champion and must compete alongside the other school Champions.

Voldemort into Harry's mind. Harry and Voldemort's destinies have become so intertwined that in the rising action leading up to the final face-off, their minds experience the same dream in limbo when Harry meets Dumbledore and the flayed child.

Dreams in Contemporary Young Adult Fiction and the Collective Unconscious

This chapter of the essay could be, in itself, a thesis on its own. The contemporary heroes that teen literature is experiencing today have many common overarching themes and heroic elements. The *Harry Potter* series is by far the most popular and most far-reaching in terms of who has read the novels, but series such as the *Percy Jackson* novels by Rick Riordan, as well as *The Inheritance Cycle* by Christopher Paolini, also represent contemporary mythical heroes and the Hero as a Dreamer. Many literary critics, especially those of Christopher Paolini and his *Inheritance Cycle* aka *Eragon* series, have disregarded his novels because they have a plot "straight out of *Star Wars* by way of *The Lord of the Rings* with bits of other great fantasies thrown in here and there" (Common Sense Media). Interestingly, Harry Potter also received such reviews: "Rowling's mind is so governed by clichés and dead metaphors that she has no other style of writing" (Harold S. Bloom). The repetition that these books are unoriginal and clichéd is merely a testament to what Joseph Campbell's highlights in his monumental study *Hero with a Thousand Faces*. Essentially, he claims that there are no original stories. There is simply the repetition of the same hero story with the flourishes and details that mask the truth. In fact, the originality might actually come from how well these stories are disguised. Campbell borrowed much from Jungian theories especially the Jungian archetypes that

most hero stories are made from. For example, the Wise Old Man is represented through Dumbledore in Harry Potter, Chiron in Percy Jackson, and Brom or Oromis in Eragon. They are the same archetype but with many different “faces.” The comparisons are endless. Harry Potter, Percy Jackson, and Eragon each have a magical weapon that is unique and especially created for them. Harry Potter has his wand with the unique phoenix feathers. Percy Jackson has Riptide and Eragon has Zaroc and then Brisingr. Both Eragon and Harry Potter were orphaned and raised by their uncles. Percy, Eragon and Harry all are “half-bloods” in the sense that each of them are part of the world they once belonged as well as the new, magical world.

Conclusion

A prophecy is made about a baby who is to be born and will change the world. His birth is announced and the King, threatened by the baby, tries to kill the baby but fails. The child grows up and undergoes great trials but performs miraculously. At a young age, he accomplishes much and people deem him “the One.” As the child ages, he becomes aware of his destiny and prepares to defeat his mortal enemy. When called upon to do so, our hero willingly sacrifices himself to save everyone. His surrender leads to his certain death—he is killed and goes on into the underworld where he can either choose to return to earth or “go on.” He comes back as the Master of Death to liberate the world of evil. If this basic outline sounds familiar, it is because it is the story of Jesus Christ’s life; however, it is also the story of Harry Potter. The archetypal story resonates within our collective unconscious for thousands of years and has been incessantly engraved into our minds both consciously and subconsciously that when we are presented with a story like

Harry Potter's we immediately take it into our hearts where it manifests as a near-obsessive attachment to the novels and characters. Of course, it is easy to match the story of Christ and Harry Potter together; there have been numerous scholarly articles and writings on the similarities so that Harry Potter has recently been deemed an appropriate text to study even in college-level courses. But what about children's novels such as Percy Jackson? The story begins with a prophecy predicting that a child of Poseidon will be born and will change the fate of the entire world forever. He undergoes great trials as a young demigod and succeeds in each task. As he goes on and ages, he realizes that the time that the prophecy is describing nears and he must perform properly or the world will be doomed. He travels to the underworld to bathe in the River Styx just as Achilles had done before him. He metaphorically sacrifices himself by letting go of all his worldly possessions and relationships that tie him to this earth and allows himself to be washed of it all in order to become invincible to defeat his mortal enemy, Kronos. In the end, he is able to defeat Kronos because of his ability to relinquish control and trust that Kronos would be defeated. While this does not follow the basic story outline perfectly, there are major elements that continue the same themes.

What about stories of the hero who enters the world of the dead and is able to return? In addition to Jesus Christ and Harry Potter, there are classic myths such as the story of Orpheus who descended to the underworld to rescue his beloved wife Eurydice. There is also Dionysus who was "twice-born" after Hera killed the child out of jealousy and Zeus recreated him from his own heart. More modern-day hero tales do not specify a clear descent into the underworld like in Percy Jackson but instead describe a metaphorical

descent (for Joseph Campbell, this descent was his “belly of the whale”). Frodo Baggins bears the Ring, which is a burden, much like Christ carrying his cross. Frodo’s descent into Hell is his journey into Mordor, literally translated, the Land of Death. There, he suffers a death-like experience when he is stung by the giant spider Shelob before re-awakening to complete his task and save Middle Earth.

Needless to say, there are numerous examples of the similarities between countless legends, myths, and stories that would support the theory of a collective unconscious and fill hundreds of pages. What is most important to garner from the brief examples is that regardless of how contemporary or modern a text may be, it is still an example of the continuing life that our hero stories possess, have possessed, and will possess for years to come. There are many facets of the hero that could be discussed. The dreams of Harry Potter is simply a narrow topic that indicates Harry’s standing as a mythical Hero.

Demonstrating that the Jungian archetypes are prevalent even in popular young adult fiction would be continuing support for the theory of the collective unconscious and the universal hero’s journey (Jung).

Campbell indicates that if we should bring together a “host of myths and folk tales from every corner of the world” and compare the symbols among them, “the parallels will be immediately apparent” (Campbell viii). The Harry Potter series is not an exception. The degree of popularity and appeal the Harry Potter series has had on the population is also not random. The collective unconscious implies that there is something innate within all human beings which make us feel similarly towards intangible ideas; it is a reservoir of experiences of the human race. For instance, across many different cultures, hero stories are similar and have a familiar vein through each. Campbell states that “these [symbols]

will develop a vast and amazingly constant statement of the basic truths by which man has lived throughout the millenniums of his residence on the planet” (Campbell viii). Incidentally, it is widely known that Joseph Campbell was heavily influenced by Carl Jung’s archetypal figures and the concept of the collective unconscious. The classic hero story can be seen over and over again through time beginning from the myths of Buddha, Prometheus, and Jesus, and continuing into modern day with *2011: A Space Odyssey*, *The Lion King*, and finally to contemporary young adult novels such as the *Harry Potter* series. These connecting lines that can be drawn through each hero story illustrate the very core of the monomyth. By applying the psychoanalytic lens, we can view this as an insight into the psychology of the human unconscious. The fact that hundreds of authors over the span of thousands of years can write and rewrite the same hero story speaks to the Jungian theory that we are all linked by an unconscious that reacts to the same stimuli. Authors write a hero as a dreamer because it is within their unconscious to do so and it is within our unconscious to empathize with and adore that hero story. By demonstrating this in mere pop culture literature that by all means is not globally respected, we can see what Northrop Frye sees in his essay *Theory of Symbols*, “Literature may have life, reality, experience, nature, imaginative truth, social conditions, or what you will for its content; but literature itself is not made out of things...Literature shapes itself, and is not shaped externally...” (Frye 97).

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Appendices

Appendix A: The Hero as a Savior and the Christian Controversy with Harry Potter

The hero in each of the stories often undergoes transformations. The hero classically becomes a lover when, during his adventure, he finds his significant other with whom he wants to share his life. In terms of King Arthur, his love for Guinevere is also his undoing. For Christ, his status as a lover is more worldly, for it is his love of humankind that gives him the strength to step up onto the cross and die for our sins. In Harry Potter, his love for Ginny Weasley is more juvenile and takes the form of young teenage love, but it is his love for his friends and peers that gives him the strength to journey forth into the forest to willingly be killed by Lord Voldemort. The fact that Harry Potter's actions are motivated by a love of humanity which is not unlike that of Christ's is not a coincidence. This leads to another transformation of the hero as savior. An early depiction of this hero as savior literary tradition had begun as early as the 7th century with the epic tale of *Beowulf*. Beowulf comes to help Hrothgar, king of the Danes, whose mead hall has been plagued by a monster named Grendel. Beowulf not only kills Grendel, but manages to kill Grendel's mother who took out her fury of her son's death on the mead hall. In laymen's terms, Beowulf, a stranger to the Danes, comes and saves the Danes from Grendel, a physical incarnation of evil. The legend of King Arthur depicts Arthur as a great warrior king whose skills were unsurpassed. He possessed a magical sword named Excalibur with which Arthur carved a way into a Golden Age for England and everyone prospered under Arthur's rule. Upon his death, Arthur was

purportedly placed into a boat and set free to the Lady of the Lake; his body was never found. The savior theme resurfaces with the mythical notion that King Arthur would one day return as a messiah to save his people. Harry Potter as a savior is very evident in the seventh book of the series, *Harry Potter and the Deathly Hallows*. The series begins by naming Harry Potter as “The Boy Who Lived” (*SoS* 17). Harry begins to be called The Chosen One as the series progresses and eventually we learn of the prophecy that Harry will have to kill Lord Voldemort or be killed by the same. This prediction is not unlike Jesus predicting his own death but this also singles Harry out as the only person who could possibly overthrow the greatest evil of their time. In the same thought, Jesus Christ, son of God, was the only person who was worthy of sacrifice to God in order to save us from our sins. Harry Potter, after seeing numerous deaths of people who died for the sake of protecting Harry and realizing that he can prevent it, walks willingly into Voldemort’s clutches; he does not move to defend himself. “Harry could feel his wand against his chest, but he made no attempt to draw it” (*DH* 704). He dies and miraculously meets Professor Dumbledore in “heaven.” He has a choice though. He can either “take a train...and go on” or he can go back and end Lord Voldemort’s reign of terror. Obviously, Harry returns. Let us pause and re-evaluate this pivotal moment in the Harry Potter series: Harry willingly allows himself to be killed in order to save those from the wrath that Voldemort threatens to unleash on everyone battling at Hogwarts. He “dies” and comes back to life. A direct comparison to the story of Christ would indicate that Harry Potter is indeed a modern-day Christ figure and the epitome of the hero as a savior. Furthermore, after Harry returns, Voldemort is unable to hurt anyone else. “You won’t be killing anyone else tonight... You won’t be able to kill any of them ever again. Don’t

you get it? I was ready to die to stop you from hurting these people...They're protected from you" (*DH* 738). This hearkens to Jesus Christ dying for our sins and from then on we are protected from Hell and eternal torment so long as we believe in him.

During my research for my honors essay, I had the pleasure of reading *Looking for God in Harry Potter* by John Granger. The book was published in 2004, before the final book of the Harry Potter series was released. Granger explores not only the role of Harry Potter as a Christ-like figure who undergoes life, death, and resurrection, but he also attempts to convince those in the Christian community who are against Harry Potter that the story actually supports biblical teachings. Granger establishes credibility in his introduction when he discusses his education and Christian upbringing as well as the Christian home he creates for his children which included a strict policy against all Harry Potter novels. His eloquence in writing and care to pen such a book in hopes of spreading the joy and interest in Harry Potter is successful. For the most part, I have found that the focus on witchcraft and sorcery is the main point of contention; many Christians who are against the popularity of Harry Potter believe that books promoting witchcraft should be condemned. My roommate says, "When you think of Harry Potter, you think of witchcraft." Other friends ask me, "Does Harry pray to God? Is there a God?" And most are particularly adamant when I try to explain Harry's relationship to Jesus Christ. The stance of many parents who oppose the Harry Potter books largely stems from misunderstanding and ignorance of what the literature is meant to do. Harry Potter is about good triumphing over evil and love overcoming death. It is about the unbreakable bonds of friendship and the sacrifice of parents for their child. It speaks on unwavering

loyalty and accepting death. The primary thesis of Granger's book is this: "As images of God designed for life in Christ, all humans naturally resonate with stories that reflect the greatest story ever told—the story of God who became man" (Granger xix). This is a narrow view of my own thesis which seeks to determine that the "greatest story ever told" is not the story of God who became man but the story of the hero and his journey.

Appendix B: The Collective Unconscious as Demonstrated In Popular Literature and Media

Throughout the essay, I make a number of references to such popular series as Eragon (formerly known as *The Inheritance Cycle*) and the Percy Jackson series (formerly known as *Percy Jackson and the Olympians*). The collective unconscious is an abstract term that is, at times, difficult to understand; however, when thought of in the perspective of popular novels and realistic characters, it becomes evident that certain elements of heroic stories are always present. Let us examine Harry Potter, Frodo Baggins of *Lord of the Rings*, Luke Skywalker of the Star Wars series, Eragon, and Dorothy from *The Wizard of Oz*. The lines that can be drawn between each story reveal an underlying thought process that is evident in all the stories. Harry, Frodo, Luke, Eragon and Dorothy are parentless. Still, they have some family; they each are raised by their uncles and aunts. Harry has Vernon Dursley, Frodo has Bilbo Baggins, Luke has Owen Lars, Eragon has Garrow, and Dorothy has Uncle Henry. Each of these characters is led by a “wise old man” character. Harry has Dumbledore, Frodo has Gandalf, Eragon has Brom, and Dorothy has Glinda the Good Witch. All of these characters have a specific weapon that is imparted to them especially. Harry has his wand with the unique core of phoenix feather which came from Dumbledore’s pet phoenix, Frodo has Sting which was given to him by his Uncle Bilbo Baggins, Luke has his lightsaber which he worked on for many years, Eragon has Zarroc which Brom gave to him, and Dorothy has her ruby slippers which were given to her by Glinda. Each of these characters has a mortal enemy whom they are trying to kill or overcome. Harry has Voldemort, Frodo has Sauron, Luke has Darth Vader, Eragon has Galbatorix, and Dorothy has the Wicked Witch of the West.

Each of these characters has a lifelong companion who helps them throughout their journey without whom they could not have succeeded. Harry has Ron and Hermione, Frodo has Samwise Gamgee, Luke has Han Solo, Eragon has Sapphira, and Dorothy has Toto. During their journey, each character encounters an enemy who is two-faced in a sense. At the end of *Harry Potter and the Sorcerer's Stone*, Harry must overcome Professor Quirrell who also has Voldemort on the reverse side of his head. Frodo must battle Smeagol who is also Gollum and has a sort of split-personality. Luke meets Darth Vader in an epic battle and discovers that Darth Vader is in fact his father. Eragon discovers that Murtaugh, a servant to Galbatorix, is actually his half-brother. Dorothy discovers the Wizard of Oz is actually just a man behind a curtain. This could continue on and on with similarities and lines but what one begins to understand is that the foundation of these stories remains preserved. Much of what elevates stories into the realm of uniqueness are the details and character's traits, but we can always hearken back to these examples and how they represent the literary representation of the collective unconscious.