

Reading Harry Potter
Ed. Euiselle Liza Anatol

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Archetypes and the Unconscious in *Harry Potter* and Diana Wynne Jones's *Fire and Hemlock* and *Dogsbody*

Alice Mills

J. K. Rowling's *Harry Potter* series offers a highly entertaining set of variations on three stock formulae for children's fiction: the initiation of a wizard, the boys' school story, and the story of an orphan recovering from loss to find a place in the world. Especially in the first and fourth volumes (to date, the most recent of the series to be published), these realist and fantasy elements deepen into the mythic. The Forbidden Forest holds creatures from both Greek and medieval Western myth, including centaur and unicorn, in the style of C. S. Lewis's *Narnia* books. The three-headed dog, Fluffy, of the first book, *Harry Potter and the Philosopher's Stone*¹ (published in the United States under the title *Harry Potter and the Sorcerer's Stone*) is a comical version of the three-headed dog Cerberus that guards the path to the underworld of Greek myth. The Hogwarts crisis of book I concerns the mythic theme of a search for eternal life. Rowling endows unicorn's blood with the power to give life to its drinker, much like the soul-saving blood of Christ, which unicorn's blood represents in medieval bestiary lore, and also like Harry's blood in *Harry Potter and the Goblet of Fire*.² This parallel among unicorn, Christ, and Harry is accentuated when the villain, Lord Voldemort, tortures the young wizard with the forbidden Cruciatius Curse in book IV. Furthering the Christian allusions, Hogwarts's headmaster, Albus Dumbledore, has a phoenix in his study, which has the power to heal any wound with its tears. As in ancient myth, this bird voluntarily dies in flames in order to revive in youthful vitality.³ Like its miraculous healing virtues, its resurrection from the dead connects it with the figure of Christ.⁴ All of these mythic figures, apart from the centaurs, are linked to the human longing to transcend time and death, whether by descending to the underworld and

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returning unscathed, or by magically gaining eternal life through the use of a talisman, or by being resurrected from death.

Among the human characters who triumph over death, Harry is the most innocent. His first victory occurs before the action of book I begins, when as a one-year-old child he not only survives Voldemort's attack but somehow strips the villain of most of his magical powers. The least innocent of the books' seekers after eternal life is Voldemort, a psychic and physical vampire in book I; in book IV he demands that others give their bone, blood, and flesh so that he can reconstitute his body, Medea-style, in a cauldron. Harry Potter and Voldemort are destined to function as each other's antagonists from the moment when the older wizard's powers mysteriously fail against the infant Harry.

First as a baby and then year by year at Hogwarts School, Harry confronts the much older figure of evil, a man as old as Harry's father would have been if he had not been murdered. The father's murderer, Voldemort, can be understood in terms of the Jungian personal unconscious as the dark double of Harry's father, in light of both their old rivalry and their current significance for Harry (indeed, for all the good wizards). Jung argues that the contents of the personal unconscious have a compensatory function to balance consciousness.⁵ What Harry learns about his dead father constitutes James Potter as an ego-ideal for his son, someone to be looked up to as a model; Voldemort functions as a compensatory, monstrous father-figure, repeatedly erupting from the unconscious in terror and malignancy. The struggles between Harry and Voldemort can thus be interpreted as an Oedipal power struggle between the son, ignorant of the whole truth about his past, and the monstrous father-figure, out to destroy his son before his son kills him.⁶

Voldemort has an uncanny resemblance to Harry himself, as both are uncomfortably aware. As an aspect of Harry's shadow, his relationship to the boy becomes ever more complex. In book IV, Voldemort assimilates part of Harry's body when he uses Harry's blood to rebuild an adult human shape for himself. At this point he becomes magically blood-related to Harry, a son to Harry as father, by way of the all-male ritual of his rebirth. As usual, Rowling stresses Harry's innocence, his ignorance of what has been planned, and his complete lack of accountability for Voldemort's acts. Harry is compelled to give blood and bears no responsibility for the monstrous "child" that emerges from the cauldron's womb.

While Harry's innocence is sustained throughout, his conscious participation in confrontations with Voldemort increases from book to book. No one (except, perhaps, Dumbledore) knows exactly how Harry survived his first confrontation as a baby, but Harry's knowledge of what happened to his parents is gradually built up by both information from others and magical evocations of the past. At the climax of book I, Harry lapses into unconsciousness while struggling against Voldemort and remains ignorant of exactly how the villain is defeated. In book II,⁷ he clings to consciousness while fighting the basilisk. He kills, but does not murder, for he has no awareness that stabbing Riddle's diary

will annihilate the Riddle schoolboy manifestation of Voldemort. Here Harry has only slightly more responsibility for his triumph over Voldemort than previously. Book III⁸ confronts Harry with the dementors, who, according to Dumbledore, are Voldemort's natural allies, though they are currently policing the wizards' prison. In the course of this third volume, Harry learns how to stay conscious in their presence, and he is fully conscious at the climax of this book when he demonstrates compassion for Voldemort's helper, Peter Pettigrew (like the compassion that Tolkien's hobbits, Bilbo in *The Hobbit* and Frodo in *The Lord of the Rings*, show towards Gollum). By Rowling's fourth volume, Harry is able to fight off unconsciousness in Voldemort's presence and cast off his curse, though not to overcome him. Such endings help the series to continue, as a decisive confrontation with Voldemort is postponed on each occasion; they also suggest, in a Jungian context, that Voldemort exists both as an external threat and as part of Harry's unconscious. The Oedipal struggle between father and son is also an internal struggle within Harry to bring to consciousness, and thus resolve, shadowy contents of his personal unconscious.

The whole series to date can be read, in part, as Harry's wish-fulfillment fantasies that compensate for his abuse at the hands of his family. Voldemort is a more powerful fantasy version of Mr. Dursley, and the glories of surviving Voldemort's attacks in the fantasy world of wizardry compensate for the humiliations and punishments that Harry must endure from those who function as his father and mother in ordinary Muggle consensus reality. Harry's friends at Hogwarts compensate for his solitary confinement at home, and his mastery of flight compensates for his life in a cupboard under the stairs. In such a reading, "uncle" and "aunt" are the shadow sides of Harry's fantasy ideal parents, both unavailable through death; equally, Harry's dead parents are the shadow side of his abusive living parents. Following Bruno Bettelheim's analysis of those fairy tales in which a dead ideal mother is replaced by a wholly negative stepmother,⁹ Harry's dead ideal parents and horrible substitute parents can be read as split parts of whole human beings as experienced by the protagonist. Murderous rage against a parent is defended against psychologically in the Harry Potter series as in fairy tales by splitting, a typical maneuver practiced by abused children. For many such children, the terrible abuser is understood to be not the real parent—who must therefore be missing, probably dead—but a replacement: a stepparent or more distant relative. The Dursleys would thus be Harry's abusive parents against whom he defends himself psychologically by splitting, so that he fantasizes ideal dead parents, the most powerful, most beloved, and most lamented of all wizards. He further distances himself by doubling Mr. Dursley in the fantasy world with a villain, Voldemort (both of them opposed to his dead father), to legitimate his own murderous impulses. These are not "really" directed against a wicked father but are socially applauded efforts against a villain who threatens everyone in the fantasy world. Similarly, Harry's hatred for Dudley Dursley, the favored son, is duplicated in the fantasy world in his hatred for the spoilt Draco Malfoy.

Yet even the psychological defense of splitting is not potent enough to legitimate Harry's murderous feelings towards the monstrous father. When he is in a position to act against Voldemort, Harry at first lapses into unconsciousness and is always exonerated from any murderous intent. In ordinary consensus reality as understood in the Muggle world (a different consensus reality is shared by Rowling's magical beings and a few select Muggles), his defenses against Mr. Dursley and his son become increasingly, though not altogether, effective, as he resorts to flight (through the window at the start of *Harry Potter and the Chamber of Secrets*), bluff (as when he pretends to be casting a spell against Dudley at the start of *Harry Potter and the Prisoner of Azkaban*), and threat (at the end of *Prisoner of Azkaban* and the start of *Goblet of Fire*, he threatens to inform his "convicted murderer" godfather of any mistreatment by the Dursleys¹⁰). Harry's increasing ability to stay conscious when confronting the fantasy bad father gives hope that in the abusive family he may also become able eventually to confront consciously rather than avoid, flee, and take refuge in fantasy.

In such a reading, it is only the male figures in the abusive family that Harry is as yet capable of resisting, even in fantasy. His dead ideal mother is doubled, in the world of wizards, by the maternal Mrs. Weasley, as his dead ideal father is doubled by Dumbledore, but there is no female equivalent for Petunia Dursley. The only wicked adult female appears in book IV, in the nonhuman form of a huge snake writhing around in the vicinity of Voldemort. Harry can face the villain but has no dealings with this snake. The cauldron in which Voldemort is reborn is a symbolic womb, but again there is no way in which Harry confronts this feminine agent of evil. In comparison with Rowling's exploration of the father archetype, the mother is so far in the series completely idealized.¹¹

A Jungian reading of the Harry Potter books in terms of the personal unconscious and the abused child accounts well psychologically for the death of Harry's good parents in his infancy, for the doubling of Mr. Dursley and Voldemort, and for many of the contrasts between the ordinary everyday Muggle world and the world of wizardry. It does not, however, account so well for the episodes where Voldemort is depicted as a child, or for the novels' persistent theme of a search for eternal life, or for their frequent episodes of initiation, rebirth, and resurrection, or for their mythic elements. My Jungian reading of these aspects of the series moves from considering consciousness and the personal unconscious to an archetypal interpretation in which I argue that Rowling's characters are driven not only by the personal trauma of abuse but also by deeper and more universal forces of the collective unconscious.

Preeminent among *Harry Potter's* archetypal images is the child. As Jung points out, the archetypal child is not to be identified with the chronological child nor equated with individual human beings.¹² The archetypal child is, like all archetypes, unknowable in itself, but recognizable indirectly by the images it stirs in the minds of dreamers, the mentally disturbed, and artists and writers, and by its manifestations in beginnings, newness, upheaval, insurgency, the

unknown, spontaneity, play, lostness. Some of Hogwarts's child and adolescent figures, like Hagrid and Harry, are strongly associated with the archetypal child; others, like Percy and Draco, align themselves with the past, parents, or institutions, traditions, and/or regulations that are the antithesis of child energy. James Hillman qualifies Jungian theory by arguing for a polarized archetype, *puer/senex*, rather than a single child archetype.¹³ *Puer*, his version of the Jungian child archetype, is balanced as a force of beginning by *senex* as a force of ending; *puer* as a disturber of order is matched by *senex* as maintainer of order; *puer* as new entails *senex* as old. The Latin terms are gendered, but Hillman's *puer/senex*, like the Jungian child archetype, is gender-free and not necessarily manifest in human beings. Volcanic eruptions are as much *puer* as the act of being born in Hillman's schema. In my archetypal interpretation of *Harry Potter*, I adopt Hillman's pairing of *puer* and *senex* rather than an unpaired Jungian child archetype, while also placing Rowling's fiction in the context of Jung's *Archetypes and the Collective Unconscious*.

Archetypal energy depersonalizes human beings, insofar as it possesses them and drives their behavior. Percy as a *senex* figure and (to a lesser extent) the Hermione of book I are less than fully human in their allegiance to rules and authority. In contrast, the Weasley twins, George and Fred, are not individualized personalities but indistinguishable trickster figures.¹⁴ When the archetypal energy of scapegoating possesses Harry's schoolfellows, their individual consciousness abates and they act collectively against him. As this energy fades, individual Hogwarts students regain the ability to think for themselves, feel shame, and apologize.

In the wretched Dursley household the scapegoat archetype remains in possession, manifest in different family members in turn, but principally in Harry as victim and in the sinister and comic Mr. Dursley as scapegoater. Irrational, driven, and obsessive, Mr. Dursley is a cartoon character rather than a consciously functioning human being able to reflect or feel a wide range of emotions. The Dursleys' misadventures and punishments against them are as much a matter of sadistic scapegoating as is their treatment of Harry and are not so funny when understood in this way. Dudley's scapegoat punishments of being partially transformed into a pig in book I and having his tongue grossly extended in book IV—while hilariously funny to tricksters Fred and George—are not much funnier than Harry's incarceration in a cupboard. It might seem surprising that the Ministry of Magic does not step in to eradicate such evidence of wizardry as the sprouting of Dudley's pig tail, as it does for almost all other magical interventions in the Muggle world. However, in the context of the scapegoat archetype, it is appropriate for the Dursleys' fear and shame to be long drawn out.

Harry is a *puer* figure whenever he is lost, ignorant, or about to enter a new quest; he is a *puer* figure whenever he begins a new course of study or faces a new peril. As Jung comments, the archetypal child is paradoxically both helplessly vulnerable and superhumanly powerful: a savior figure yet at great risk

of death.¹⁵ Harry's championship tasks in book IV demonstrate these paradoxes as well as many of the archetypal child motifs listed by Jung, including the golden egg and the mandala. The manifestations of the child archetype, according to Jung, are sometimes influenced by Christianity but more often develop "from earlier, altogether non-Christian levels—that is to say, out of chthonic animals such as crocodiles, dragons, serpents or monkeys. Sometimes the child appears in the cup of a flower, or out of a golden egg, or as the centre of a mandala."¹⁶ The *puer* archetype is not, however, simply associated with Harry and the *senex* with his older antagonist, Voldemort. Harry is also *senex* in that he has already, before the action of book I starts, ended Voldemort's reign and restored the rule of good among the wizards. His present is always shaped by the past, as he increasingly comes to understand.

As Harry learns more, as his place among the wizards becomes confirmed and he survives each struggle with Voldemort, he becomes more closely associated with *senex* characteristics of confidence, knowledge, familiarity, memory, and tradition. After book I, the role of naïve beginner falls less to Harry than to Ginny, the terrified novice of book II, and to the spontaneous and rule-defying Hagrid. Voldemort is also a *puer* character in that he keeps trying to overthrow Dumbledore's authority. He has the physical smallness and vulnerability of an infant. He asks Wormtail to milk the snake, for example, so that he can be fed during the night. "Milk" here refers to snake venom, but his mention of milk casts Voldemort in the role of an unweaned baby.

Rowling's novels are unusual among quest fantasies in their frequent and explicit shifts of archetypal imagery between characters: the *puer* between the weakened Voldemort and the innocent Harry; the *senex* between Voldemort as Dark Lord and Harry as hero; the trickster between the Weasley twins and the plotting Dark Lord and his followers; the scapegoat between Harry and the scapepig Dudley. This pattern in the Harry Potter books renders them trickster texts; they are far from simplistic in their treatment of (generally) formulaic material. Among contemporary fantasy writers, only Diana Wynne Jones is as expert a shifter of archetypal roles among her characters. She, too, writes trickster texts, with increasingly complicated plots in which few characters are as they appear to be. It is premature to evaluate Rowling's overall achievement as a fantasy writer against Jones's accomplishments: Rowling is aiming in the course of seven books to tangle and disentangle her plot threads and to represent the maturing of her adolescent main characters, as Jones has done in the course of single books. A fairer point of comparison is to be found in the two writers' treatment of the same themes: the longing for eternal life, the abused child, the archetypes of child, *senex*, and rebirth. I draw comparisons in the remainder of this chapter between the *Harry Potter* books and Jones's *Fire and Hemlock* (1985) and *Dogsbody* (1975), two of her most compelling books about the lost child.¹⁷

In *Fire and Hemlock*, Jones cites myths and fairy tales about the living dead, resurrection from the sleep of death, the restoration of human form to an en-

chanted prince, the ritual sacrifice of an old king, and a never-aging queen. The book's heroine, Polly, reads in *The Golden Bough* about the ritual killing of the king or his substitute at the end of a year or when he ages, to ensure the health of the kingdom by providing a youthful companion to the ageless fairy queen. The faerie world of Jones's novel is dominated by this ritual, in which the eternal queen's human consort evades death through the sacrifice of another man, every nine years, and where the queen herself pretends to die every eighty-one years, bequeathing her possessions to a female "descendant"—really her immortal self—so that she can continue to be accepted in human society as a normal human being.¹⁸

The men in this story are all victims or potential victims, in danger of ritual scapegoat death so that fairy queen Laurel's consort may live on with renewed vitality. Almost all the book's male characters are Laurel's lovers or potential lovers. Leroy, the aging king, has a son, Sebastian, who is terrified throughout of succeeding to his father's post as consort; it is not quite clear whether Laurel is Sebastian's mother or stepmother. At the end of the book, Leroy descends, probably to hell, and his son becomes his father's replacement as Laurel's husband. This produces an incestuous hell on earth, as the reluctant son replaces his father in the bed of his mother/stepmother. It also produces, in an archetypal reading, a series of shifts between *puer* and *senex*. As the aging king clinging to his power, desperate for the nourishment of someone else's death, Leroy is a psychic vampire like Rowling's Voldemort. As a consort millennia younger than his wife, he is a *puer* devoured by his mother, to be replaced by a son in an eternally repeated series of beginnings. Sebastian is the book's most hopelessly lost child as an unwilling king-consort. And Polly represents yet another *puer* figure, determined to overthrow the order of faerie, in conflict with the *senex* Laurel, a Voldemort-like psychic vampire unaffected by time and determined to keep repeating the ritual of human sacrifice. Like Rowling's Harry, Polly is also a *senex* figure in her desire for a different kind of order and permanence, one set of memories and one true lover.

Polly suffers child abuse in the form of neglect at the hands of her unloving parents and is as touching a lost child as Harry suffering at the hands of the Dursleys. As the plot unfolds in both works, however, it becomes unclear how much of what happens to the children is accidental and how much due to the malign influence of magic-wielders. The pet rat of Harry's best friend, Ron Weasley, turns out to be a disguised follower of Voldemort in book III, prepared to hide for twelve years until Harry arrives at Hogwarts and can become his victim. Polly's memories are twofold, and at first it seems as though one set is absolutely true and the other imposed by magic upon her, but it becomes more and more difficult to decide which are rigged and which accidental, until all come to seem equally controlled by the almost all-powerful world of faerie. Similarly, as Rowling's plots grow in complexity, no detail of Harry's life seems incidental, for each may be part of Dumbledore's master plan to defeat Voldemort or Voldemort's plan to defeat Dumbledore.

At the end of *Fire and Hemlock* it is Polly who is the least lost; she functions as the most powerful, wise, and healing character. She arrives at this power and understanding by surviving the onslaught of the child archetype in its helplessness and lostness. She has been persecuted, scapegoated, neglected, emotionally undernourished, never adequately loved by either parent. She learns from her sufferings so that she can remain conscious and strong-willed at the novel's climax, when the powers of faerie try to confuse, embarrass, and outwit her. Harry Potter, in learning to resist the dementors and Voldemort, is on the same path.

Jones's earlier fantasy novel, *Dogsboddy*, also has a lost child as heroine: Kathleen, reluctantly fostered by her uncle and his hateful wife when her own father is imprisoned. Kathleen is a *puer* Cinderella figure, despised by the ugly stepmother figure of Aunt Duffie, bullied by her cousin, neglected by her uncle. She is little more than a suffering drudge until she rescues a drowning puppy who turns out to be a celestial prince, lord of the sphere of Sirius. Her version of the Cinderella story does not have a totally happy ending; she remains a *puer* figure to the end of the book, longing for a new beginning with her precious dog. Her inadequate foster parents similarly keep their *senex* qualities, living out a loveless marriage of convenience and habit. It is in the character of Sirius that the archetypal energies of *puer* and *senex* shift. As a star-lord he is a *senex* figure millennia old, who should be responsible for the perturbations of his sphere. Sirius begins the novel as the besotted lover of his wicked consort, and he clings on, *senex*-style, to an unchanging image of her even when it is likely to cost him his life. However, his gusts of rage are *puer*, and when reborn as a puppy, Sirius has the *puer* characteristics of living for the moment, the inability to remember, playfulness, and lostness. Much of *Dogsboddy* concerns Sirius's gradual regaining of star consciousness, the return of his memories, and the putting right of starry wrongs. He learns the *senex* virtues of justice and responsibility and how to balance them with *puer* love and play, rather than alternating between *puer* rage and *senex* stubbornness to his own mortal peril.

Jones's Sirius, the lord of a celestial sphere transformed into a dog, is a humorous variation on the Greek myth of Sirius, the canine translated after death to the heavens as the dog-star. Rowling's Sirius Black also changes his shape between human and dog, having acquired the skill through long training. Rowling's choice of the name "Sirius" for this character suggests, however, that his weredog transformations may be innate as much as acquired. Similarly, the name of her werewolf character, Professor Lupin, hints at an innate wolf nature via the Latin for wolf, *lupus*. In contrast, the author's two other shape-changers, Peter Pettigrew and James Potter, have nothing of the rat or the stag about their human names. For all four, shape-shifting does not entail immortality, a place in the starry heavens, or a permanent place in the mythically charged Forbidden Forest of Hogwarts. Rather, it is a trickster attribute that leads to mischievous pranks. Sometimes the consequences of shape-shifting are more serious. For Lupin, his shape-shifting must be hidden

lest he be persecuted and killed; for Sirius Black, it is only his dog-consciousness that enables him to trick his way out of madness and death.

The most perplexing character in *Dogsbody* is another shape-shifter who appears only briefly at the end of the novel, when Sirius and Kathleen each earn a wish by travelling with the Wild Hunt. The Master of the Hunt is an enigmatic being. Kathleen and her cousin Robin, being exceptionally well read in myth, note his connection with Arawn, lord of the underworld in Welsh myth, and wonder whether he may be Orion or Actaeon, torn to pieces by his own hounds in Greek myth. The Master is a dying and resurrected god, both leader of the pack and its antlered prey. At every running of the Wild Hunt, he replays the archetypal pattern played out on Earth and in the heavens by Sirius, who first dies as a star and is resurrected as a beast, and then dies as a beast and is resurrected as a celestial being.

Sirius has been given the body of a dog so that he can hunt down the truth about himself as star. His consort pursues him, but this hunt is to some extent choreographed and overseen by Sirius's starry judges as a way to bring him back to life as a star. For Kathleen, the Master of the Hunt plays a different role. He grants her a wish, and as a potent, mysterious, cautioning giver of supernatural gifts, he enacts the role of fairy godmother to Kathleen's Cinderella. His gift brings profound loss, for Kathleen asks to understand Sirius rather than to continue being his loving companion. She then plunges back into lost child helplessness and suffering when Sirius dies as a dog.

Surprisingly, the Master also asks Kathleen for a gift, when she is temporarily armed with a fearsome interstellar weapon: "I'm sick of being a child of night. My ancestors came out by day and didn't frighten or puzzle people. I want to be the same. . . . I want to walk Earth as you do."¹⁹ This is a remarkable request by a chthonic archetypal figure, capable of nightly dying and coming back to life. The Master is said to be Earth's most unhappy child, though Jones does not expand on this remark. When he asks to be like a human, it is not clear whether his appeal entails the loss of his godlike powers of resurrection from the dead, but it resonates with Sirius's wish to be a mortal dog again in Kathleen's loving company. Like Sirius's yearning, and like Kathleen's greatest desire, this wish to surrender the dread of his presence and become part of the ordinary everyday human world is not granted.

Rowling's half-giant Rubeus Hagrid is not a mythic figure like the Master of the Hunt, but he, too, longs not to be an outsider. Of all the wizards, Hagrid is the most closely in touch with the mythic Forbidden Forest, where he alone can walk in safety. This character, like Jones's Master of the Hunt, is master of the Forbidden Forest's hunt—usually with a miniscule one-dog pack. He embodies the child archetype in both his mysterious parentage and his labors as a thrall.²⁰ As a menial servant, Hagrid is associated with the "little people" of the books—the house-elves, who are ruthlessly or benevolently enslaved by human magic-wielders. Like Hagrid, they embody the archetypal lost child. In addition, the Hogwarts groundskeeper has the *puer* qualities of naiveté, spontaneity, and

playfulness. He longs to parent, but his desires, rather than fit the orderly, responsible *senex* role, are for a contraband nonhuman child, whether it be a flesh-eating spider or a wild dragon. Hagrid often takes the maternal role of nurturer and egg-protector; as such, he attempts to compensate for his own motherless childhood and compulsively re-enacts his own concealed parentage. Rowling hints that in Harry Potter books to come, giants may lose their stigma and be completely accepted into the world of wizards along with the house-elves. In order to do so, half-giant and house-elf may have to change roles, from lost and exploited child to child as hero, just like Harry in each book to date. Indications are that Hagrid's longing for acceptance will be more easily assuaged than the yearning of Jones's sad Master of the Hunt.

Jones's good female characters in *Fire and Hemlock* and *Dogsbody* are in love with eternity, while her good males long for the world of ordinary time, change, and death.²¹ In *Fire and Hemlock*, Sebastian and Polly's beloved Thomas dreads the thought of becoming the ageless Laurel's next consort, and both see Polly as their possible savior. *Dogsbody's* Sirius tries to get back into the body of a dead dog so that he can be closer to Kathleen. Jones skillfully voices the yearning towards ordinary consensus reality—a yearning so strong that Sirius would rather live as a dog on earth than as a deity in the heavens. In Rowling's Harry Potter series, it is the evil male characters who seek the unchanging world of eternal life, which turns out to be identical to the world of eternal death. Harry repeatedly renounces the lure of eternal life in favor of ordinary existence, subject to time and death and surprises. He functions in his encounters with Voldemort's evil like a Quidditch Seeker, whose role is to bring the game to an end. Perhaps, as the series continues, Harry will succeed in connecting myth and consensus reality without attachment, so that the archetypes can be honored guests rather than calamitous visitors, so that the shadow side can be embraced rather than suppressed, so that child abuse can finally be healed.

NOTES

1. J.K. Rowling, *Harry Potter and the Philosopher's Stone* (London: Bloomsbury, 1997).

2. J.K. Rowling, *Harry Potter and the Goblet of Fire* (London: Bloomsbury, 2000).

3. While the phoenix in Western mythology is first recorded in ancient Greece and attributed to Egypt, its ability to resurrect itself from death led to its mediaeval interpretation as a type of Christ.

4. There are plenty of hints, however, that all is not as it seems in this episode, and that Dumbledore has set it up for long-term consequences, towards an ultimate complete victory over Voldemort.

5. C.G. Jung, *The Archetypes and the Collective Unconscious*, 2d ed., trans. R. Hull (Princeton, NJ: Princeton University Press, 1968).

6. For an extended Freudian and Kleinian investigation of Oedipal issues in the Harry Potter series, see Kelly Noel-Smith's "Harry Potter's Oedipal Issues" in *Psychoanalytic Studies* 3, 2 (2001): 199–207.

7. J.K. Rowling, *Harry Potter and the Chamber of Secrets* (London: Bloomsbury, 1998).

8. J.K. Rowling, *Harry Potter and the Prisoner of Azkaban* (London: Bloomsbury, 1999).

9. See, for example, Bettelheim's analysis of Cinderella in *The Uses of Enchantment: The Meaning and Importance of Fairy Tales* (New York: Alfred A. Knopf, 1977), 236–77.

10. Rowling, *Prisoner of Azkaban*, 317.

11. The power of a mother over a child is explained in archetypal terms by Hillman: "For the mothering attitude, it is always a matter of life and death ... because the mother's relation to the child is personal, not personal as related and particular, but *archetypally personal* in that the child's fate is delivered through the personal matrix of her fate." James Hillman, *Loose Ends: Primary Papers in Archetypal Psychology* (Dallas: Spring Publications, 1975), 36.

12. Jung, *Archetypes*, 161, fn. 21.

13. James Hillman, "Senex and Puer," *Puer Papers*, J. Hillman, ed. (Dallas: Spring Publications, 1979).

14. Jung writes at length about the psychology of the trickster in *The Archetypes and the Collective Unconscious*. Of particular relevance to the Weasley twins are the trickster traits of "fondness for ... jokes and malicious pranks" and the connection between the trickster archetype and carnival "reversal of the hierarchic order." Jung, *Archetypes*, 255.

15. *Ibid.*, 170.

16. *Ibid.*, 159.

17. Diana Wynne Jones, *Dogsbody* (London: Macmillan, 1975) and *Fire and Hemlock* (London: Methuen, 1985).

18. Like *The Golden Bough*, *Fire and Hemlock* extends its mythic references worldwide. The fairy queen, Laurel, has lived for at least as long as myths have been told and is represented as the source of all such stories rather than as an example of them.

19. Jones, *Dogsbody*, 179.

20. See Jung, *Archetypes*, 171. Hagrid conceals his giantess parentage until book IV for fear of being scapegoated.

21. While this pattern might seem to reinforce the sexist stereotype of the powerless, loving woman, Jones's most lethal, hateful, and powerful women in both books are older women: Laurel, Sirius's consort, and Duffie. A case could be made for Jones as biased against older women rather than a sexist writer, as almost all the older women in her fiction are evil.

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