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**From Adolescence to Adulthood: Character Development of Harry Potter in J.K.**

**Rowling's novels, *Harry Potter and The Half-Blood Prince* and *Harry Potter and Deathly Hallows***

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the Requirements for Master's Degree in Language and Culture

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## Dedication

I don't want to do this the casual way, so hear me out carefully.

I give this work to those whom sincerely loved me, care for me and finally wished me best of luck without a tiny bit of prejudice within their hearts.

Thank you all for being there for me during stressful times.

I LOVE YOU.

And I really hope from the deepest of my heart that I gave you back at least a tiny bit of what you gave me.

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“literature is the only world where imagination breathes”

(Shivam Roy)

Boutheyna

### **Dedication**

I dedicate this humble work to my beloved parents who always supported me and believed in my potentials.

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“No matter how many mistakes you make or how slow you progress, you are still  
away ahead of everyone who is not trying”

(Unknown)

Manel

## Abstract

Psychologically speaking, every human being experiences different challenges and changes during the process of maturation while shifting from childhood into adulthood; such denotation is clearly reflected through Harry, who is the focal protagonist of J.K. Rowling's seven extraordinary books published between 1997-2007. Actually, Harry Potter series are considered as a fitting example of a postmodern Bildungsroman as they chronicle Harry's growth, and how he gradually shifts from the state of ignorance and naivety to knowledge and mastery. Therefore, this study aims at analyzing the personality development of Harry's character at the level of the two last books entitled *Harry Potter and the Half-Blood Prince* (2005), and *Harry Potter and the Deathly Hallows* (2007). On one hand, it aims at revealing Harry Potter's characteristics as a leading character of the heptalogy by using Murphy's theory of character and characterization, as well as to demonstrate Harry's balance of personality in relation to his two best friends based on Freud's structural modes of psyche. On the other hand, the present study attempts to shed light on the most important part which is to analyze Harry's ongoing process of growth by depending on Hurlock's theory of personality development.

## الملخص

من الناحية النفسية يواجه كل انسان مصاعب وتغيرات مختلفة خلال عملية النضج، والتي تتمثل في الانتقال من مرحلة الطفولة الى مرحلة البلوغ وهذا الأمر يتجلى بوضوح من خلال شخصية هاري بوتر الذي يعد البطل المحوري لكتب جونا رولينغ الاستثنائية السبعة، المنشورة بين (1997-2007). ففي الواقع، تعتبر سلسلة هاري بوتر مثالا مناسباً لما يسمى روايات التشكيل (bildungsroman) لأنها تؤرخ نمو هاري بوتر، وكيفية انتقاله من حالة الجهل والسذاجة الى المعرفة والإتقان. لذلك فإن هذه الدراسة تهدف الى تحليل تطور شخصية هاري بوتر على مستوى كل من الكتابين الأخيرين، الحاملين للعنوانين هاري بوتر والأمير الهجين (2005) وكذا هاري بوتر ومقدسات الموت (2007). فهي من ناحية تهدف الى الكشف عن خصائص هاري بوتر كشخصية رئيسية، وذلك من خلال استخدام نظرية مورفي في الشخصية وتصوير الشخصية، وأيضاً إظهار توازن شخصية هاري فيما يتعلق بأصدقائه المقربين، اعتماداً على أنماط الشخصية الهيكلية لفرويد. من ناحية أخرى، تحاول الدراسة الحالية تسليط الضوء أيضاً على الجزء الأكثر أهمية، ألا وهو تحليل عملية هاري المستمرة للنمو الفكري والعاطفي والاجتماعي، من خلال اعتماد نظرية هيرلوك لتنمية الشخصية.

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## Introduction

The growing up process is considered as an important turning point in every human being's life, and it is never perceived as easy with regard to the different hardships that one might encounter; those can contribute whether in destroying and damaging, or constructing and developing the individuals' personalities. Recently, there is a great attention dedicated to explore young adults' lives through representing breathtaking literary works which almost seek to reflect their psyches and maturation process, and through which young readers become able to understand the world around them and consciously adjust to their own realities.

Unexceptionally, coming of age literary works aim at providing young readers with a solace to their sanities and insecurities by generating a kind of literary identification through which they can relate to any given character in a story and get the privilege to see themselves growing within its pages. Remarkably, the famous British author J.K. Rowling's magical masterpiece of *Harry Potter* series (1997-2007) is no exception of this literary denotation; this captivating heptalogy was first released to be attractive for children only, but it ended up being loved by all ages; whether males or females, adults or their children, this was the reason it become categorized as young adults' fiction.

Rowling's seven books collection centers around its main focal Bildungsroman protagonist, Harry Potter, also known as the boy who lived, or the chosen one, who unexpectedly finds himself confronting a twisted faith after having got his parents killed by the most vicious enemy of his time "Lord Voldemort". Thus, the whole story describes the ongoing process of personality growth that Harry goes through from being an 11 years old young boy to 17 years old teenager who is portrayed as he perpetually faces different

emotional, physical, and psychological hardships in his way to accomplish the mission of saving both the wizarding and muggle worlds from the dark lord's cruelty.

As the story events develop in the last two novels, the readers witness Harry shifting from innocence into adulthood, and this is mainly reflected through the way he starts making decisions of his own, how he reasonably perceives the world and people around him, and most importantly the way he struggles the power of evil and good within himself and choosing to sacrifice himself for his beloved people, without forgetting his ability to overcome his fears and show his love for the girl he always desired for. By reference to Rowling's description, Harry is nothing without his friends and the people who surrounds him in Hogwarts, as everyone has influenced his personality growth in some ways. Moreover, Rowling did not stop only by describing Harry's intellectual, emotional, and social growth, but she also went deep discussing his two best friends Hermione Granger, and Ron Weasley's personalities and their astonishing effects on developing and balancing Harry's character, which in this case she gave her audience more opportunities to relate to more than one character in the heptalogy. Besides, Rowling did indeed succeed in creating a mind blowing world, for she did not just make young readers imagine a whole valley of magic well hidden within the crowded streets of London, but she also provided them with a window through which they can finally constitute a final opinion about themselves, become grownups and understand their positions in life.

The present study is conducted through the application of the psychological approach as it seeks to describe and analyze Harry Potter's personality development as he grows up at the level of the two last books entitled *Harry Potter and The Half-Blood Prince* (2005), and *Harry Potter and The Deathly Hallows* (2007). On one hand, it aims at revealing Harry Potter's characteristics as a leading character of the heptalogy, as well as analyzing the role of his two best friends Ron and Hermione in balancing and constructing his personality. On the

other hand, this research also aims to shed light on Harry's ongoing process of growth and his personality development throughout the last two books.

Following an 8<sup>th</sup> edition MLA format, the study comprises three main chapters. The first chapter represents a theoretical background of the study which provides a catchall view about young adults' literature, and it also represents a broader understanding within this category that of the Bildungsroman literary tradition which seeks to embrace themes as teenagers' turmoils and their transition from the waves of naivety to adulthood, as well as providing an overview about the related psychoanalytical theories.

The second chapter develops a thematic understanding of Harry's characteristics as a major character, and the role of his two closest friends in balancing his personality. In order to better approach those aims, a psychoanalytic analysis based on the theory of character and characterization, and Freud's structural modes of personality is to be held within this chapter.

Finally, the last chapter is devoted to the analysis of Harry Potter's personality development that will be approached through the use of three out of eight determinants in Hurlock's theory of personality development, and they are namely: Intellectual determinant, Emotional determinant, and Social determinant.

All in all, and under the light of a psychoanalytic reading of the leading character's psyche whenever required, one can notice that growing older is not that easy process with the sum of various obstacles and turmoils that every character in a story might undergo. In addition, this study does not only seek to show how Harry obtained his new mature and developed version of personality and how it is influenced by so many factors, but it aims at proving its conformity with coming of age literary genre, and this is revealed through specifying the hardships which Harry encountered in his way to find himself, and to display an affordable conception of many mature actions he portrays, among which sacrificing his life for his

people, being courageous enough to reveal his feelings and showing his love, overcoming his fears and accepting his status of leadership, and of course his ability to utter reasonable decisions which later helped him to defeat the power of evil within himself. Last, it was his friends' opinions and own experiences that helped him make the right choices, and it was also his friends that made him the person he was, and who finally adjusted to his own reality and reached the peak of self-recognition.

## **Chapter One: Theoretical Background**

The first chapter aims at providing an overall theoretical conceptualization related to the current study. It tackles an insight into young adult literature, and it represents a general understanding within this category that of the Bildungsroman literary tradition. Besides, this chapter includes a review about psychoanalytical theories namely: Theory of Character and Characterization, Freud's Structural Modes of Personality, and Theory of Personality Development.

### **I. An Introduction to Young Adult Literature and The Bildungsroman Narration**

#### **I.1. Young Adult Literature**

The history of young adult literature is chiefly related to how both childhood and young adulthood have been perceived through time (Wikipedia). This category of fiction is described as that set of literary works which are solely dedicated for young adult readers between the ages of twelve and seventeen (Libguides).

The early history of young adult literature as stated by Owen "can be traced back to the publication of J. D. Salinger's *The Catcher in The Rye* (1951), which was the first literary work that tackled issues related to adolescence, angst and alienation" (11). Later in the 1960's, young adult fiction gained a new literary shape, and this coincided with the emergence of realistic fiction and written masterpieces, the most famous ones were S. H. Hinton's *The Outsiders* (1957), Robert Lipsyte's *The Contender* (1967), Ann Head's *Mr and Mrs Bo Jo Jones* (1967), Paul Zindel's *The Pigman* (1968), and *My Darling My Humberger* in 1969 (Owen 11). Young adult is conceived to Russel as "a relatively modern phenomenon, in terms that people didn't recognize young people aged between twelve and eighteen as being young adults, until the twentieth century" (58). These literary works really shocked young

adult fiction ground, as they mainly addressed “issues related to the real life of teen readers in a narration characterized with high edged realism” (Carter 96).

Young adult literature has been broadly defined by The Young Adult Library Services Association (YALSA) as “those books which have provided young adults with a window through which they can have a view about their worlds, help them to grow and understand their position in their social fabric” (1997). Also, Hill assumes that young adult literature “is a unique type of fiction which helps readers to involve deeply with the experiences, lived and imagined by young protagonists aged 14-18. Such literary genre is oftenly narrated in first person, and enables identification with the narrator or raise empathy toward the hero or other characters in the story” (7). In essence, such literary identification embodies within itself as Gray Woodward indicates “the conscious adjustment of one self with the experiences, ideas, and expressions of others” (Aslup 9); “through which characters in a story can become part of how the readers visualize themselves; a part of who they are” (Bennett and Royle 60). Besides, Campbell denotes that “the central motif of young adult fiction is portraying the protagonist’s journey to become an adult, and this can only be achieved through finding answers for the internal question of who am I? and the external question of what am I going to do about it?” (qtd. in Hill 7).

Eventually, the chief function of young adult literature is to speak directly to the innate features of adolescents who mainly lack the sense of maturity, and also contributes in raising the desire in them to reconsider themselves and accomplish identical aspirations as the characters in the story (Treanor Prezi).

## **1.2. The Bildungsroman Narrative**

With regard to the type of readership resulted in the ever pleasing realm of young adult narratives, coming of age literary genre is said to be the most suitable for such category, and

within which the focus is perpetually related to the hardships faced by youngsters, and who are later be solved through the process of growing up (Britannica).

Coming of age novels or also referred to as the Bildungsroman tradition, is a German compound word consists of “Bildung” means “education”, and “roman” means a “novel”. As a catchall term, the bildungsroman symbolizes a novel of formation or a novel of education (MasterClass). According to Abrams, the main subject of such novels “is to capture the progress of the protagonist’s mind and character, in the passage from childhood through a chain of experiences and often through -a spiritual crisis- into maturity, and which usually imply the recognition of one’s own identity” (193).

This literary genre gained a wide audience since it enables the readers to reflect themselves with the different events and hardships lived by the main character. Tally states that the bildungsroman “represents the readers a pleasing story of a young protagonist’s coming of age, and who shifts from innocence to experience while making his way in the world” (36); “such characters are portrayed by the novelist as they face different stations in their journey so as to attain moral development” (Christy 1234).

Particularly, it is much easier to talk about the historical lens of the term “Bildungsroman”. This classical genre wasn’t that popular until the 18th century, and this coincided with the early publication of *Wilhelm Meister’s Apprenticeship* (1795-1796) (MasterClass); which was the first work labelled as a bildungsroman, in the sense that it portrays a character who experiences a journey of self-realization, from philosophical to personal development, and gave celebrity to the genre (eNotes). Meanwhile, the bildungsroman genre “came into existence only when it was first added to the critical vocabulary by the German philosopher and sociologist Wilhelm Dilthey (1833-1941), and who first modelled it in *A Biography of Frederic Schleiermacher*, and subsequently popularized it with the success of his 1906 study of *Poetry and experience*” (Boes 231).



In this respect, there were numerous novelists who were influenced by this literary narrative and adopted it with distinguishing variations such as Charles Dickens' *David Copperfield* (1850), Gustave Flaubert's *Sentimental Education* (1869) (Literary Articles), Mark Twain's *The Adventures of Huckleberry Finn* (1884), and most recently the magical masterpiece of *Harry Potter series* by J. K. Rowling (Mioduszezewska 23).

Millard in his book entitled *Coming of Age in Contemporary American Fiction* (2007), perceives coming of age literary genre as "a crucial theme in adolescents' fiction, and it usually refers to the process of reaching full legal adult status, when one acquires rights and responsibilities of a mature individual" (Fajarrani 116); in addition to demonstrate the starting point of the hero's origin from which s/he reaches an overall conceptualization about their human nature" (Hill 14).

As coming of age main theme is to follow the course of a character's growth from a child to an adult. It depicts the way in which a hero's quest for a mature identity is constructed by a process of trials, revelations, historical events and conditioned by social obligations and expectations (Literacle). It is strengthened by Baxter as he argues that "coming of age symbolizes a protagonist's arrival to a particular destination, and who becomes mature only when s/he overcomes certain obstacles which later contribute in building a complete, cohesive, and stable sense of self" (3-4).

Up to the present time, formulating an ever stable definition and literary criteria of coming of age genre is still vexing the area of genre studies. Yet, Rishoi argues that "by focusing on adolescence in terms of rebellion and resistance, and by focusing on the foregrounding incompatible desires and discourses; coming of age narratives enable the construction of one's own identity within the context of social relationships" (9-15). By addressing such needs, coming of age storytelling is undoubtedly considered as a significant category in young

adult fiction, as it gives its readers the privilege to see themselves reflected within its pages (YALSA 2008).

Young adult coming of age books can be labelled as “bildungsroman”, as they are closely synonymous by definition. Yet, each has its own literary criteria. According to Aditya “the bildungsroman tradition carries the denotation of a specific subgenre of coming of age story, while coming of age narrative is more of an umbrella term that embodies the former” (49). Aditya adds that “as both genres share the same quality of portraying a hero’s journey toward maturation, there’s a clear distinction in the way of representing the desired ends of stories” (49). For example, Charles Dickens’ *David Copperfield* (1850), Joyce’s *A Portrait of The Artist as a Young Man* (1916), or Charlotte Bronte’s *Jane Eyre* (1847) as a British Bildungsroman, they seem to capture an overall development of the protagonist’s by not only focusing on the period of youth as the German bildungsroman, but rather on the growth of the main characters from childhood to adulthood (Christy 1235-1236). In addition, Snircová argues that “in coming of age narrative, the frame of the story is much limited to short periods of time . . . leaving the narrative open ended, and clearly in opposite to the bildungsroman tradition” (27); Buckley illustrates that coming of age stories “such as Charles Dicken’s *Great Expectations*, tend to have an end full of uncertainties which mainly leave the readers wondering” (qtd. in Zargarinejad 3-4). Conversely, Aditya assumes that a classical bildungsroman “tends to represent the readers an entire end in which the main character reaches his desired goal, shown as he gained lucidity and maturity, which is completely in contrast to coming of age narrative” (49).

In the same vein, Buckley emphasizes that a bildungsroman should discuss two or three of a set list of patterns “childhood, conflict of generation, provinciality, the larger society, self-education, alienation, ordeal by love, the search for vocation and a working philosophy” (qtd in Boes 231); which can only be reached through undergoing loss and pain, relationships,

love, family background, and social set up” (Christy 1236-1237). Again, Lucks denotes that a bildungsroman novel “is about the story of soul, that seeks adventures so that to be proved and tested by them for the sake of finding its own essence” (qtd in Aditya 50). Another characteristic of the bildungsroman genre is that it represents us a young protagonist who is naïve, and who undergoes anxious hardships, such as, the death of a love one, family loss, or adventures. The character by the end possesses a well-defined personality and attain growth, where he reaches self-consciousness which is always accompanied with sufferings and pain (Fallon Prezi). In parallel, another typical aspect of the bildungsroman genre as Garasym adds “is the presence of the mentor, who frequently teaches the young protagonist and guides his/her progress into the right path; this person is often demonstrated as an elderly, experienced person whose world outlook resembles to the character at this unique phase of life” (187).

As any other literary categories, the bildungsroman storytelling has its own typical plot structure. The set up: in which the protagonist is introduced during the childhood. The problem: when the character encounters a specific challenge, and often culminating in some set of a spiritual crisis or loss of faith, 3). Maturity: at this phase, the character is revealed as being changed and becoming different, and which usually involves him/her finding a sense of peace with themselves or the world around them (Bulger Litcharts).

In short, the protagonist’s growth occurs in accordance with specific patterns; the sensitive, intelligent hero leaves home, undergoes phases of conflicts which are tested by crisis and love affairs, then finally finds the suitable setting to invest his/her inherited unique talents” (Aditya 47). According to Buckley, this process of maturation “all depends on the protagonist’s persistence against the existent central struggle that lies within him, and experiences some privileged instants of insights, epiphanies, and spots of time, as s/he apprehends their errors and decides to change” (qtd. in Zargarinejad 3).

Unlike any other literary genres, the bildungsroman has found great appeal among young audiences. In this aspect, Kizior argues that “the bildungsroman doesn’t only enable the readers to identify with its young character’s discoveries, but it also influences their lives in a complex way, especially in the full transformation of the self and the construction of moral and cultural consciousness” (5). Kizior adds that “the world of fantasy is certainly considered as a fertile ground for the seed of bildungsroman, as it always tends to portray characters moving to places out of normality such as Hogwarts or Narnia, in order to reveal their identity and cultivate themselves by the experiences they encounter” (6-7). Therefore, contemporary coming of age stories appear to be concentrating more on what the main characters think and feel (Mulhall 5).

Within this wave of contemporary fiction, J. K. Rowling’s Harry Potter series is no exception (Kizior 7). According to Tally, “Harry Potter series may seem as a fitting model of a postmodern bildungsroman, as they constitute an entire representation for an age transformed” (38-39); as they chronicle Harry’s growth from childhood to adulthood, from ignorance and naivety to knowledge and mastery, through a complex world of magic and reality” (Tally 38). Also, Tally adds that J. K. Rowling’s magical series “help us to persist in our complex worlds, and provide its readers an everyman hero, both for whom to root and to discover the world” (39).

## **II. Review of Related Psychoanalytical Theories**

### **II.1. Theory of Character and Characterization**

In literature, any story cannot be separated from its typical elements, and much specifically from its characters. According to Bennett and Royle, the reason is “characters are the life of literature, they are the objects of the reader’s curiosity and fascination, affection and dislike, admiration and criticism” (60).

Before we talk about characters, one should have an insight about the meaning of the word character itself. Abrams defines a character as “the persons represented in a narrative or a novel, who are interpreted by the readers as having moral qualities and unique traits as being expressed in what they say -the dialogue-, and what they do -the action- “(32-33). Similarly, Holman in his book, *a Handbook to Literature*, perceives a character as “a brief descriptive SKETCH of a personage who embodies some definite attributes” (90). Besides, “characters are literary creations who are invented by the author, and who have some sort of identity which is shaped by the character’s appearance, conversation, action, and thoughts going on their heads” (Gill 127).

Likewise, Kennedy and Gioia conceptualize a character as “an imagined person who inhabits a particular story, and for whom the writer provides the needed motivation and reasons to accomplish certain tasks and to behave as s/he does” (74). In a simpler way, Dickinson points that “a character refers to someone who contributes in a story in different ways” (qtd. in Patmarinanta and Ernawati 27).

In his book, *Aspects of The Novel*, Froster has made a clear cut between two types of characters, namely flat and round characters. He argues that “flat characters are constructed around a single idea or quality; they have a stable characteristic which means they don’t change from the beginning to the end” (103-105). Yet, “round characters are dynamic, they are complex and have many sided personality, they often -change- learn or become enlightened, grow or deteriorate throughout the story” (106). In other words, round characters are represented in a greater depth and more in generous details; however, flat characters are portrayed as having few qualities and characteristics.

There is a crucial distinction that should be made between both literary concepts of character and characterization. In this manner, Gill states that “a character simply refers to the product portrayed in a literary work, however the word characterization is the method through

which characters are created and analyzed” (127). In short, we can say that both concepts complete each other because in the attempt of analyzing a character characterization is needed as it helps to specify the characteristics of the characters in the story.

According to Merriam Webster Dictionary, the word characterization refers to “the artistic representation as in fiction or drama, of human character or motives”. Besides, Kennedy and Gioia state that characterization is “a literary technique used to create, reveal or develop the characters; it aims at portraying imaginary figures whose personalities make the plot vivid and engage the readers with the story in a deep way” (111). To sum up, characterization is a way used by authors to detail characters in a particular literary work as to make readers able to understand the characters and to realize their personal qualities in the story.

In his humble work entitled *Understanding Unseens*, Murphy states that “authors can follow several ways in order to make their characters vivid and understandable” (161-173). He states that characters can be analyzed through: personal description, character as seen by another, speech, past life, conversation of other, reactions, direct comment, thought and mannerisms.

The character can be approached through their personal description. Murphy argues that “readers can have clues about the characters by their appearance, the way they dress, how they look like, and by their body gestures” (161). The second, characters can be analyzed as seen by another. “The author can describe a character through the eyes and beliefs of another character in a given story” (162). The third, characterization can be analyzed through speech. “The author can give the readers some insights about the characters through their verbal utterances, how they talk with other characters, or the way they express their opinions” (164).

The fourth, characters can be described through their past life. Murphy denotes that “by letting the readers learn something about someone’s past life, the author provides certain hints

about the events which had a role in shaping a person's character" (166). The fifth way is conversation of other. According to Murphy, "the author can also give the readers some clues about a character through other characters' conversations, and the things they say about him/her" (166). The sixth characterization is reactions. "Authors may provide the readers insights related to a particular character, by letting them recognize how the characters react to various situations and events" (Murphy 168).

The seventh one is direct comments. Murphy believes that "writers tend to explain or add comments on a person's character in a straight way" (170). Prior to the last, characterization can be analyzed by thoughts. At this aspect, "authors can give the readers a direct access to the characters' private thoughts, what they currently think about, what is on their minds, and what they feel" (171). Lastly, characters can be examined by their mannerisms. Murphy argues that "authors can provide a description about a person's mannerisms, habits, attitudes, or behaviors" (173).

In a nutshell, the previously explained methods are applied by writers in order to have an overall understanding of the characters, as well as to enable the readers to have a full image of the characters' personalities in the story.

## **II.2. Sigmund Freud's Structural Model of the Psyche**

According to Siegfried "As humans our behavior, thoughts and actions, are the product of our psyche. In order to have an understanding of why we behave as we do, it is necessary to identify the formation and structure of the human psyche" (1). The human psyche is the most as well as the least known object for mankind. It is a very complex creation that a lot of researchers till now are still exploring. Therefore, no matter how many works have been established trying to unfold the mystery of the human psyche, there are still a lot of questions that are not given a, answer or at least unanswered properly about it till the day.

Sigmund Freud whom is a very known figure in psychology was the founding father of psychoanalysis, which was a method for treating mental illness and also a theory that aims at explaining the human behavior, created one of the most famous theory of all times “The Structural Mode of the Psyche”, that divided the human mind into three distinct provinces named as the trio: id, ego and superego, each representing a separate distinct, interacting agents. On one hand we have The id which represents one’s own basic needs and desires, on the other hand we have the superego which represents the moral values we learn from our surroundings, while the ego is set in between the two playing the role of the mediator (Feist and Feist 17).

### **II.2.1. The Id**

According to Sigmund Freud “The id is derived from the impersonal pronoun meaning “the it,” or the not-yet owned component of personality. The id has no contact with reality, yet it strives constantly to reduce tension by satisfying basic desires” (Feist and Feist 27). meaning that the only function the id has is to follow the basic needs led by the pleasure principle. It is as well unowned because one has no clear way of shaping these desires as they are totally created by the unconsciousness of the human mind.

It is also stated by Lapsley and Stey that according to Freud “The id is the oldest and most primitive psychic agency, representing the biological foundations of personality. It is the reservoir of basic instinctual drives, particularly sexual drives, which motivate the organism to seek pleasure” (1). It is well explained by now that the Id is the messy as well as the entirely unconscious part of the psyche that contains a human’s very basic drives. What is added is that The Id is the only part of the psyche that is present at birth and the fact that it is the source of our bodily needs, wants, desires, and impulses; particularly our sexual and aggressive drives.



Notably, Freud described the id as the most unexpected as well as unharmed or shaped by the demands of the reality, i.e. the demands of our surroundings. As explained by Siegfried, “The Id contains the libido, which is the primary source of instinctual force that is unresponsive to the demands of reality” (1). Concluding that the libido, or the human’s sexual derives in this case are what forms the Id’s instinctive needs and forces.

### **II.2.2. The Ego**

According to Freud “The ego, or I, is the only region of the mind in contact with reality. It grows out of the id during infancy and becomes a person’s sole source of communication with the external world” (Feist and Feist 25). The ego is created out of the Id which explains why it is the representation of the self, and personal judgements of situations. Still, it does not rely solely on personal experiences and judgments; it relies on one’s own relation with the surroundings, for after all it is the means one relies on since infancy to communicate with external world. Feist and Feist as well mentions in their book, *Theories of Personality* that the ego is partly conscious, partly preconscious, and partly unconscious, that is to say the ego can easily make decisions on each of these three levels (26).

The ego is a modification of the id that emerges as a result of the direct influence of the external world. It is the “executive” of the personality in the sense that it regulates libidinal drive energies so that it fits with the demands of reality. It is the center of reason, reality-testing, and commonsense, and it has at its command a range of defensive strategies that have in its power the ability to repress or transform the expression of unrealistic or forbidden drives of the id (Lapsley and Stey 1). In simpler words, it is thought that the ego is created out of the id. It is the power of our consciousness that controls our desires and needs according to what the rules within a society demands. It plays a role of an executive in a court yard where it has the control over what is socially right to do and what is not.

The mission of the ego can sometimes be quite hard because of the huge difference between the id and the super ego who keeps on constantly pushing and pulling to gain control over the mind. In some situations, in life the right thing to do is not always what the reality demands, and sometimes our narcissistic needs can take over all of our other thoughts. It is the ego's job to strike a balance between these two often competing forces; to make sure each need is fulfilled while still coordinating with the demands of reality (Cherry 1).

### **II.2.3. The Super Ego**

According to Freud "The superego is a further differentiation within the ego which represents its "ideal" (Lapsley and Stey 1). The Superego is said to be the Ideal version of the Ego. Representing the perfect version of us as humans, dictating on us in every situation what is the right thing to be done so that the society would approve on us being good members of it (Encyclopedia).

The Superego is the latest agency to be developed by the human mind after both the Id and Ego, and it is as well the latest to have any impact on the human personality. It is known to be the ethical component of the personality that works on providing the Ego by the moral standards on which it operates in accordance to. It is said that "The superego's criticisms, prohibitions, and inhibitions form a person's conscience, and its positive aspirations and ideals represent one's idealized self-image, or "ego ideal" (Britannica). The Ego sets measures on what one's perfect imagine of him/herself should be like and forces the mind to act upon that image in every way possible.

It is known that the superego is created out of this huge importance the human mind gives to the sense of belonging one has towards his parents and family as a child and the surrounding community while growing up. During about the first five years of every human's life, the mind keeps on analyzing and absorbing every rule and tradition that his family relies

on, in response to parental punishment and approval to his/her actions. The absorbed rules and traditions serves as an aggression tool to the unexpected impulses of the Id, which leads to the feelings of guilt or anxiety whenever a violation of these standards happens (Feist and Feist 30-31).

In essence, the Id is the unexpected part of the mind as it acts in accordance with pleasure principle. The ego is the monitor that is controlled by the reality principle. While, the superego is the perfectionist part of the mind that is frequently in a quest pursuing its idealistic goals working as the source of moral censorship and conscience (Lapsley and Stey 1).

### **II.3. Elizabeth Hurlock's Personality Development Theory**

Allport defines personality as “The dynamic organization within the individual of those psychophysical systems that determine his characteristic behavior and thought” (qtd in Hurlock 7). This definition is introduced by discussing the most important quality of the human personality which the dynamic, over time changing nature of it. Explaining that during the process of growing up as humans, one does not only face a mere physical change but faces as well a psychological change. The changes that often happen at the level of one's psyche leading to an ever growing in the complexity of the personality. Such obvious changes can not emerge out of thin air, they get stimulated constantly through life by different inner and outer factors.

Another interesting definition is that of personality development given by Encyclopedia which explains how personality is what makes one person different from another. The difference only happens because of the different experiences one goes through in life as well as different surroundings and environment. “Personality development is the development of the organized pattern of behaviors and attitudes that makes a person distinctive. Personality

development occurs by the ongoing interaction of temperament, character, and environment” (Encyclopedia).

Elizabeth B. Hurlock’s theory of personality development gives a clear explanation on how different internal as well as external factors affect the human personality either directly or indirectly according to eight distinctly different determinants. These determinants are physical, intellectual, emotional, social, aspiration and achievements, gender, education and family (Dewi 21-22). Hurlock explains that there are two factors of influence that every determinant has on the individual’s personality development and they are internal and external factors. “Internal factor is the influential factor that comes from the person him or herself, while the external factor comes from the outside such as the attitude of people to that person” (Rahmah et al 61).

### **II.3.1. Physical Appearance**

Physical appearance and abilities have a great deal of influence over one’s personality. Which is according to Hurlock is the reason behind it being the first determinant to be mentioned in this theory. In general, the human being’s body has two different influences on the personality; one is direct and the other is indirect (internal and external). The direct influence is explained as being the way one perceive him/herself in relation to what his/her body can or cannot do. This direct body influence keeps on changing as the person discovers more of his own body’s potentials. Any physical changes that may happen while growing older effect the personality directly through their influence on the person’s way of perceiving his abilities and new looks by whether being acceptant to it or not.

The second influence the physique can have on the personality is indirect (external). This influence leans on what one thinks of him/herself in comparison to other people’s bodies or his/her ideal body shape, abilities or looks. This influence extends as the body keeps on

changing and starts to reflect upon what others think of that change and what roles this change will allow a person to play in a community (Hurlock 172).

### **II.3.2. Intellectual Determinant**

The second determinant according to this theory is the intellectual one. Hurlock indicates that “intellectual capacity influences personality directly through the kind of life adjustments the individual makes and indirectly through the judgments others make of him on the basis of intellectual achievement. Their judgments of him, in turn, affect his evaluation of himself” (200).

Such determinant influences one’s personality directly through the life choices s/he gets to make during a life time, and indirectly through the influence of what others think of a person according to these life choices he/she got to take as well as person’s intellectual achievements in general. Intellectual capacities have a great impact on one’s behaviors and eventually personality growth. Intellectual determinants are highly connected to the person’s ability to solve problem and overcome hard situations, for such situations are the best to describe someone’s potentials in adjusting to a society.

In summary, intellectual capacities influence a person’s personality development. Directly, the smarter person determines his or her ability to make a decision when facing a problem. Indirectly, the more he or she is considered smart by other people determines how he or she makes his or her attitudes toward others (Rahman et.al 61).

### **II.3.3. Emotional Determinant**

One’s own emotions are a very important factor that plays a major role in the personality growth one goes through. According to Hurlock “deprivation of love has such a devastating effect on personality, it is commonly believed that the more love a person receives, the happier and better adjusted he will be” (230). Explaining that the amount of emotions one receives

determine even the happiness of that person. the way a person relates to his/her emotions, act upon them and handle them affects him/her deeply. The effects human emotions have both direct and indirect as well. The direct effects our own emotions have on us, comes out of the way we perceive them without relating them to others. While the indirect effect is created out of the opinion others have on how we handle numerous emotions within various situation, as well as the way we create bonds with others on the basis of these sentiments (Dewi 23).

#### **II.3.4. Social Determinant:**

Social acceptance is a very essential thing that people strive for their entire life. Hence, according to Hurlock,

Because lack of social acceptance has such a damaging effect on personality and because most people fall below the average in acceptance, many methods to help people improve their acceptance have been tried. The most promising methods to date are those which help the person changes his characteristic patterns of behavior so that he will conform more closely to the group's ideal and help him bury an unfavorable reputation, by geographic mobility if necessary (262).

This shows the importance one gives to the society's judgments or acceptance. It is clear that society's opinion on a person can easily influence his/her personality development. If one decides to be more accepted within a specific society; then, the choice, he/she needs to take is obvious; he/she needs to change in order to be accepted in. Otherwise, if a person decides not to or is unable to adjust to the social norms, he/she will be harshly criticized and unaccepted, which will inevitably and brutally influence that person's personality advancement, and it can easily lead to becoming either an unsocial or an antisocial person.

The social determinant relates personality change to how social or unsocial a person can be according to whether s/he is accepted within their community, society or surroundings or not.

In general, it focuses on how important of the role society does play in shaping the personality of someone.

### **II.3.5. Aspiration and Achievement Determinant**

Aspiration is undoubtedly a very important thing that everyone sticks so tightly to through their lives which is the reason why it affects our personality deeply. According to Hurlock:

Aspirations are the ego-involved goals a person sets for himself. The more ego-involved his aspirations are and the more they relate to areas of behavior that are important for him, the greater will be their influence on his personality. Aspirations may be positive (to achieve success), negative (to avoid failure), immediate (to achieve a goal in the near future), remote (to achieve a goal in a remote future), realistic (within the person's capacity), or unrealistic (beyond the person's capacity) (289).

Aspirations are very important goals a person sets for him/herself. Though these goals can sometimes be unrealistic and even unachievable, the effects they have on personality growth are almost always positive. Aspirations are goals a person sets for him/ herself, which are greatly influenced by many factors such as personal interest, gender, group expectations, family expectations, competition ... etc. Such goals lead to either reaching for great achievements, not so great of an achievement or failing to achieve anything. Any scenario of these would be certainly judged by others and according to how important the achievement is the judgment of others upon the person would be. Achievements can also effect the personality on a more personal level, for when a person achieves what he planned for effects can either enhance his confidence or burn it down to ashes (Dewi 23-24).

### **II.3.6. The Gender Determinant**

Gender in different communities can have a huge amount of influence on the diversity of directions one's personality can be shaped or transformed to, and according to Hurlock,

The effect of sexual behavior on the self-concept comes from the person's attitude toward sexual behavior and the attitudes of significant people in his life. These attitudes are greatly influenced by early childhood experiences with sexual behavior and by the way significant people reacted to them. Attitudes vary according to the person's age, social class, religious faith, educational background, sex, and personal adjustment (321).

The gender of a person can have different effects on the personality growth s/he goes through on a very direct level, for the way a girl should act or think is totally different from what a boy should act, like or think of. It effects the different skills, moral judgement, maturity level one could have. Different sex also means different judgements by others; a boy according to society needs to be tough, to be a leader, not to be emotional. A girl needs to be patient, mature, loving, emotional, not aggressive...etc.

To sum up, both genders' personality development is controlled by the sexual norms created by their community and can be aggressively judged if they ever seek growth in a different direction. All in all, the gender of a person effects the role s/he can play within a society. It determines the amount of power and the number of choices given to him/her, as well as the way his/her actions and attitudes will be preserved by others.

### **II.3.7. The Educational Determinant:**

An ordinary person around the globe spends an average of an at least 12 years of his life getting an education; meaning that 12 years of nearly everyone's lives are spent in an educational institution. From a very young age till teenager hood these institutions are going



to be the place where a person is going to create most of his relations either with students like himself, teachers or staff, as well as to go through one of his first failures or success stories (Dewi 24).

According to Hurlock, “how great an influence of educational institutions has on personality development is largely determined by the student’s attitudes toward schools and colleges, toward his teachers, and toward the value of education” (349). Every experience a person is going to get by during his years of study is going to be crucially related to the attitude one has towards education and the value of it. Hurlock also states that:

when attitudes are favorable, the student usually works up to capacity, enjoys his school experiences, and has a warm, friendly relationship with his teachers and classmates. When attitudes are unfavorable, the student usually works below capacity; he grumbles, complains, and criticizes school; and he may even develop such a fear of school that he refuses to go. Dislike for school or college This often leads to truancy, to dropping out, or to remaining and misbehaving as a way of getting revenge (349).

This part shows the amount of influence school, college and teachers have on a person and specifically on his/her behaviors and attitudes towards education and eventually his/her personality.

### **II.3.8. The Family Determinant:**

Family is the very first group of people a person interacts with, influences and gets influenced by. Such relationship that relates a person with his family members is undoubtedly a strong relationship that effects his/her personality on a very deep level for the rest of his/her life. The influence family has on personality is great at all time because of many reasons such as: the great amount of time spent at home with the family, the control as well as the opinion a

family can have on her or his behaviors and the amount of security and belonging a family can give or cannot can as well be of a great effect (Dewi 24). According to Hurlock:

Directly, the family influences personality development by molding and communication. Indirectly, the influence comes from identification, unconscious imitation of attitude, behavior pattern, etc., and from the mirror image of one develops by viewing oneself through the eyes of family member” (352).

This explains how, on the one hand, the direct influence family has on personality development is from the way a person’s behavior is shaped by his/her family from the childhood through communication. On the other hand, the indirect influence is from the way a person identifies and unconsciously imitates the attitude and behavior of his family members. Last but not least, to illustrate more, a person with a large family is nothing like a person who has a very small one; a person who has parents is never like a person who got a single parent or none at all; showing how family can be ever so important in shaping one’s personality.

Young adult works never cease to be an interesting ground for both authors and readers, as they seek to reflect the youngsters’ psyches and the process of growth that everyone goes through. Theoretically speaking, the first chapter explored the evolution of young adult literature, and it aimed at representing a general understanding of the Bildungsroman literary tradition which is considered as a requisite within the category of young adult fiction. Besides, it tried to provide a review about the needed psychoanalytical theories used for the current study.

## **Chapter Two: Psychoanalytical Patterns Shaping Harry Potter's Personality in *Harry Potter and The Half Blood Prince*, and *Harry Potter and Deathly Hallows***

As a typical of the Bildungsroman literary tradition, Harry Potter series centers around portraying an ever exciting fictional journey of its main protagonist as he gradually shifts from the phase of immaturity into adulthood. Therefore, this chapter aims at describing and revealing the most apparent characteristics of Harry Potter as a titular character and demonstrating the role of his two friends, Ron and Hermione, in balancing his personality. In order to reach such aims, a psychoanalytical analysis based on the theory of character and characterization and Freud's structural modes of personality is to be held within this chapter.

### **I. Harry Potter Between the Id, the Ego and the Superego**

Harry Potter is a leading character within a young adult's adventure book who was created to constantly face hardships that most of the times require the making of even harder choices. He is always put between two options of what is right to do according to his desires and needs, and what is right to do according to the society which nearly always puts him in a moral dilemma. According to Sigmund Freud's theory of the Psyche Harry is created to be the central character much like the Ego. He is the character that makes the balance in the book between the demands of society and the human instincts (Jothi and Chanthiramathi 530). His two best friends, Hermione granger and Ron Wheasly, are created to highlight the other two components in constant conflict which are the Superego and the Id. Thus, Hermione and Ron play a very important role at shaping as well as balancing Harry's character in the novels. According to Jothi, and Chanthiramathi, Harry Potter represents Ego as he creates the balance between Ron and Hermione. He doesn't always give in to his emotions and he isn't over concerned about social expectations as well (530).

Harry's relationship with Ginny, his best friend's little sister, can be a great example to show the conflict Harry goes through combating his id's impulsive desires and his super ego's controlling needs while trying to figure out every confusion he might be facing at the time. Harry considered Ginny as a sister until the year he was sixteen when he and Ron saw her, in one of the school's corridors kissing a boy called Dean who at the time was her boyfriend. On the hit of that incident, Ron got mad claiming that he was jealous for his sister. Harry though did not understand the reason behind his angry feelings towards the scene and tried to convince himself that the reason was that Ginny was like a sister to him. Yet, over thinking the incident for a while made Harry realize that these obscure and weird feelings he was having might have been because of the love he carried for Ginny. However, knowing that Ron would never accept the idea of Harry liking Ginny let alone dating her forced Harry towards putting his own feelings aside (*Harry Potter and the Half-Blood Prince* 240-444).

Neither of them seemed to have noticed that a fierce battle was raging inside Harry's brain: She's Ron's sister. But she's ditched Dean! She's still Ron's sister. I'm his best mate! That'll make it worse. If I talked to him first — He'd hit you. What if I don't care? He's your best mate. (*Harry Potter and the Half-Blood Prince* 429)

Harry's inability to choose what to do without hesitation was due to the fact that he cared a lot for his best friend's feelings and opinions about his actions. Therefore, Harry's options were constrained by these thoughts shaped by his Superego as he couldn't make a choice because of them. Unfortunately, that didn't last for long as Harry's instincts and desires were too strong to be controlled and won the battle over Harry's mind,

Harry looked around; there was Ginny running toward him; she had a hard, blazing look in her face as she threw her arms around him. And without thinking, without planning it, without worrying about the fact that fifty people were watching, Harry kissed her (*Harry Potter and the Half-Blood Prince* 444).

Harry obviously struggled for months controlling his instinctive need for being loved by Ginny. Harry's ego controlled his id's impulses for as long as it could until the id's drives were too strong to be contained. That was the moment when Harry's id forced his ego to let it take control over his actions, which led to the unplanned, very random kiss that Harry shared with Ginny in plain sight of over fifty people. An incident that shows that no matter how instinctive the Id's choices can be, they can sometimes be the right choice, and in this case it led to the start of a great relationship for Harry that lasted for a lifetime despite the struggles. It is fair enough to say that Harry's choice making was smart enough, for he took into account the needs of both his id and superego and gave them control only when the right time came.

By the end of the same school year at Hogwarts, Harry discovered that he was indeed the chosen one to kill Lord Voldemort, that his life was never going to be his own, that by the death of Dumbledore there was no one left to protect him anymore and that he needed to be the one to protect everyone close to him. Therefore, Harry decided to break up with Ginny for her own protection,

Voldemort uses people his enemies are close to. He's already used you as bait once, and that was just because you're my best friend's sister. Think how much danger you'll be in if we keep this up. He'll know, he'll find out. He'll try and get to me through you." "What if I don't care?" said Ginny fiercely "I care," said Harry. "How do you think I'd feel if this was your funeral . . . and it was my fault. . . (*Harry Potter and Half-Blood Prince* 538)

Incidents, such as, this one highlights the battle of id and ego within Harry's mind, and the amount of power Harry's ego has controlling these two. To simplify, the ego within Harry could've easily given control to the id again so that Harry could've kept Ginny around. Yet, it didn't in this case, and the control was granted to the best choice at the time which was the superego's, and that was to protect Ginny from harm. Harry put Ginny's safety before his own

needs and desires. Despite his desperate need for her to be close to him more than ever, he still did what was right to do. The superego's moral demands once more controlled Harry's decision to do the right thing for the whole while putting aside his selfish needs.

To learn more about those two motives of actions within Harry, we need to understand his best friends, Hermione and Ron, who got a great deal of influence on his actions and decisions, for as mentioned before they were created to highlight the Id and the Ego within Harry's mind.

On one hand, we have Hermione Granger who is also known as the brightest witch of her age (Scarlet). She is one of Harry's two best friends with whom he got to spend most of his time at the wizarding world. She has proven to be the most rule abiding as she ends up a "perfect" during her sixth year at Hogwarts school of Witch Craft and Wizardry. A perfect is a title only given to those students who were committed to the rules, for they get to be given the honor to be great leaders of their houses (Greif 3). Hermione is a do-gooder representing Harry's Superego. Hence, she is constantly trying to argue with him to do the right thing according to the rules. She encourages him to do what is safe and what will certainly keep him away from danger and out of trouble. J.K. Rowling stated that Hermione was a person that, never strays off the path designed for her as she always keeps her attention focused on the job that must be done (qtd.in Wikipedia). As Hermione spends her last year at Hogwarts traveling around the world helping Harry search for Horcruxes to destroy, she kept on asking him to follow the rules left for him by their not so long dead mentor and headmaster Albus Dumbledore. Harry though was not always very keen to following those rules and nearly always broke them.

Harry's mind had a deep connection with Voldemort's since his return, a connection that only been discovered on Harry's 5<sup>th</sup> year at Hogwarts. A connection that led to his godfather's death and got everyone troubled about, which forced Dumbledore to book Harry for private

lessons with professor Snape to learn to control it. Those lessons, however, were in vain for Harry learnt nothing from them. After few months later, when Harry was on the search for Horcruxes, the connection opened again, and he decided he no longer wanted to follow blindly those rules stated by Dumbledore, and it was better to look willingly into those thoughts searching for what might be something useful for their quest. Hermione who was the most committed to the quest kept on reminding Harry continually that he must follow Dumbledore's rules of safety,

But it was supposed to have stopped! Your scar — it wasn't supposed to do this anymore! You mustn't let that connection open up again — Dumbledore wanted you to close your mind!" When he did not reply, she gripped his arm. "Harry, he's taking over the Ministry and the newspapers and half the Wizarding world! Don't let him inside your head too. (*Harry Potter and the Deathly Hallows* 67)

As the flashes of memory kept on slipping into Harry's mind more often during their journey, Hermione was even more determined than ever, and never gave up on telling him how important it was to follow the rules, even, when he told her that he was totally committed to looking into those flashes and using them to win the battle against the evil. Thus, Hermione proved to be a strong representation of the unbroken will of the Superego. Consequently, proving that she is indeed created to highlight Harry's superego.

On the other hand, Ron Weasley, Harry's other best friend, who represents the Id i.e. the human instinctive impulses. Throughout the seven books it was very usual of Ron to be easily tempted by his basic needs, which was easily noticed in his great love for food, skipping classes, wondering at night and seeking adventure no matter how many rules and regulations he would be breaking, and rarely having any regrets about them either (Jothi and Chanthiramathi 530). Ron Weasley is in simpler words the total opposite of Hermione Granger just like the Id and the Superego are.

Although Ron is an individual character that went through several challenges and traumas on his own and changed quite a lot because of it, it is easy to see that most of his actions or opinions are related to Harry's. With that being the case, it is concluded that Ron is a character that was created to highlight Harry's struggle constraining his Id's unexpected impulses.

Firstly, it is crucial to understand how Ron functions as an individual character while being compared to Harry. Harry struggled when choosing whether he could love Ginny or not, taking into account what his best friend would feel about and think of him if he ever knew. Comparing that to Ron's first relationship which was fairly the same year as Harry's relationship with Ginny, Ron didn't show any struggle or concerns towards what anyone would think of him. It is right that the conditions of the two relationships were different, and Ron was indeed not dating his best friend's sister, but Ron was not sure he had feelings at all towards the girl he was dating. Yet he kept dating her as long as she was fulfilling his desires.

Ron was even content in some way when she broke up with him because he was bored and he didn't want to be the one ending it. Ron unlike Harry was not concerned with what the girl thought of him. He was just pleased that he was not forced to be the one to end it. Hence, he was happy that his needs were met,

“We split up,” Ron told Harry out of the corner of his mouth. “Last night. When she saw me coming out of the dormitory with Hermione. Obviously she couldn't see you, so she thought it had just been the two of us.” “Ah,” said Harry. “Well — you don't mind it's over, do you?” “No,” Ron admitted. “It was pretty bad while she was yelling, but at least I didn't have to finish it. (*Harry Potter and the Half-Blood Prince* 428)

While Hermione was constantly angry with Harry for letting Voldemort's thoughts slip into his mind and breaking the rules of safety, Ron cared the least about that and was ready to hear



all about it from Harry. He sometimes even asked Harry if by any chance he saw his family in Voldemort's thoughts, worried that he might've found where they were hiding or was torturing them,

“What did you see?” Ron asked, advancing on Harry. “Did you see him at my place?”  
 “No, I just felt anger — he's really angry —” “But that could be at the Burrow,” said Ron loudly. “What else? Didn't you see anything? Was he cursing someone?” “No, I just felt anger — I couldn't tell —” Harry felt badgered, confused ... “But then you've got to close your mind!” said Hermione shrilly. “Harry, Dumbledore didn't want you to use that connection, he wanted you to shut it down, that's why you were supposed to use Occlumency! Otherwise Voldemort can plant false images in your mind, remember —” “Yeah, I do remember, thanks,” said Harry through gritted teeth.  
*(Harry Potter and the Deathly Hallows 138)*

Last but not least and without giving any extra mention to Harry's friends, it is very necessary to mention how that very last choice Harry got to make during his heroic journey was beyond hard to take. He was in need to choose between whether he would let everyone fight for their lives or sacrifice his own for the greater good. Furthermore, despite the fact that Harry was facing evil since he has been eleven years old, he was still scared to make the choice of his death by his own. Describing all the thoughts Harry had in his mind when deciding on giving up his life for the sake of saving everyone else's,

Ripples of cold undulated over Harry's skin. He wanted to shout out to the night, he wanted Ginny to know that he was there, he wanted her to know where he was going. He wanted to be stopped, to be dragged back, to be sent back home. . . *(Harry Potter and the Deathly Hallows 569)*

Harry was also very known for his chivalry and selflessness,

Dumbledore had known that Harry would not duck out, that he would keep going to the end, even though it was his end, because he had taken trouble to get to know him, hadn't he? Dumbledore knew, as Voldemort knew, that Harry would not let anyone else die for him now that he had discovered it was in his power to stop it. (*Harry Potter and the Deathly Hallows* 565)

It is necessary to indicate that Harry's state of mind is indeed balanced, for his decision making is always highly influenced by no one but both his Superego, Hermione and his Id, Ron which is according to Sigmund Freud a very balanced mind. Hence, the key to a healthy personality is a balance between the id, the ego, and the superego (Cherry).

Harry is a strong minded character that got through so many hardships, yet he had the chance to prove himself worthy of that heroic name by showing an interesting and very unique power, which is to be able to choose the right thing to do no matter how hard and unclear the mission awaiting for him at the horizons could be.

## **II. The Characteristics of Harry Potter:**

When the writer J. K. Rowling was asked whether she considers Harry Potter as a good role model for this generation, she replied:

I see Harry as someone who is struggling to do the right thing, who is not without faults, who acts impetuously as you would expect someone of his age to act, but who is ultimately a very loyal person, and a very very courageous person. So, in as much as he has qualities that I admire most, I would say he is a good role model . . . I think you do see enough of Harry's inner life, the workings of his mind in the books to know he is ultimately human. . . which I think is admirable. (Rowling, CBBC 2005)

As a brief insight, the heptalogy portrays the adventures of Harry as a young boy who unexpectedly finds himself confronting the fate of fighting against the most vicious enemy, *Voldemort*, who frequently threatens his life and the peace of both Wizarding World, and Muggle World. *Harry Potter* became well known from the moment his parents were killed by Lord Voldemort, while he mysteriously survives. At the beginning of the heptalogy, Harry is first named as “The Boy Who Lived”, because he is the only one who survived from The Dark Lord’s killing curse –*Avada Kedavra*–, and later Harry is referred to as “The Chosen One”, who collectively believed to be the only person who can defeat Voldemort, and put an entire end to his endless cruelty. As the story events develop, the readers witness Harry’s different physical and emotional hardships which he perpetually faces in his way to accomplish the mission, and which also contribute in Harry’s process of growth (eNotes).

By taking into consideration Froster’s categorization of characters, Harry is included as being a round character in the story. Dahlin argues that Harry, the focalized hero of the heptalogy is “a dynamic, realistic, and a troubled character who constantly struggles forces of good and evil within himself” (2). Arguably, and as the climaxes raise throughout the two last books, Harry is clearly portrayed as a fully developed character; his personality is described in more generous details and represented as having many facets. This is strengthened by Dahlin as she denotes that “*Deathly Hallows* is the novel through which readers can fully understand its characters and can constitute a final opinion about their nature” (2). Beside this, Rowling’s two last books really represent an overall image about the characters and their own personalities; when it comes to Harry, he is always portrayed as a very different person who has his own unique characteristics in his surroundings. As the riddles and facts are clarified, he finds himself obliged to undergo many challenges, which later helped to shape his personality and revealed its characteristics that cannot be expressed in few words.

In this respect, Murphy's theory of characterization embodies nine absolute ways among which only four of them are used in order to disclose Harry Potter's characteristics in the two last books namely: *Harry Potter and The Half Blood Prince* (2005) and *Harry Potter and The Deathly Hallows* (2007).

### **II.1. Loyal**

Undeniably, Harry Potter is revealed as being a loyal person throughout the novels (Quora). Such loyalty is clearly reflected through Harry's own speech and conversation by other characters. According to Murphy's theory of characterization "authors can provide the readers some insights about the character through their speeches as well as through other characters' conversations and what they say about them" (164-166). Accordingly, Harry's loyalty is shown in his determination to accomplish the mission left by his mentor, Dumbledore, as well as to protect both Muggle and Wizarding worlds from Dark Lord's evil. Besides, most of Harry's faithfulness is revealed through his conversations with his headmaster, Dumbledore. Basically, they both share a secret about the prophecy which is all about Harry and Voldemort, that embodies either Voldemort or Harry must kill the other. As a sign of Harry's loyalty to Dumbledore, he promised himself not to speak a word about the prophecy; this is clearly revealed in his conversation with Rufus Scrimgeour, The Minister of Magic, when he tries to convince Harry to cancel the mission, as Professor Dumbledore is not by his side anymore. However, Harry doesn't seem to discontinue preserving the secret within himself, and he strongly defends the legitimacy of the mission and acknowledges his true fidelity to Dumbledore, which leads Rufus admires him and refers to him as "Dumbledore's man through and through" (*Harry Potter and The Half Blood Prince* 540).

Well, where I went with Dumbledore and what we did is my business. He didn't want people to know, said Harry. Such loyalty is admirable, of course, said Scrimgeour, who seemed to be restraining his irritation with difficulty. But Dumbledore is gone, Harry,

is gone. He will only be gone from school when none here are loyal to him, said Harry, smiling in spite of himself. My dear boy . . . even Dumbledore cannot return from the \_\_\_. I am not saying he can, you wouldn't understand. But I've got nothing to tell you. (*Harry Potter and The Half Blood Prince* 539-540)

Following the same way, another form of Harry's loyalty is demonstrated when he chooses not to tell about the secret of the prophecy even to his best friend's parents, Mr. and Mrs. Weasley. They felt extra suspicious and worried about what is happening as their son, Ron, takes part in the mission with Harry too. Yet, Potter doesn't seem to break his loyalty, and this is mostly apparent in his speech,

Ron and Hermione seem to think that the three of you are dropping out of *Hogwarts*. Said Mrs. Weasley. Oh, said Harry. Well, yeah, we are. May I ask why are you abandoning your education? Said Mrs. Weasley. Well Dumbledore left me . . . stuff to do, mumbled Harry. What sort of stuff? I'm sorry I can't. (*Harry Potter and Deathly Hallows* 88)

In addition to Harry's commitment in preserving the secret of the Prophecy, his loyalty is also reflected through his reactions, especially, when he defends his friends and looks after them. According to Murphy, "authors can provide readers some extra clues about a given character, by letting them notice how he/she reacts to different situations" (168). In the way back to Hogwarts, Harry meets his friends, Neville and Luna, who are always subject to bullying by others at school as they both have strange looks that make them sound stupid. They immediately sit with each other on train, and suddenly a bold looking girl with large dark eyes pushed her way through the door,

Hi Harry, I'm Romilda, Romilda Vane. She said loudly and confidently: Why don't you join us in our compartment? You don't need to sit with them . . . they're friends of mine.

Said Harry coldly. Oh, said the girl looking very surprised. Okay, and she withdrew sliding the door closed behind her . . . (*Harry Potter and The Half Blood Prince* 138)

Similarly, Harry is shown all times as being by the side of his closest friend, Hermione, especially at her hard times, and particularly, when their friend, Ron, fights with them about the mission, and unconsciously decides to quit and leave them behind. Profoundly, Harry knows that Hermione is deeply affected by Ron's actions, and he never hesitates to approve his loyalty to her through standing by her side,

The instant they arrived Hermione dropped Harry's hand and walked away from him, finally sitting down on a large rock, her face on her knees, shaking with what she knew were sobs. Harry watches her, supposing that he ought to go and comfort her, but something kept him rooted to the spot. Everything inside him felt cold and tight . . . Harry strode off through the heather walking in a large circle with the distraught Hermione at its center, casting the spells she usually performed to ensure their protection. (*Harry Potter and the Deathly Hallows* 312)

The above quote reveals Harry Potter as having a very trustworthy soul, and this is quite reflected whether in his actions, words, or other's opinion about him, and in the way that he never hesitates to show his loyalty to both Professor Dumbledore and his closest friends. As such, Harry's loyalties have a very significant role in revealing other buried facts which later helped him to overcome many obstacles as well as to accomplish his mission to find the *Horcruxes* and finally defeat Voldemort.

## **II.2. Selfless**

Harry has always been selfless throughout his troublesome journey in Hogwarts, and it is probably the word that describes Harry best. Although he undergoes many hard circumstances,

Harry acts with kindness and generosity with everyone without the expectation of getting rewarded for it (eNotes).

Hence, Harry's selflessness is clearly demonstrated in his reactions and how he responds to any given situation he faces. Viewed in this way, the first scene which reflects Harry's selflessness is when he meets Draco Malfoy in "The Room of Hidden Things", as he went there with his two friends, Ron and Hermione, in order to fetch about another remained *Horcrux*: "The Diadem of Rowena Ravenclaw", and destroy it. Meanwhile, Harry suddenly finds himself in spells confrontation with Malfoy and his followers, Goyle and Crabbe, who are sent by Voldemort to chase him alive. Despite of the shaky relationship that Harry has with the Malfoys, he doesn't hesitate to save him from the flames of an abnormal size resulted from an unconscious spell thrown by Crabbe in the room. As the fiery monsters are circulating them, Harry and his friends managed to escape the room, however, he couldn't run away and leave Malfoy die there; Harry acts unselfishly, he puts himself in danger and saves Draco even though he knows that he doesn't deserve,

And he saw them: Malfoy with his arms around the unconscious Goyle, the pair of them perched on a fragile tower of charred desks, and Harry dived. Malfoy saw him coming and raised one arm, but even as Harry grasped it he knew at once that it was no good . . . IF WE DIE FOR THEM I'LL KILL YOU. HARRY! Roared Ron's voice . . . Malfoy fell of the broom and lay face down, gasping, coughing and retching. (*Harry Potter and Deathly Hallows* 633-634)

Actually, Harry's reaction to such dangerous situation really demonstrates to what extent he is able to act selflessly even with those who are not worth it. In fact, this kind of reactions really show that Harry can even save others no matter what the expense is to be, and no matter who they are.

Harry's selflessness is also revealed through character seen by another. According to Murphy's theory of characterization "authors can describe a particular character through the eyes and beliefs of other characters in the story" (162). In this regard, Harry's selflessness is also viewed and recognized by others in his surroundings, not only to the people who are close to him, but also to his great enemy, Lord Voldemort, as he is always mocking Harry's innocence, goodness, and purity with his people (Quora). Viewed in this way, the selflessness of Harry is mainly reflected in how Voldemort sees him, and what he believes about him; he knows the real flaw of Harry which is embodied in the fact that he cannot see others fall for him, and sacrifice themselves for his sake. Voldemort strongly believes that Harry wouldn't resist, and he would do his best to prevent it at any cost,

You sound like Lucius. Neither of you understands Potter as I do. He does not need finding. Potter will come to me. I know his weakness, you see, his one great flaw. He will hate watching the others struck down around him, knowing that it's for him that it happens. He will want to stop it at any cost. He will come. (*Harry Potter and Deathly Hallows* 654)

### **II.3. Brave**

The bravery of Harry is quite much revealed in the books. And likely, it is the strongest characteristic of Harry's personality. Although he is a teenager, Harry displays a bravery that few people can match, and he is always represented as a courageous person as he does things that most people would hesitate to do (eNotes).

Throughout the novels, Harry is portrayed as he has a brave and a heroic soul, and this is definitely shown through his speech and conversation of others, as it's strengthened by Murphy that "the character's verbal utterances, how they express their ideas, and what other characters



say about them help readers to deduce a full image about the character's nature in a given story" (164-166).

In this light, Harry and his mentor, Dumbledore, went to visit a former potion teacher's house, *Horace Slughorn*. In the way back, Professor Dumbledore had a speech with Harry in which he proudly admits Harry's bravery and how he courageously managed to stand against Voldemort's followers, Death Eaters and the dangerous events that took place in the Ministry last year in fighting for the *Prophecy*. Through his speech, Harry also approves his bravery as he shows his full determination to accomplish the mission and challenge Voldemort even though he has doubts he may fail it and die. His answers lead his mentor to praise his bravery, and resemble it to his parents' and godfather's,

But if it is, Harry said fiercely, now looking straight into Dumbledore's blue eyes gleaming in the wand light, I'll make sure I take as many Death Eaters with me as I can, and Voldemort too if I can manage it. Spoken both like your mother and father's son and Sirius's true godson! Said Dumbledore, with an approving pat on Harry's back. I take my hat off to you, or I would, if I were not afraid of showering you in spiders.  
(*Harry Potter and The Half Blood Prince* 77)

Furthermore, Harry shows his bravery through his reactions and how he responds to any given situation he faces in his way. Murphy agrees that "writers can give their readers some signs which reflect how a given character reacts toward any situation" (168). At this point, Harry is portrayed as always relying on his headmaster Dumbledore, as he puts his life and education on the line to join him in the conflict against Voldemort. Harry believes that Dumbledore is their best hope to achieve victory, and he trusts him far more than he trusts the ministry of magic. Yet, Harry gets disappointed and outraged as he witnesses how his former Professor, *Severus Snap* and Death Eaters killed Dumbledore. Once he meets Snap; he throws spells on him and challenges him to fight back without showing any sort of fear,

You dare use my own spells against me, Potter? It was I who invented them, I the *Half Blood Prince*! And you'd turn my inventions on me, like your filthy father, would you? I don't think so . . . said Snape. Kill me then, panted Harry. Who felt no fear at all, but only rage and contempt? Kill me like you killed him, you coward. (*Harry Potter and The Half Blood Prince* 604)

Another scene which reveals Harry Potter's bravery is also shown through his challenging reaction to Lord Voldemort's invitation to meet in "The Forbidden Forest". At a very young age of seventeen years old, Harry has dreams and expectations for his future that are really hard to give up on them, but he eventually does. He finally accepted his fate and he decides to walk calmly into death welcoming arms and sacrifice himself for all those who died for him, a very courageous action which also revealed his development as a focal character in the story (Caitlin Prezi),

His hands were sweating as he pulled of the Invisibility Cloak and stuffed it beneath his robes with his wand. He did not want to be tempted to fight.

It was, it seems... "mistaken", said Voldemort. You weren't. Harry said it as loudly as he could, with all the force he could muster. He did not want to sound afraid . . . Harry looked back into the red eyes, and wanted it to happen now, quickly . . . he saw the mouth move and a flash of a green light and everything was gone. (*Harry Potter and Deathly Hallows* 703-704)

Although Harry Potter is at a young age, he performs plenty of heroic and challenging actions which also reveal his growth as a main character, and which are shown through his speech and reactions which might put him in danger even at the expense of his life. He undergoes many difficult stations in his adventurous journey in Hogwarts as he is supposed to

be “The Chosen One”, who is expected to lighten up the dusky Wizarding School, and kill Voldemort.

#### **II.4. Curious**

In addition to Harry’s being loyal, selfless, and brave character, he is also portrayed as being a very curious and a nosy person throughout the heptalogy (Quora). Through his speech and his expression of ideas, Harry clearly reflects his curiosity at every time he feels suspicious about something. He tends to be more eager and determined so as to find the adequate answers to his doubts.

The first scene which certainly reflects Harry’s curiosity is through his own speech. Since the beginning and through all of *The Half Blood Prince* book, Harry Potter keeps on telling everyone about his suspicions concerning both Draco Malfoy plotting something dangerous, and Severus Snape who is a teacher against the Dark Arts at Hogwarts, and whom Professor Dumbledore trusts fully is betraying him. Despite everyone insisting on Harry to put down his doubts, he decides to go on missions to find answers to his questions and to discover what Snape and Draco are planning to do. The fact that Harry has a very charged curriculum and a mission to be accomplished, he doesn’t stop following his curiosities,

Does anyone really know what You- Know-Who would or wouldn’t do? Asked Harry angrily. Mr. Weasley, I’m sorry, but isn’t it worth investigating? If Malfoy wants something fixing, and he needs to threaten Borgin’s to get it done, it’s probably something dark or dangerous isn’t it? Said Harry . . . you see when Lucius Malfoy was arrested, we raided his house. We took everything that might have been dangerous. I think you missed something. Said Harry stubbornly. Well, maybe, said Mr. Weasley, but Harry could tell that Mr. Weasley was humoring him. (*Harry Potter and The Half Blood Prince* 135)

By depending on Harry's own speech in the previous quote, one may notice that he has a very curious attitude to the extent that he may address others in a loud way; he cannot resist against his inner doubts, and he will invest his efforts in order to get satisfactory answers to his questions concerning any doubtful situation he encounters.

Further, Harry's curiosity is described through his reactions, and behaviors at any given circumstances. By following this way, Harry and his Professor Severus Snape are always represented as having a very stressful relationship; however, when Snape is about to die, he gives Harry the chance to read his mind by providing him with his memory in sort of tears. Inquisitively, and without hesitation, Harry holds the last thought of Snape and runs to Dumbledore's office in order to see its content,

The castle was completely empty, even the ghosts seemed to have joined the mass mourning in The Great Hall. Harry run without stopping, clutching the crystal flask of Snape's last thoughts, and he didn't slow down until he reached the stone gargoyle guarding the headmaster's office. (*Harry Potter and Deathly Hallows* 662)

As Harry entered Snape's thoughts, he conceptualized sufficient answers to all of his questions, and he knew all of Snape's hidden facts and most importantly, he found the main reason that lies within Snape's hatred to him for all of these years. In fact, Harry's access to Snape's thoughts will eventually guide him to decide the next step to take in his way to fulfill the mission.

The above analysis of Harry Potter's characteristics as a major protagonist of the heptalogy shows that he really has many facets and traits of personality which reflect his development as a character. This was revealed through his speech with other characters and the way he expresses his ideas, in addition to other characters' opinions, their beliefs about him, and reactions which also have a role in reflecting Harry's personality traits at each time he

responds to any given situation that he faces in his surroundings. This chapter also included the analysis of Harry's personality following the psychoanalytical theory developed by Sigmund Freud; the structural model of psyche; a theory that enabled us to see Harry from a very different angle. Only through this theory that it was possible to understand how Harry was a representative of the ego and moderator that controlled the id's instinctive impulses and the superego's perfectionist ideas represented as his two best friends Hermione and Ron. Moreover, it was very possible too to see the role of these two characters in balancing his psyche, as well as their apparent role in developing his personality as he is the leading character of the story.

### **Chapter Three: Analyzing Harry Potter's Personality Development in *Harry Potter and The Half Blood Prince* and *Harry Potter and The Deathly Hallows***

In the profiling of the bildungsroman storytelling, it is strengthened that a character in a novel should be developed and subject to change, which means that it should be portrayed as different from what it was at the beginning of the story. Agreeably, *Harry Potter* is no exception. As the heptalogy reaches its peak, Harry is clearly represented as having a very developed personality through which he is finally able to shift from naivety and ignorance to knowledge and mastery (Tally 38). Therefore, the present chapter aims at analyzing *Harry Potter's* personality development which is to be approached through the use of three out of eight determinants in Hurlock's theory of personality. They are namely, intellectual determinant, emotional determinant, and social determinant.

#### **I. Intellectual Determinant**

##### **I.1. Memory**

Intellectually speaking, Harry Potter is portrayed as being an ordinary student who has no unique academic achievements in the wizarding classes (Quora). Since his childhood, Harry and Voldemort shared a special mental connection, or the ability to access each other's minds and thoughts, for Harry, this connection is centered right on his scar which always stings and hurts him in accordance with Voldemort's moods and feelings. As the time passes by, this connection starts to sound to Harry as a form of a psychological torture regarding that Voldemort can have access to his mind and thoughts whenever he desires to. Harry always admired his guider Dumbledore because he gives him the courage to learn and to feel free to explore and choose things by himself and gain more life experiences (Litcharts). Thus, in Harry's fifth academic year at Hogwarts, his mentor decided to plan for extra studying sessions for him with his professor Snape so as to help him to take rid of that painful

connection with Voldemort. Despite the fact that Harry had many learning encounters with Snape, he didn't show any sort of improvement in his ability to understand and to comprehend the lessons, and he eventually failed the task,

If I'm having lessons with you, I won't have to do occlumency lessons with Snape, will I? professor Snape Harry, and no, you will not. Good, said Harry in relief, because they were a ... He stopped, careful not to say what he really thought. I think the word *fiasco* would be a good one here, said Dumbledore nodding. (*Harry potter and Half-Blood Prince* 79)

In addition, Harry's difficulty in apprehending the lessons he learns within the class is also demonstrated when he finally gets the scoring of *The Ordinary Wizarding Level* test which he already passed at the beginning of his sixth year in Hogwarts. The moment Harry sees the results, he felt extra unpleasant about his performance in the examination regarding that he hoped for much better results which can enable him later to achieve his dream to become an *Auror* in the ministry of magic,

Harry read the parchment through several times, his breathing becoming easier with each reading. It was all right: he had always known that he would fail Divination, and he had no chance of passing the History of Magic . . . [he] looked down at his results, they were as good as he could have hoped for. He felt just one tiny twinge of regret . . . this was the end of his ambition to be an Auror. He had known all along that he wouldn't but he still felt a sinking in his stomach as he looked again at that small black. (*Harry potter and Half-Blood Prince* 102-104)

From the above quotes, it can be concluded that although Harry had the chance to attend many extra lessons with his professors, he showed no amelioration in his studies. In fact, it is clearly shown that he has a difficulty in comprehending the subject matters he takes in class,

and this is mainly reflected through his performances in the examination as he always fails at those materials which need a thorough memorization and comprehension.

Conversely, and in the same academic year, Harry is represented as having a noticeable improvement in his intellectual abilities, and this is clearly reflected through his learning performances in classes. Actually, the environment in Hogwarts also enhanced his cognitive skills; he had more freedom to explore things on his own, and more chances to interact with teachers and friends (Siriwong 47). As Harry joins the potion session for the first time with his friends, the teacher Slughorn provides him with a regular potion book to study with, and which is said to be a property of someone referred to as *The Half Blood Prince*, who remarkably wrote some extra innovative notes and clarifications in the margins of the book. At each time Harry puts Slughorn's tasks into practice, he relies on the potion book as a reference and he inquisitively follows its instructions so as to achieve good results among his classmates. Thus, Harry indeed managed to score high grades in the potion class, as well as to invent effective antidotes for dangerous potions, which later led his professor to praise his intelligence, "with the result that by their fourth lesson Slughorn was raving about Harry's abilities, saying that he had rarely taught anyone so talented" (*Harry potter and Half-Blood Prince* 194).

Besides, Harry also succeeded in his first experience in preparing a very complex potion texture of *The Draught of Living Death*, which was proposed by professor Slughorn in order to evaluate the students' comprehension of the previously taught material. Profoundly, professor Horace believes that none of his young wizards would succeed in the task due to its complicated nature and ingredients, however he gets delighted once he sees Harry's potion and how it is perfectly made,

And time's ...up! Called Slughorn. Stop stirring please! Slughorn moved slowly among the tables . . . At last he reached the table where Harry, Ron, Hermione, and



Ernie were sitting . . . then he saw Harry's [potion], and a look of incredulous delight spread over his face. The clear winner! He cried to the dungeon. Excellent, excellent, Harry! Good lord, it's clear that you inherited your mother's talent. She was a dab hand at potions, Lily was. (*Harry Potter and Half-Blood Prince* 191)

Undeniably, *The Half Blood Prince's* potion textbook really helped improving Harry's mental productivity and accomplishments in the class, but this doesn't signify that he has no part in enhancing his own intellectual abilities (Casselman Prezi). This is shown when professor Slughorn gives his students another serious task again, and which he asked them to generate an antidote for poison. As it is expected, Harry pulled out his trusty copy of *Advanced Potion Making* and directly turned to the chapter of antidotes and found out that the *bezoar* is the only thing which can be used as a remedy for poisons,

Harry bent over the Half-blood Prince's book and turned few pages with unnecessary force. And there it was, scrawled right across a long list of antidotes: *Just shove a bezoar down their throats*. Harry stared at these words for a moment, hadn't he once, long ago heard of bezoar? Hadn't Snape mentioned them in their first ever potions lesson? A stone taken from the stomach of a goat, which will protect from most poisons. (*Harry Potter and Half-Blood Prince* 377)

The former quote demonstrates that in addition to find out the *bezoar* in the *Half Blood Prince's* textbook, Harry mentally recalls that he already has an idea about the use of the *bezoar* and how it functions in one of professor Snape's potion classes. Its strengthened by Hurlock that "intellectual ability greatly influences a character's personality development through the way s/he makes a decision when facing a problem" (200). Therefore, Harry is not only relying on the potion book blindly, yet he also manages to use his mental capacity in order to understand what is written in the book and intelligently matches it with the information he already has in mind about the function of the *bezoar*. He did not focus on the

present moment, but looked back to the past and linked it to the present (Siriwong 49). By following such way, Harry can successfully accomplish Slughorn's activity by solving the problem of the poisoned potions through representing the *bezoar* as an effective antidote for it,

You've got a nerve boy! That's the individual spirit a real potion maker needs! Said Slughorn happily, before Harry could reply. Just like his mother, she had the same intuitive grasp of potion- making, it's undoubtedly from Lily he gets it . . . Yes, Harry, yes, if you've got a bezoar to hand, of course that would do the trick. (*Harry potter and Half-Blood Prince* 378)

## **I.2. Thinking Ability**

As Harry gets matured through years, his thinking ability and reasoning become much efficient as well (eNotes). At sixteen years of age, Harry is no longer that naïve and childish boy, instead he became more attentive and tactful person to the extent that his thinking turned to be so hypothetical, as he always does his best to deduce different possibilities and options in order to handle any critical situation or problem he experiences (Caitlin Prezi). According to Sanders "adolescents develop more advanced reasoning skills, including the ability to explore a full range of possibilities inherent in a situation, think hypothetically, and use more logical thought process" (354). Accordingly, this is illustrated when Harry attempts to help his best friend Ron to gain back his motivation and confidence in order to win the Quidditch match. Though Harry's first attempts and options failed, he didn't stop trying until he finally found an effective solution to handle Ron's situation,

Nothing Harry said made any difference. He tried boosting Ron's confidence all through dinner, but Ron was too busy being grumpy and surely with Hermione to notice . . . Ron went to bed as dejected and hopeless as ever. If only there was

something he could do to make Ron pull himself together . . . make him play at the top of his form . . . something that would ensure that Ron had a really good day. And the answer came to Harry in one, sudden; glorious stroke of aspiration. (*Harry potter and Half-Blood Prince* 291)

At this moment, Harry thought about another possibility that may work with Ron, he felt the need to trick his friends by using a magical luck potion called “Felix Felicis”, and which was given to him as an appraisal by professor Slughorn for his excellent achievements in the class. Apparently, the chief function of the Felix Felicis is to bring luck to anyone who attempts to do something. Therefore, Harry planned to fool both Ron and Hermione by pretending that he truly added some drops of the luck potion in his glass in order to make him feel confident about winning the Quidditch match,

What are you two talking about? Asked Harry . . . you know perfectly well what we are talking about! Said Hermione shrilly. You spiked Ron’s juice with lucky potion at breakfast! Felix Felicis! No, I didn’t . . . yes you did, Harry, and that’s why everything went right, there were Slytherin players missing and Ron saved everything. I didn’t put it in! said Harry grinning broadly . . . I [only] wanted Ron to think I’d done it, so I faked it when I knew you were looking. He looked at Ron, you saved everything because you felt luck. You did it all yourself. (*Harry potter and Half-Blood Prince* 298-299)

As a matter of fact, Harry’s explanation to both Ron and Hermione proved his capacity of thinking hypothetically as he successfully managed to convince Ron by tricking him on the basis that if he gets the impression that he consumed the Felix Felicis’ potion, he would eventually feel more confident about himself the day of the Quidditch match. Indeed, Harry succeeded to do so, and he intelligently handled Ron’s situation through his hypothetical thinking.

In addition, Harry's thinking ability and reasoning became faster through time, He developed more strategic ways of thinking, he could plan solution, apply knowledge and skills in order to solve problems (Litcharts); and this is basically reflected in the way he applies the knowledge he grasped from the potion classes which he attends his reasoning and thinking ability are extra efficient, and this is demonstrated when his best friend Ron consumed a love potion "*Amortentia*", which affected his behavior in a weird way. In this situation, Harry has no other solution but to take Ron to professor Slughorn's office as he is the only person who is capable of finding out the suitable antidote to remove the effect of "*Amortentia*" on Ron. By the time they arrived there, the potion turned into a poison, and professor Slughorn got shocked with the symptoms without knowing what to do. Unpredictably, Harry quickly managed to save Ron before it's too late, and he cleverly prepared an antidote of his own,

Harry leapt over a low table and sprinted toward Sulghorn's open potion kit, pulling out jars and pouches while the terrible sound of Ron's gargling breath filled the room. The he found it, the shriveled kidneylike stone Slughorn had taken from him in potions. He hurtled back to Ron's side, wrenched open his jaw, and thrust the bezoar into his mouth. Ron gave a great shudder, a rattling grasp and his body became limp and still. (*Harry potter and Half-Blood Prince* 397-398)

This quick move uttered by Harry highlights that he became very thoughtful regarding that he didn't only follow his intuition to save his friend, but also he relied on his knowledge taken from the potion classes. Hurlock assumes that "being able to recall what one is expected to do leads to efficiency" (177); and that's exactly what Harry managed to do, his reasoning and thinking ability have developed to the extent that he became able to adjust his thinking as well as to create innovative methods of his own in order to save anyone from any type of poison based on his prior knowledge and intuition.

## II. Emotional determinant

### II.1 Stress management

It is only right to say that Harry Potter is a very stressful character, which is a quality that can be noticed in his response to different situations, problems and other's opposing thoughts to his own. Though, stress might be considered a problem that many people need to go through, it is also known to be an outstanding mean for achieving personal growth (Popa and Podea 721). Thus, the stress that Harry went through had indeed a great if not the greatest influence shaping the way his personality developed, which is an idea that will be further discussed in the following.

Stress has many sources, ones that come from within us as humans (internal) and other ones that come from our surroundings whether that is a situation or another human being (external) (Hurlock 223). In the case of Harry, sources of his constant stress were from the two distinct sources, and he struggled a lot facing both.

Dumbledore left Harry one mission to reach for; which consisted of staying alive, hidden from the eyes of evil and searching for Horcruxes to destroy. A mission that Harry was so determined and focus on for a while even after the sudden death of his headmaster. Nevertheless, such determination of his was shown many times on different occasions when he refused to tell anybody but his two best friends about the content of the mission left for them, no matter how many people tried to ask him about it,

“May I ask *why* you are abandoning your education?” said Mrs. Weasley. “Well, Dumbledore left me . . . stuff to do,” mumbled Harry. “Ron and Hermione know about it, and they want to come too.” “What sort of ‘stuff’?” “I’m sorry, I can’t —” “Well, frankly, I think Arthur and I have a right to know, and I’m sure Mr. and Mrs. Granger would agree!” said Mrs. Weasley. Harry had been afraid of the “concerned parent”

attack. He forced himself to look directly into her eyes, noticing as he did so that they were precisely the same shade of brown as Ginny's. This did not help. "Dumbledore didn't want anyone else to know, Mrs. Weasley. I'm sorry. Ron and Hermione don't have to come, it's their choice —". (*Harry Potter and the Deathly Hallows* 88)

However, after a time Harry ended up having difficulties in continuing the mission, as it was leading them to nothing. His doubts about Dumbledore and about himself being unable to carry on were reaching out for the skies. After all, the mission that Harry was assigned for was no easy one to achieve, "What was going to happen now? He lay on the floor and he thought of the Horcruxes, of the daunting, complex mission Dumbledore had left him. . . . Dumbledore . . .". (*Harry Potter and The Deathly Hallows* 141) The mission Dumbledore left behind was giving Harry so much of a hard time that he was no longer sure of what to do next.

Though, the mission that Harry was given seemed like a very clear target at first, it was no longer clear after just few months of following it. And specially when three very powerful objects that could make an ordinary wizard a master of death were on the horizon too. Harry fell in the trap of the thought of becoming the most powerful wizard of all times and for many weeks he was so frustrated on what he should be following from then on. Therefore, he got so distracted that he could no longer do anything, "Harry hesitated. He knew what hung on his decision. There was hardly any time left; now was the moment to decide: Horcruxes or Hallows?". (*Harry Potter and the Deathly Hallows* 484)

Though, Harry knew it was a decision he will be making sooner or later he hesitated and took all the time he could to choose between the two available choices, which makes it quite clear that he was in a great deal of stress, and that such stress did indeed effect his ability to choose properly in a way or another. Which proves Hurlock's explanation that only under

stress one can be greatly unstable and unpredictable in actions and that his/her performance under such circumstances can be highly inconsistent. Harry shows such inconsistency and clumsiness in his decision making on several occasions. Hurlock explains that stress comes from conflict. It occurs when the accomplishment of a goal is threatened by external or internal obstacles (223). And in Harry's case, the cause of his stress is both. On one hand, the internal causes are Harry's own will that forces him to constantly think about taking another road which is in this case fetching Hallows instead of Horcruxes. On the other hand, the external causes of Harry's stress and disturbing his continuation on the missions are the surrounding conditions of the mission; death eaters following their tracks and reaching for any chance to kill them, not having enough guidelines on the mission from his dead headmaster...etc.

However, such Hard time that Harry went through battling stress, did indeed help him develop a strong character of a real leader. And ever though, he did take time to choose between unlimited power and killing the evil wizard., he was still the one who made many decisions that not so many people could make.

## **II.2. Love**

Harry was an orphan boy who was left to be taken care of by his aunt's family; the Dursley's whom didn't care to give Harry any kind of love whatsoever while doing so (Kaustav 455). As Siriwong explained in her work, the story written by Rowling did not show directly how aunt petunia took care of harry, but it was clear that Harry was almost always neglected and not given any kind of attention unless he was in a big trouble. His frustration and anger can easily indicate that his needs for love and warmth in early stages of life were not fulfilled (39). And according to Hurlock "the deprivation of love has such a devastating effect on personality, it is commonly believed that the more love a person receives, the

happier and better adjusted he will be” (230). Thus, Harry’s frustration when it comes to love in his teenager’s days is a very understandable thing.

As it was already explained, Harry discovered his feelings for Ron’s sister, Ginny just by coincidence and was very unsure of confronting her because he was afraid that his friendship with Ron would be at risk, for Ron was a very protective elder brother. Consequently, he ended up showing a lot of signs of emotional immaturity, such as trying to learn more about Ginny’s news from others, indirectly. An explicit example of that is when he was asked by Hermione about the reason after him asking a lot about Ginny,

“Yeah, well, there was no need for Ginny and Dean to split up over it,” said Harry, still trying to sound casual. “Or are they still together?” “Yes, they are — but why are you so interested?” asked Hermione, giving Harry a sharp look. “I just don’t want my Quidditch team messed up again!” he said hastily, but Hermione continued to look suspicious, and he was most relieved when a voice behind them called, “Harry!” giving him an excuse to turn his back on her. (*Harry Potter and the Half-Blood Prince* 352-353)

Beating around the bushes is what Harry was doing in this scenery which can be seen as a very immature way of behaving. He was unable to tell his own best friend about his hidden reasons which also says a lot about him being emotionally immature.

Another case of Harry acting immaturity was when he was unable to face his emotions even within his own mind; trying to change and manipulate those thoughts inside of his brain. Such a thing happened when he and Ron saw Ginny and Dean kissing on the school yard,

Harry hardly noticed the sound of shattering glass; he felt disoriented, dizzy; being struck by a lightning bolt must be something like this. *It’s just because she’s Ron’s*



*sister, he told himself. You just didn't like seeing her kissing Dean because she's Ron's sister. . . (Harry Potter and the Half-Blood Prince 240)*

However, and despite the fact that Harry showed a very low emotional maturity before, he was afterwards able to grow astoundingly when it comes to expressing emotions; for after making the choice of finally accepting his emotions and dating Ginny, despite of what everyone thought about that, he was able to finally break free of the Dursley's curse of raising him with as little amount of sentiment as possible.

Another example that shows how remarkable Harry's ability to love is, is when Dumbledore explained to Harry how it was a great power within him that he was able to love passionately after all what he encountered as a child,

"I can love!" It was only with difficulty that he stopped himself adding, "Big deal!" "Yes, Harry, you can love," said Dumbledore, who looked as though he knew perfectly well what Harry had just refrained from saying. "Which, given everything that has happened to you, is a great and remarkable thing. You are still too young to understand how unusual you are, Harry." (*Harry Potter and the Half-Blood Prince* 423)

At long last, when Harry became comfortable showing his affection for Ginny, a grey storm of horrible news invaded everyone's minds; for Dumbledore was no longer among them living. Harry in particular was the most affected by his death for he was his mentor as well as the only source of protection he got against the evil rising within the horizons. Hence, after the funeral he decided it was no longer safe for Ginny to be with him and that they needed to put their relationship to an end. Harry's way of expressing his feelings to Ginny this time showed a great deal of development from Harry's side (Kaustay 459). Furthermore, he

was able to show more maturity and responsibility than usual towards those whom he loved dearly,

“Ginny, listen . . .” he said very quietly, as the buzz of conversation grew louder around them and people began to get to their feet, “I can’t be involved with you anymore. We’ve got to stop seeing each other. We can’t be together.” She said, with an oddly twisted smile, “It’s for some stupid, noble reason, isn’t it?” “It’s been like . . . like something out of someone else’s life, these last few weeks with you,” said Harry. “But I can’t . . . we can’t . . . I’ve got things to do alone now.” She did not cry, she simply looked at him. “Voldemort uses people his enemies are close to. He’s already used you as bait once, and that was just because you’re my best friend’s sister. Think how much danger you’ll be in if we keep this up. He’ll know, he’ll find out. He’ll try and get to me through you.” “What if I don’t care?” said Ginny fiercely “I care,” said Harry. “How do you think I’d feel if this was your funeral . . . and it was my fault.”

*(Harry Potter and the Half-Blood Prince 538)*

The gentle way Harry approached the topic of breaking up with Ginny, and the word choice he made can be a great summary to the emotional growth that he was able to reach for. On that account, it is concluded that Harry grew from an unsure, scared orphan struggling to understand his own feelings to a fully grown up man able to openly show his emotions to those whom he loves without any fear or hesitation.

### **III. Social determinant**

#### **III.1. Group Status**

Harry’s status in the wizarding community was fully created out of what others expected of him to be, not what he deliberately chose to be. Therefore, no matter how he saw himself he

was always seen as the hero or the leader whom is going to bring up the wizarding world back to light,

People believe you are ‘the Chosen One,’ you see,” said Scrimgeour. “They think you quite the hero — which, of course, you are, Harry, chosen or not! How many times have you faced He Who-Must-Not-Be-Named now? Well, anyway,” he pressed on, without waiting for a reply, “the point is, you are a symbol of hope for many, Harry. The idea that there is somebody out there who might be able, who might even be destined, to destroy He-Who-Must-Not-Be-Named — well, naturally, it gives people a lift. (*Harry Potter and the Half-Blood Prince* 287)

Though Harry refused almost totally the idea of being the hero destined to defeat the evil, he still became just that by the end of it all; exactly what everyone was looking up and waiting for. That being so, such change in Harry’s character did not just happen out of the blue. Harry struggled to achieve such growth, because of the numerous obstacles that kept on coming up against that (Dewi 61).

According to Hurlock, “many people choose to be followers, mostly because of the doubt they carry within themselves. The thought of not having the ability to be leaders and the feeling of not being good enough for such role” (256). Harry had such insecurities with him all along the journey. He doubted his powers and abilities despite what everyone told him he was capable of, as an example, when Dumbledore was trying to tell him how powerful and capable he was compared to the evil Lord Voldemort, Harry kept on giving excuses and showing constant clear doubts about that,

It will take uncommon skill and power to kill a wizard like Voldemort even without his Horcruxes.” “But I haven’t got uncommon skill and power,” said Harry, before he could stop himself. “Yes, you have,” said Dumbledore firmly. “You have a power that

Voldemort has never had. You can —” “I know!” said Harry impatiently. “I can love!” It was only with difficulty that he stopped himself adding, “Big deal!” “Yes, Harry, you can love,” said Dumbledore, who looked as though he knew perfectly well what Harry had just refrained from saying. “Which, given everything that has happened to you, is a great and remarkable thing. You are still too young to understand how unusual you are, Harry.” (*Harry Potter and the Half-Blood Prince* 423)

Harry also was constantly showing how unconfident he was in his powers and abilities. And one of the many times he did that was when everyone was astonished by his ability to cast spells without using a wand. Harry was super annoyed because they thought he possessed powers that equals those of Voldemort’s, showing how doubtful he was with his capacities. (*Harry Potter and the Deathly Hallows* 64) Hurlock relates such behaviors to the sense of commitment one has to carry within in specific situations, explaining that some people are followers because they don’t want to hold the responsibilities that a leader must carry with him (256). In simpler words, such behaviors indicate that Harry does not want to hold responsibility. He is unable to be committed to the responsibility that comes with having such unique power that supposedly matches Voldemort’s. Harry was also quite used to being a follower of Dumbledore rather than being a leader to others, and such sudden change of order gave him no time to adjust, for everyone thought he was a leader by birth; a thing that he was not.

No matter how long Harry’s denial of his Leader’s status, he eventually accepted it, for there was no escape of that faith. Thus, he faced a great shift, and started acting like a real leader when he finally realized that there was no longer anyone else whom could guide and give him orders to follow after the death of Dumbledore. Harry finally showed confidence and authority in his actions and orders when he, Ron and Hermione went on a near death

experience with death eaters. He ended up realizing that he needed to set his own rules, and his own plan. Moreover, no one was able to change his choice when he set his mind onto something,

“I need to speak to Griphook and Ollivander,” Harry said. “No,” said Fleur. “You will ’have to wait, ’Arry. Zey are both ill, tired —” “I’m sorry,” he said without heat, “but it can’t wait. I need to talk to them now. Privately — and separately. It’s urgent”.

*(Harry Potter and the Deathly Hallows 393-394)*

Harry also shows his leadership abilities more often during the battle of Hogwarts when he ordered everyone to save themselves, because Voldemort was after him not them. Explaining that they could still be killed in a glimpse of an eye by this evil non the less if they were not careful. Putting himself in even greater danger, by being more exposed while less people were around *(Harry Potter and the Deathly Hallows 595)*.

It is necessary to note that such change that Harry went through plays a major role in telling us about his growth as a character. The right thing to say at this point is that he became such a thoughtful mature person, from a follower whom was afraid of making the simplest choices and taking the slightest responsibility there is, to a great leader facing those fears of his with patience and commitment.

### **III.2. Friendship**

To talk about Harry’s social growth, it is quite necessary to mention the great role his surrounding friends played in shaping that. The guidance and help Harry received as well from both his teachers and friends helped him to reach an understanding of what he was and what he needed to become. Furthermore, Harry’s friends in particular played a humongous role in shaping his social status as well *(Sekaringtyas 61)*.

As it was explained before, Ron and Hermione in particular as Harry's best friends represented very specific sides of Harry's personality which were the reasoning side (the ego) and the personal needs side (the id). Thus, Harry's choice making was never a totally individual task, it was almost always influenced by Ron and Hermione's thoughts as well. The most remarkable choice that Hermione and Ron helped Harry to make was the choice between searching either for Horcruxes or Hallows. Though both were very supportive of Harry, on that specific occasion they both agreed against his will to follow Hallows and asked him repeatedly to carry on following the basic plan of theirs which required searching for Horcruxes. Consequently, Harry ends up as well choosing Horcruxes no matter how stubborn he was about the idea of following Hallows,

“Harry, this isn't a game, this isn't practice! This is the real thing, and Dumbledore left you very clear instructions: Find and destroy the Horcruxes! That symbol doesn't mean anything, forget the Deathly Hallows, we can't afford to get sidetracked”.

*(Harry Potter and the Deathly Hallows 353)*

As important as Harry's best friends were to the development of his personality, they were not the only friends he had. Harry had loads of friends whom as well helped him develop in a way or another (eNotes). Dobby for example was a close friend of Harry's whom was an elf and particularly a house elf, whom is according to the wizarding world were merely an obeying servants, a slave and nothing more than that. Harry sets Dobby free on his second year at Hogwarts. Therefore, Dobby shows up several times to help Harry in his quest and he even dies saving him from one of Voldemort's most loyal follower Belatrix Lestrange. However, what made Dobby such an influencing character was that he triggered Harry's determination towards continuing the mission of collecting Horcruxes and killing Voldemort's at last. Thus, Ron and Hermione may have forced Harry to choose Horcruxes

over Hallows, yet it was Dobby's death that got him standing on his feet with a firing will to finish this torturous mission,

He had made his choice while he dug Dobby's grave, he had decided to continue along the winding, dangerous path indicated for him by Albus Dumbledore, to accept that he had not been told everything that he wanted to know, but simply to trust. He had no desire to doubt again; he did not want to hear anything that would deflect him from his purpose. (*Harry Potter and the Deathly Hallows* 458)

It occurs to me that it is very necessary to highlight the importance of the roles played by Harry's friends in this collection of novels. Without friends it was very possible for Harry to end up dead in his first face to face encounter with Lord Voldemort, yet he was not because he had them helping him all the way long (Sekaringtyas 59-60). It was Harry's friends' opinions and own experiences that helped him make the right choice, as well as becoming the person he was.

The last chapter aimed specifically at projecting all the determinants which are suitably related to the process of Harry's personality development. The first determinant helped us see how Harry was able to develop from being an ignorant naive child to a very thoughtful grownup. Although potion's textbook truly helped him improve his academic performance on an easy term, Harry also had a role in the development of his intelligence through his thorough reasoning and hypothetical thinking ability which always enabled him to handle any critical situation he faced. It is also necessary to mention how the use of the intellectual determinant helped us see Harry from a very specific perspective, for we were able to notice his outstanding memory ability, he himself never thought of having which was only triggered by the possession of the Half-Blood Prince's textbook. The second determinant was used on Harry in order to unravel the development he encountered at the emotional level. Using it, we were able to discover the way Harry grew to become an able person whom can face his

emotions and share them with those whom he loves way better than he used to. It also helped us understand the way Harry developed his stress management skills that helped him control as well as use that stress to his own benefit. As for the last determinant we applied, it helped us understand a great deal about Harry's social relations and the way his surrounding community of friends, classmates and teachers as well as the whole wizarding community were able in many ways to control the way Harry perceive himself in general and his abilities and powers specifically. Only through this perspective we were able to conclude that Harry was never a leader by birth but created to become one, because of those whom wanted him to be one.



## Conclusion

Young adult's stories of fiction, such as the one narrating the young Harry Potter's adventure, are works that focus on creating a bond between its ever growing readers and characters. Hence, the writers of such stories direct a huge amount of energy and focus on giving the characters they are creating a similar growth experience as their potential readers. Besides the fact that creating such bond does help in enhancing the liking of the story, it also helps creating imaginary hardships and solutions that may help the readers in reality, taking into account the fact that the readers of this genre of stories have their lives ahead of them and plenty of problems to face.

Rowling's Harry Potter's series of books presents nothing different than any other young adult fiction. Despite the undeniably fascinating world of magic that she created within this collection of books she still put the growth encountered by its young characters at center of her attention. Harry Potter as the most important character in the story was given the most detailed growth experience, for the whole creation was focused on him. Thus, this was the reason why this humble work of ours was dedicated to give a thorough explanation to the personality and character development Harry Potter went through.

In this work, we attempted to make a proper and an easy explanation to the great change the character of Harry Potter experienced; mainly within the last two book of the seven books collection, namely "*Harry Potter and The Half-Blood Prince*" (2005), and "*Harry Potter and The Deathly Hallows*" (2007). Moreover, these exact books were chosen to be used in this dissertation because it contains the most transformative stage in Harry's life. Plus, to give an accurate as well as a profound analysis and description to the personality change Potter went through; three main theories were used divided upon three distinct chapters.

Following the 8<sup>th</sup> edition MLA format, the first chapter only includes the basis of this work which is the theoretical background including all the theories that have been used. In more specific details, this chapter included a thorough explanation to the bildungsroman literary tradition, a wide representation of what young adults' literature resembles, and finally an explanation to the three main psychoanalytical theories that have been used to analyze and describe Harry's personality; which are Sigmund Freud's structural model of the psyche, theory of character and characterization, and Elizabeth Hurlock's theory of personality development.

The second chapter, included the analysis of Harry's mind, actions and reactions in accordance with the psychoanalytical theory developed by Sigmund Freud, the structural model of psyche. The application of this theory helped greatly in explaining how Harry's two best friends, Hermione and Ron, were created to balance his personality. And that even though these two were in constant conflict they still managed to create some sort of harmony within Harry. This chapter also included a detailed description to Harry's character. Through the use of the theory of character and characterization; it was possible to understand the different sides of Harry's personality. Using this exact theory was possible to see different sides of being loyal, selfless, brave and curious. All in all, it was only through the use of these theories, it was possible to see the different angles that shape Harry's personality.

The third chapter, which was by far the most important part of this work, was the analysis of Harry's personality development through different stages of life. Hurlock's theory of personality development was the key towards giving an adequate explanation to the amount of hardships Harry was capable to overcome as well as learn from. It was also possible to understand the amount of intellectual, emotional and social growth Harry was able to attain.

This humble work is only an attempt to acknowledge the importance of young adult literature in everyone's lives. This genre is not nearly as appreciated as it should be; for the amount of help it gives its readers' when it comes to overcoming daily obstacles. Literary works, such as, Harry Potter's series of novels was and still a favorite of many young and adult readers as they were able to relate to the characters as well as to enjoy the magical world. It was in our intentions while creating this work to provide a broad understanding to the growth characters, such as, Harry Potter undergo to provide a proper role model to readers. Moreover, creating a character that readers would look up to is not an easy task. Therefore, we aimed to highlight the fact that J.K. Rowling was not creating a normal character but creating a role model; a character that encountered an ever growing evil in the way towards self-discovery, a character that didn't know that it was able to love, a character that didn't believe in its abilities, a character that wasn't even able to confess its emotions to others. Harry Potter was a character full of insecurities and self-doubt, as any teenager he was able to overcome those and become a fully experienced and strong adult. Lastly, it was in our sincere will to give as much recognition to the importance of friendship in shaping everyone's personality, and that was through explaining how the existence of Harry's two best friends, Hermione and Ron, was crucial for Harry to become the person he was as well as helping him make a huge amount of life's hard choices.

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