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From Zero to Hero: Character Development of Severus Snape in J. K.
Rowling *Harry Potter Series*

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Declaration of Originality

This is to certify that this thesis is my proper work. I hereby declare that the content of this paper entitled *From Zero to Hero: Character Development of Severus Snape in J. K. Rowling Harry Potter Series* is the product of my own work and I affirm that all references and sources that helped in preparing this thesis have been acknowledged.

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Date: 27/05/2022

Dedication

This work is dedicated to my mother, my shining star, my walking miracle. I am so blessed to have such a wonderful mother. Your unconditional love and care mean the world to me. Words will never be able to express my gratitude for the incredible life you have given me. Thank you endlessly.

To my father, I would not be where I am now if it were not for you. Through it all, you have always been my pillar *of strength*. Thank you very much.

To my beloved brothers: Farouk and Ilyes. You are my everything, thank you for your never-ending faith and support. I love you.

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Abstract

Characters are representations of real-life people in the fiction world. As such, readers expect to trace their development. In the *Harry Potter Series*, characters are written in such a captivating and complicated way that makes readers not only feel mesmerized but confused. Severus Snape as one of these characters is unquestionably J.K. Rowling's most complex character and one of the most negotiated characters in fantasy fiction of our modern time. The main goal of this dissertation is to examine Severus Snape's character development by finding appropriate answers to three main questions: Firstly, in the *Harry Potter Series*, how is Severus Snape portrayed? Secondly, how can Hurlock's Personality Development Theory be applied to the study of Severus Snape's growth? And finally, how does Severus Snape's personality grow in the Series in terms of Freudian psyche models and defense mechanisms? As such, this dissertation aims at an examination of Snape's personality development from a Zero to a Hero over the course of the series (1997- 2007) by revealing Severus Snape's characteristics as cruel, insecure, brave, intelligent, and most importantly loyal using Murphy's Theory of Character and Characterization and Hurlock's Personality Theory. To dig deeper, the current study endeavors to take a further step by evaluating Severus Snape's thoughts, behavior, and feelings in light of Sigmund Freud's psychoanalytical theories of the Id, Ego, and Superego, as well as Defense Mechanisms.

Key Words: Character Development- Defense Mechanisms- Harry Potter Series- Personality Theory- Psychoanalysis.

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General Introduction

Literature is one of many forms of art. It is that type of art that explains the essence of life and nature through beautiful and powerful words. It also has the power to enter spaces that are unbelievable to exist in the real world. One of several genres and types of literature that are able to penetrate such spaces is Fantasy Literature. It is a genre that incorporates mystical and paranormal aspects that do not exist in reality yet are a part of reality nonetheless. The main theme of fantasy is the struggle between good and evil. For that reason, a sub-genre of fantasy, Children's fantasy, concentrates on solving the everlasting struggle between good and evil.

Interestingly, Joanne Kathleen Rowling's bestselling book series of all time the *Harry Potter Series* made children's fantasy become one of the most popular literary genres of all time. This appealing literature was originally intended for children alone; yet, it was quickly adopted for people of all ages, including adults. The novels have sold million copies around the globe, have been translated to many languages, and received several honors, earning the series the distinction of being one of the most successful series in history. The novels depict Harry Potter's adventure through Hogwarts School of Witchcraft and Wizardry as a young wizard and his battle against Lord Voldemort, a malevolent dark wizard who seeks immortality and eternal glory. With the help of many wizards such as his two best friends Ron Weasley and Hermione Granger, as well as some of his teachers including Professor Dumbledore, Professor McGonagall, and Professor Snape, Harry was able to achieve his goal in defeating Voldemort. *Harry Potter and the Philosopher's Stone*, the first book in the series, was released in 1997. This was the first time J.K. Rowling shared her thoughts on her wizarding world fantasy with the public. Harry's story became a massive success in seven incredible novels published over 10 years, which are *Harry Potter and the Chamber of Secrets* (1998), *Harry Potter and the Prisoner of Azkaban* (1999), *Harry Potter and the Goblet of Fire* (2000), *Harry Potter and the Order of the Phoenix* (2003), and *Harry Potter and the Half-Blood Prince* (2005), *Harry Potter and the Deathly Hallows*, the seventh and last novel in the series, was published in 2007.

The characters in the *Harry Potter Series* are fascinating, varied, and complex. J. K. Rowling had developed several intriguing characters, and even the most despised ones had emotional stories or redeemable traits. As one of her creations, Severus Snape is the most complex character in the entire series. Being one of Harry Potter's teachers, Snape is one of

the most fascinating characters in literature who evoked complex feelings among readers. Snape is neither innately nice nor evil; he might be either or neither. The series' fans have intense preferences about whether Snape should be placed on the good side or the evil one. Some see him as the devil himself, while others see him as a hero. Many people can see both sides of his personality. Until his demise in the final book, *The Deathly Hallows*, his intentions and motives were unknown. We dislike Severus Snape, but we also try to love him, and as the novel progresses, we see his human side and begin to understand the reason for his wicked, cruel side. He has so many levels and complexities to his personality. He seems to be a harsh and unjust professor, yet he has a traumatic past and memories that continue to impact his present. Snape fully complies with his battling and expresses his desires through his actions and words, just like any other human being, allowing me to study his psychological development. For the above-mentioned reason, the researcher finds it obtrusive to indulge in a full analysis of the character of Snape as representative of human contradicting nature.

The main aim of this research is to explain and examine Severus Snape's personality evolution from a Zero to a Hero using the psychoanalytical approach. On the one hand, it strives to highlight Snape's characteristics as a complex character. This study, on the other hand, seeks to gain insight on Snape's continued personality development throughout the course of the seven novels using a number of psychoanalytical theories.

Hence, the purpose of this research is to provide suitable answers to the following questions:

1. How is Severus Snape characterized in the *Harry Potter Series*?
2. How can Hurlock's Theory of Personality Development be applied to the study of Severus Snape's development?
3. How does Severus Snape's personality develop in respect to Freudian theories of psyche models and Defense Mechanisms in the *Harry Potter Series*?

The fact that J.K Rowling's works are fantasy fiction is thought to be the reason for their huge and enduring popularity. However, it is claimed that the series' success peaked due to the captivating nature of its characters. Moreover, the researcher claims that if Rowling succeeded to create such dubious character it is due to the defense mechanisms and the complex psychological traits she provided him with.

This research is divided into three chapters. The first chapter gives a broad overview of fantasy literature, including its history and forms, as well as an introduction to children's literature and children fantasy. It will also include a an outline of the theories, which will guide the researcher in the analysis.

The study's theoretical background is presented in the second chapter, which includes a general overview of literature, psychology, and their interaction. It also provides a better understanding of Sigmund Freud's psychoanalysis, starting with its origins and proceeding to his core theories like the levels of consciousness, and finally the notion of the three models of human psyche: the Id, the Ego, and the Superego, and the Defense Mechanisms which are fully explained for their usefulness to the research analytical the research's main theories.

The third and last chapter one discusses and reveals Severus Snape's most notable characteristics, as well as his character development and how he evolved from a Zero to a Hero. This chapter will include a psychoanalytical study based on the Theory of Character and Characterization, Hurlock's Theory of Personality Development as well as Freud's psyche models and Defense Mechanisms.

Finally, a general conclusion will be produced to clearly state the answers to the key research questions, and comment on the research hypotheses.

This research is based on books. The major sources were the *Harry Potter* novels, with journal papers, dissertations, books, and online articles serving as secondary sources.

It is worth mentioning that all resources acknowledged in-text and represented in the Cited Works section were based on the APA style.

The primary issue I ran across while writing my research paper was the absence of resources, particularly books that might have helped me explore JK Rowling's work in general and analyze Severus Snape's character in particular.

CHAPTER ONE

Introduction

The first chapter is divided into two sections. The first section provides an overview of fantasy literature, including its history and types, offering an insight into children fantasy literature. The second section of this chapter contains a review of theories relevant to this study, including the Theory of Character and Characterization and the Theory of Personality Development which will serve the researcher for the analysed part later.

The Scope and Nature of Fantasy

Literature is one of the many forms of what is referred to as the fine arts. It is that edgy collection of poems and prose. It is the thing that travels across space and time. Fantasy is one of the various genres and forms of literature that are widely admired across the world.

Many people maybe wondering what fantasy is? It is not that easy to define fantasy but the most important thing to remember is that it is not just a written book. It can be found in our daily lives in form of paintings and sculptures, music and theater, and many other kinds of art. As Mathews (1997) argues, "Although it is difficult to define literary fantasy precisely, most critics agree that it is a kind of literature that creates a sense of potential beyond the ordinary, material, and logically predictable world in which we live." (p.1). Fantasy hence exceeds our imagination into a state of intentional hallucinations.

From their part Gates et al. comment on a regular question, "What comes to mind when you hear the word 'fantasy'?" stating that, "It conjures up images of witches, fairies, dark forests, magic wands and spells, time travel, ghosts, and dragons without a doubt "(p.1). Fantasy is a literary genre in which magical and supernatural aspects that do not exist in the actual world are featured. It is something that does not exist in our world but is nonetheless , a component of reality. Fantasy, according to Manlove, is "fiction incorporating the otherworldly and the impossible" (p.3). Fantasy is referred to as *unrealistic literature* or literature that does not prioritize realistic portrayal.

According to *Merriam-Webster's Encyclopedia of Literature*, "The Latin word *Phantasticus* means 'to make visible'". The broadest definitions speak of fantasy as an image-making faculty or a mental image. In terms of literature, fantasy is described as, "imaginative fiction dependent for effect on strangeness of setting (such as other worlds or times) and characters (such as supernatural beings)". Setting and character hence are eminent to fantasy

fiction, the better they are featured the more entertaining the piece of fiction we find. Fantasy, according to C. S. Lewis, is "any story that deals with the impossible or supernatural" (p.50).

There are various situations, events, and characters in the fantasy story that are contradictory to the rules of nature as we understand them in reality. Fantasy is a narrative made up entirely of the mind, filled with fascinating people, places, and animals never seen in the actual world. A fantasy narrative transports its audience to a strange realm with its own set of laws in which everything is conceivable. Some authors combine real-world and fantasy aspects in their stories; others build wholly fictional worlds with their own physical rules and logic, as well as populations of imagined races and animals. According to Nodelman, "Fantasy is a term used to describe a world that is not the same as the one we call real. Every work of fiction develops its own universe; the realms of fantasy are manifestly distinct from our own" (p.175). Fantasy is a fictional genre that is unrelated to reality or scientific fact. In his essay *Fairy Stories*, Tolkien maintains that "Fantasy is the making or glimpsing of other-worlds". Tolkien's fantasy universe aims to construct a *Secondary World* using human imagination, where magic language is appropriated and reality's inner consistency is realized. According to him, "the Secondary World is neither imagined nor visionary, but rather a parallelreality to the one in which humans live" (p. 40). Reality hence is part of the imaginary world of fantasy.

The basic goal of fantasy is to depict the conflict between the two tremendous forces of *Good Versus Evil*. It is impossible to remove the concept of good and evil from the fantasy genre, which can be traced back to tales of courageous heroes confronting monstrous creatures or cruel rulers. The majority of these stories have a clear good and bad side to them. According to Hunt and Lenz, "There are two poles which we name the dark and the light. No one else has the authority to command them. They are only present. The dark aims to influence men by its evil nature in order to govern the world through them in the end; the light's mission is to prevent this from happening" (p. 20).

In Fantasy, hence, there is an external and internal fight between good and evil. Good and evil tend to infiltrate each other, replace one another, and interweave so tightly that it is difficult for the hero to differentiate one from the other, just as they do in real life. As a result, choosing his path is a difficult task on its own. According to Guin "it is fantasy because fantasy is the natural, the right language for recounting of the spiritual journey and the conflict of good and evil in the soul" (p.68). Fantasy is only fantasy because it follows that

path, because it chronicles the fight or the battle between good and evil within the human soul as it lives, matures, and experiences life's challenges and struggles. To summarize, fantasy is a product of the imagination, with supernatural elements that do not exist in the real world where the battle between good and evil is the main theme.

History of Fantasy Genre

The beginnings of fantasy may be traced back to ancient mythology, which served to explain the workings of nature as its primary goal. As James & Mendlesohn argue, "The oldest kinds of written fiction that we have from the ancient world are works that we may recognize as fantasy and that have influenced many modern fantasy writers: stories about gods and heroes" (2009 ,p.7). Today, these stories are known as myths or legends. For example, there is the legend of the god Apollo, who supplied daylight by driving his fiery chariot across the sky every day. As proven by the gods, horrific monsters, and magic found in ancient myths, folklore, and religious writings across the world, fantastical elements have always been a part of stories.

Fantasy as a literary genre is considerably newer than its predecessors, and it varies from them in that its writers are well-known, and both they and their viewers recognize that the works are fictional. Ancient literature was bound together by fantasy.

Fantastical themes like as magical transformations, unusual monsters, sorcery, demons, and the presence of the supernatural were all present in ancient Greek and Roman writings, medieval romance, and early fiction in general . Tracing the history of this genre, Mathews (1997) reports that "The earliest known examples of ancient fiction—texts we now refer to as fantasy—are Egyptian magical tales written in hieroglyphics, discovered on papyrus about 2000 B.C.E". *The tale of the Shipwrecked Sailor*, one of the earliest (ca. 2000-1900 B.C.E.) tells the story of a young man traveling on the Red Sea who gets shipwrecked on a phantom island. There he meets the place's genie, or guardian spirit, a fifty-foot serpent with a three-foot beard and a gold-encrusted body. Finally, he escapes unharmed, just as the creature promised, and the island fades from sight (p.6). This story is considered fantasy because it has many elements of imagination.

In the Middle Ages, literary fiction joined ancient myths and tales as learning increased in the medieval European age. The romance was one of the earliest genres to exist. This genre embraced fantasy and, rather than just retelling classic myths and fables, introduced new fantastical aspects in their new form. Tales such as King Arthur's tale have been told and repeated

many times throughout the years. This type of medieval writing had a lot of political elements". Literary Fairy Tales" such as those written by Charles Perrault and Madame d'Aulnoy had grown extremely popular in the seventeenth century. Perrault's stories influenced subsequent imagination and became classic fairy tales. Furthermore, once Madame d'Aulnoy dubbed her works "Contes de Fée" which means "Fairy Tales," she coined a phrase that is now frequently used to distinguish fairy tales from those that do not include any wonders.

This type of writing was also found in the Brothers Grimm's later collections. As James & Mendlesohn refer to them, "Fairies are deeply involved with humanity in these stories, and their abilities are frequently arbitrary, but also moral. Perrault and Grimm were collectors and revisers of fairy tales for their (respectively) aristocratic and bourgeois audiences" (p.21). These fairies were mostly created for a bourgeois audience. But not for so long however, fairies written after it were addressed to a broader audience. As they clarify, "In the nineteenth century, we begin to witness original fairytales for the modern reader and for modern manner" (p .21).

Modern fantasy began in the mid-nineteenth century but in the twentieth century it gained a large following. George MacDonald's debut writings were *The Princess and the Goblin* in 1858 and one year later in 1859 *Phantastes*. The first is a children's novel set in a fantasy world with goblins and magic. The second book is often recognized as the first work of adult fantasy literature. It later served as a major source of inspiration for Tolkien and C.S. Lewis. Lewis Carroll's *Alice's Adventures in Wonderland* was published in 1865. It influenced the fantasy genre greatly, generating several adaptations in cinema, comic books, live plays, and games. Hans Christian Andersen was also one of the pioneers of fantasy literature. He created fairy tales such as *The Little Mermaid* and *The Snow Queen* that were so complex and multidimensional. Lewis Carrol and Hans Christian Andersen both were influenced by the Brothers Grimm's fairytales. Their stories were set in the current day, yet they were full of enchantment.

Fantasy literature was separated from traditional fairy tales by the production of magic. According to Gates et al., "Literary fantasy, then, became a medium to preserve our desire for heroes and our constant confidence that good can defeat evil but without the kind of moralizing present in previous tales" (p.4). This contribution paved the way for many fresh explorations in fantasy literature, leading to the development of more authentic and creative works. To summarize, the long nineteenth century was the birthplace of modern fantasy.

Many diverse sub-genres of fantasy and science fiction were already blooming by the end of it. Many of the works from that time have had, and continue to have, a significant effect on fantasy.

The fantasy genre's Golden Age during the twentieth century with J.R.R. Tolkien's *The Hobbit* in 1937 and *The Lord of the Rings* in 1950. According to Tolkien, "The first is a fairy tale fantasy while the second is an epic fantasy that built on the hobbit's foundation". *The Lord of the Rings* is often regarded as the most influential book in the genre, having achieved enormous popularity and inspiring numerous authors. His notion of secondary worlds, in particular, was groundbreaking as James and Mendlesohn argue:

Tolkien's greatest achievement, however, in retrospect, was in normalizing the idea of a secondary world. Although he retains the hint that the action of LOTR takes place in the prehistory of our own world, that is not sustained, and to all intents and purposes Middle-earth is a separate creation, operating totally outside the world of our experience. This has become so standard in modern fantasy that it is not easy to realize how unusual it was before Tolkien. John Clute described it thus: 'LOTR marked the end of apology.' After 1955 fantasy writers no longer had to explain away their worlds by framing them as dreams, or travellers' tales, or by providing them with any fictional link to our own world at all." (2012 , p.65).

Tolkien's contribution, as well as C.S. Lewis's *Chronicles of Narnia* and Ursula K. Le Guin's *Earthsea* helped solidify the genre's appeal and gave rise to the present wave of fantasy fiction; the fantasy genre saw its Golden Age. These works contributed to creating a distinct identity for the fantasy genre. Fantasy got increasingly sophisticated during this period, influenced by advances in science and technology. The human mind became more open to much of what fantasy has to offer: supernatural events, time-shifts, and other worlds, thanks to this new perspective on the universe and a new attitude toward the rules of nature. In the 90s, J. K. Rowling's *Harry Potter Series* became an instant hit, gaining public recognition and attracting fans of all ages from all over the world. This helped fantasy establish its importance and success as one of the most celebrated genres of literature of all time.

Children's Fantasy Literature

There are many terms attached to the genre of fantasy specifying their nature. High fantasy depicts the fight between 'Good and Evil' while Low fantasy and Heroic fantasy are based on mythological and legendary heroes. Journey fantasy is about adventures and challenges in

solving mysteries and overcoming threat and oddness. Dark fantasy and Humorous fantasy are aimed for amusement. Historical fantasy is a genre in which the setting is based on historical events. There exist also other types of fantasy such as Romance fantasy, Juvenile fantasy, and Slavic fantasy...etc. The next section will emphasize on only one type of fantasy which is children's fantasy literature for its importance and reference to the whole study under scrutiny.

Children's Literature is a broad term which makes it quite difficult to define. One could believe that *books for kids* is a simple definition of children's literature. However, there is a variety of definitions for children's literature. For example, is Children's Literature written about children? or maybe is written by them? Or is written about what attracts children? Or simply read by children or produced for children? Well, Children's Literature encompasses a little bit of everything. Children's fiction in general, could not exist until childhood was recognized as a distinct and highly formative stage in human existence. When seeking to define the term, Hunt also mentions these issues. To begin, he defines it in broad terms, "it is a category of literature whose survival is entirely dependent on claimed connections with a specific reading audience: children" (p.17). This definition identifies the intended audience for Children Literature implying what Hunt considers it to be literature for children to read. All material written and produced for the information or amusement of children and young people is referred to as Children's Literature.

According to Nikolajeva, "Fantasy is an exploration process in which magnificent and bizarre worlds are shared. It is a work of imagination with supernatural elements that do not exist in reality. Children's fantasy on the other hand, is literature for children that has components of fantasy in other words fantasy for young readers" (p. 50). It might also refer to fantasy read by children. There is a strong bond between fantasy and children's literature since fantasy is the most effective strategy for making children's literature a means of addressing children's inquiries and questions about their efforts to discover and understand the world. There is a difference in degrees of fantasy among children; thus, there is imagination and there is fantasy. We discover numerous components of imagination in children's literature but few writings incorporate fantasy, despite the fact that the kid strives to invest time and fantastic thoughts in infancy in his/her mind.

Children's literature began as a type of moral study in literature in general, and books published for children in the 15th and 16th centuries were established expressly for children for educational reasons such as etiquette or behavior guides, thus they functioned for

conventional goals. According to Hunt, "After the publication of Newbery's *The History of Little Goody Two Shoes* in the 18th century, tales for children began to emerge as a distinct genre, and this novel was regarded as the first work written specifically for children. However, these tales still lack a few fantastic elements as novels of interest only to upper and middle class families" (p.4). With the emergence of John Ruskin's *The King of Golden River* and *The Princess and the Goblin* by George MacDonald, as well as Lewis Carroll's *Alice's Adventure in Wonderland*, fantasy in children's fiction grew, and stories evolved from didactic motives into amusing and satisfying the kids. These works had a huge impact on the fantasy genre. The popularity of children's fantasy novels in the 20th century was extended because of other works, such as J.R.R. Tolkien's *The Hobbit* and *Lord of the Rings*.

Children's fantasy reached its peak of recognition with the publishing of J.K Rowling's Harry Potter series around the turn of the century. The first novel *Harry Potter and the Sorcerer's Stone* was published in 1997. As Moore (2013) argues, "Because the series take place in current times and Harry is a typical boy who does not live in a fairy-tale land, children may relate to them. The language, the names, the adventures, the danger, the magic lessons, and Harry's empowerment are all attractive features of the books" (p.20). Moore explains why the novels are loved by the readers because she gathered letters from children expressing their feelings about the *Harry Potter* novels, including reasons that experts believed that they would make fantasy compelling. These reasons are empowerment, the battle of the weak against the powerful, a hero, adventures, and iconic motifs.

Theory of Character and Characterization

Any genre of fiction literature requires an understanding of its elements and the features that distinguish it from other genres of literature, mainly poetry and drama. Any story in literature cannot be separated from its basic elements; this part of the chapter will be devoted to character and characterization. A special emphasis will be put not only because "characters," particularly, "are the life of literature they are the focus of the reader's curiosity and, attraction, love and hate, appreciation and criticism" (Bennett and Royle ,p. 60) but also for its importance to this study.

Character

According to Abrams, "Characters are the people shown in a story or a novel, who are perceived by the readers as having moral values and distinctive features as indicated in what they say - the dialogue - and what they do - the action," (p.32-33). Characters, hence, are

representation of human beings in the fictional world. Moreover, "characters are literary inventions created by the author, who have some type of identity shaped by the character's look, dialogue, action, and ideas" (Gill, p.127). Characters, then, are influenced by the author's perception of the world; they exemplify his/her understanding of life manifestations. A character, according to Kennedy and Gioia, is "an imagined person who inhabits a specific story, and for whom the writer offers the necessary motivation and reasons to achieve certain tasks and behave as he or she does" (p.74).

Types of Characters

Generally, there are two types of characters, 'flat' and 'round' characters as it was stated by Forster in his book *Aspects of The Novel*. First of all, the flat character (also known as 'type' or two-dimensional) is based on a single concept or a trait, and is given in outline form with hardly any personalization allowing it to be defined in a single word or sentence. This type of character has only one or two characteristics and it is referred to as flat since we see only one side of him. The major benefit of a flat character is that it is quickly recognized anytime he/ she appears. Another advantage is that they are easily remembered by the readers. It is because their character remains the same all along the story. In one or two words, we can easily describe this type of character.

A round character, on the other hand, has a complicated personality and motive and is shown with delicate specificity. We remember him/her in relation to the big scenes and s/he is definitely not easily remembered, since, like a human being, s/he has numerous sides, making him/her as difficult to describe with any adequacy as a real person, and, like most people, s/he can surprise us sometimes (Forster, p.46-48). To put it another way, round characters are portrayed with more depth and complexity, whereas flat characters are depicted as having fewer attributes and characteristics.

Another type is mentioned in *Reading the Novel: an Introduction to the Techniques Interpreting Fiction*, by Henkle, in which he divides characters into two categories depending on their importance: major and minor characters. Major and minor characters are two types of characters. The novel's major characters are the most important and complicated. They may be recognized as such by the richness of their characterization and the attention paid to them (by the author and other characters). They are structurally important and demand our complete attention. Minor characters are those who have fewer responsibilities. They have limitations that the main characters do not have. Because they are less affluent, their reactions

to the event are less sophisticated and interesting (p.60). More simply, the major characters play the most important role in the story, without them, the story would be meaningless. On the other hand, the role of the minor characters is not as vital or significant as the major characters.

Characters can also be separated into two primary types: dynamic and static. The dynamic character is considered a protagonist character that plays a significant role in the story's plot. The protagonist's personality might shift as a result of the various challenges that the character faces during his or her journey. The transformation may be positive or negative. A static character, on the other hand, does not change in the story. This character's personality does not evolve to the point where it is the same at the end of the narrative as it was at the beginning.

Characterization

In order to analyze a character, characterization is required, because it helps in defining the characteristics of the characters in the story. "A character merely refers to the product depicted in a literary work," Gill explains, "but the word characterization denotes the mechanism through which characters are formed and studied" (p.127).

Characterization, according to Rohrberger and Woods (1971), is the process by which an author "builds a character" (p. 20). It is hence, a process by which a character is transformed from an idea into a creation. In this aspect, Roberts and Jacobs (1989) define characterization as, "the method through which an author conveys information about the characters" (p. 147). From their part, Kennedy and Gioia (2010) define characterization as, "a literary method used to build, expose, or develop characters, it aims at depicting fictitious characters whose characteristics make the story vivid and interest the readers in a profound way" (p.106). In other words, characterization is a method adopted by authors to describe characters in a literary work in such a manner that readers can understand them and recognize their personal characteristics in the story.

In his book *Understanding Unseens* (1972), Murphy distinguishes several ways to uncover and understand a character's personality. These are: personal description, character as seen by another, speech, past life, conversation of other, reactions, direct comment thoughts, and mannerism. First, personal description, the author gives a detailed description of the character's appearance and clothing through this description. According to him, "People are capable of learning a lot about others based on their looks, such as how they dress, how they

appear, and what type of gestures they make" (p.161) . Coordinately, Gill emphasizes that an author is generally telling or showing the reader something about the inner world of the character's personality when writing about the look of a character (p. 139).

Second, in *characters as seen by others*, the author portrays the character through the eyes and perspectives of another. The reader sees it as a reflected image. It can be evident in the words and phrases used to describe form, cleanliness, hardness, smoothness, or color.

The third feature is *speech* in which the author uses the character's speech to provide the reader with a better understanding of the character. When a character talks, expresses an opinion, or communicates with other characters, the reader can understand more his personality.

The fourth point is that characters may be described in terms of their *past life*. By giving the reader a glimpse into the character's past life, the author alludes to a past event that influenced the character's development. This can be done through a person's ideas, dialogues, or a direct comment from the author. This information helps the readers in explaining why a character acts and behaves the way he does at this moment.

Conversation of others is the fifth feature; the author might provide us with hints about a certain character when other characters talk about him or her. People talk about other people, and what they say frequently reveals something about the character of the person being discussed.

Reactions are the sixth category. An author can also reveal a character's personality by describing how that individual reacts to various settings and events. According to Gill, one of the key ways in which authors establish personality is by the way a character reacts (p. 144). Every action a character takes can be made significant by the author.

The next strategy is to make a *direct comment*. In third-person narrator, the author can directly describe or comment on a person's character through the narration. This kind of characterization involves providing the readers with a clear description or opinion of the character. It makes it easier for readers to understand the character.

Thoughts can be used to analyze characterization. According to Murphy, "authors may provide readers direct access to the characters' private thoughts, what they are now thinking about, what is on their minds, and how they feel" (p.171). In other words, the author gives us

directly the thoughts of the character. This helps the readers in understanding the character's personality better.

Finally, through *mannerisms* , the author might provide the reader with clues about a character's personality by describing their mannerisms, habits, or idiosyncrasies. To sum up, the authors use the strategies described above to gain a better understanding of the characters and to provide readers with a complete picture of their personalities in the novel.

Theory of Personality Development

Character development in literature, according to E.M. Forster's *Aspects of the Novel*, is "the developing of the character from the beginning to the conclusion of the novel" (p.55). If you see a change in your character's behavior, disposition, or viewpoint, you might say they are growing up. They will evolve into a better character, but this will rely on the circumstances of the plot. This means that a character's development occurs not just at the beginning or end of the novel, but also as a result of the events and situations that occur throughout the story. Since literature is a reflection of real life, and the character in a literary work symbolizes a human being, so a character in a novel may be studied using the Theory of Personality Development.

The Theory of Personality is required in order to reveal the character's personality before and after the personal development s/he experienced. The writer will be able to dig and uncover the story's character by using the theory. Emphasizing the aspect of personality recognition, Hurlock (1996) maintains that, "Personality is the dynamic organization in the individual of every person that has psychological systems that affect his behavior and thought" (p. 7). This means that the most important aspect of the human personality is its dynamic, its changing nature. Explaining that as humans, we go through physical as well as psychological changes as we age. Changes in one's thinking that often occur, leading to an increase in one's personality's complexity. Such visible changes do not appear out of anywhere , they are continually triggered throughout life by a variety of internal and external causes.

Personality is something that distinguishes one individual from another. Each person in the world has his/her own distinct personality, which serves as a personal or unique identity. According to Elizabeth B. Hurlock, personality change can be classified into three categories. The first one is "Better versus Worst" and it represents the type of life adjustment the person is going through at the moment. At any age, successful adjustment

enhances one's self-concept and increases one's self-confidence and self-assurance. Failure, on the other hand, does the exact opposite, it lowers one's self-esteem. The next category is "Quantitative versus Qualitative". Quantitative change refers to the reinforcing, strengthening, or diminishing characteristics that already exist. While qualitative implies the total replacement of a desirable quality for an undesirable one, or vice versa. The third and the last category is "Slow versus Rapid" change. According to Hurlock, changes are considered slow if they are hardly noticeable, whereas rapid changes are easily obvious to everybody. Personality changes are usually slow and persistent (p.120-122).

Hurlock also argues that there are two types of elements that impact character or personality development: internal and external influences. The internal element is derived from the individual himself; whereas, the external factor is derived from the environment, such as other people's attitudes about that person. Physical, emotional, intellectual, social, aspiration and achievements, sex, education, and family all play a role in the development of a person's character or personality.

First of all, we have *the physical determinant*. This determinant is concerned with self-evaluation and self-concept. It covers beauty, body shape, a person's look, and overall health, implying that physical determinants have a significant influence on the personality development of the individuals. This influence might be internal as well as external. Internal influence is described as a person's sense of himself in relation to what his body is capable of. This internal impact changes as the person learns more about his own body's abilities. Physical changes occur as a person ages have an effect on his/her personality. They influence how s/he sees his talents and new appearances, as well as whether or not s/he accepts them. The second effect that physical determinants might have on one's personality is external. This impact is based on how one sees himself/herself in relation to other people's bodies or his/ her ideal body form, abilities, or appearance. As the body continues to develop, it begins to consider what others think of that change (Hurlock, p.172).

One of the most important determinants that influence personality is *the emotional determinant*. The importance of a person's own emotions in the development of his/her personality cannot be overstated. "Love deprivation", Hurlock argues, "has such a terrible effect on personality... it is usually thought that the more love a person receives, the happier and better adjusted he would be" (p.230). In other words, the number of emotions a person experiences determines his level of enjoyment. The way a person interacts with, acts on, and handles his emotions has a huge influence on him. Emotions have direct and indirect

influences on personality, with direct effects being the most common. The immediate impacts are personal in nature, affecting either bodily or mental health. It can also have an impact on people's attitudes, interests, and values. The indirect effect of emotions is about other people's perceptions of one's emotional behavior and how they treat him or her. Developing emotional relationships with others is also a part of the indirect effect, because some people may have had negative experiences that have left them unable to express how they feel to others.

The intellectual determines one's personality. *Intellectual determinants* are far too crucial to be overlooked when attempting to understand a personality. According to Hurlock, "Intellectual capacity impacts personality directly through the kinds of life adaptations the individual makes, and indirectly through the judgments others make of him based on intellectual performance, their judgments of him, in turn, influence his self-evaluation" (p.200). This means that the degree to which an individual's personality develops is determined by the quality of his/her adjustment. Intelligence gives a person the ability to encounter and solve issues related to adjusting to new circumstances. Personality is influenced by intellectual capability both directly and indirectly, via life adaptations made by the individual and judgments made of him based on his intellectual achievements. These opinions and judgments about a person will influence his self-perception.

Personality is also shaped by *a social determinant*. "Many strategies to help people improve their acceptance have been tried", according to Hurlock, "since lack of social acceptability has such a negative impact on personality and because most people fall below the average in acceptance. So far, the most promising strategies are those that enable a person to adjust his typical patterns of behavior so that he conforms more closely to the group's ideal and helps him bury a bad reputation, if required through geographic mobility". (p.262)

This indicates that a social group might demand everyone who is a member or aspires to be a member of the group to follow its rules by learning to be more social or to perform an acceptable social role. A person who qualifies for a social group will gain approval and acceptance, whereas a non-socialized person will face criticism and rejection from the members. To summarize, the social determinant focuses on the impact of society on the development of people's personalities. In other words, it reveals how much weight people place over society's judgments or approval.

The fifth determinant is *aspiration and achievement*. Aspirations and achievements are equally significant in the development of personality. They are something that everyone sticks

throughout their lives, which is why they have such a strong influence on our personalities. As Hurlock explains , " aspirations are the objectives that a person sets for himself based on his ego. His ambitions will have a bigger impact on his personality the more ego-centered they are and the more they connect to areas of behavior that are essential to him. Positive (to succeed), negative (to prevent failure), immediate (to accomplish a goal in the near future), distant (to achieve a goal in the far future), reasonable (within the person's capacity), or unrealistic (beyond the person's capacity) aspirations exist" (p.289) .

Dreams, hopes, and ambitions to achieve a life goal are all examples of aspirations. While the term is frequently used interchangeably with achievements, there are some light distinctions. Achievements are usually accompanied by actions and are focused on the near future.

Aspirations, on the other hand, are generally vaguer and more focused on the long future. Aspiration is a desire for something more than what one currently has. People's egos drive them to desire to achieve or have more than they already have. These desires often have an impact on people's behavior and personality. Having a high level of aspiration can have both positive and negative effects on one's self-concept. It can be considered as an effective motivator and a source of enjoyment, while it can also have damaging effects on self esteem for example if a person is unable to fulfill his desires, s/he will lose faith in himself .That is why there should not be too much of a gap between one's ability to achieve and his level of desire. Achieving goals gives a person confidence, boosts his self-esteem, and makes him better capable of dealing with any difficulty that arises in life. Whereas the person that believes that his achievement was a failure, will be devastated and this will definitely lower his self esteem.

The next one is *the sex determinant*. According to Hurlock the sex determinant is about " the individual's attitude toward sexual conduct, as well as the attitudes of key persons in his life, the sex determinant and the impact of sexual behavior on a person's self-concept. These beliefs were heavily influenced by early childhood encounters with sexual conduct, as well as how prominent individuals reacted to them. Attitudes are influenced by age, social standing, religious beliefs, educational background, sex, and personal adjustment " (p .321) .

Before the last is the *educational determinant* in which we will see the importance of education in shaping personality. This importance can be seen in the amount of time young people spend in school and college, as well as the stress placed on academic success or failure

as a predictor of future life patterns. Hurlock explains that "the impact educational institutions have on personality development is primarily controlled by the student's opinions about schools and colleges, his professors, and the value of education .When a student's attitudes are positive, he or she generally works hard, likes his or her school experiences, and has a warm, pleasant relationship with his or her educators and classmates. When a student's attitudes are negative, he generally works below capacity, grumbles, complains, and criticizes school, and may even develop a phobia of going to school. Hating school or university could frequently lead to absenteeism, dropping out, or staying in and misbehaving as a form of retaliation" (p.349).

We can see how school, college, and teachers influence a person's educational behavior and thoughts, as well as his or her personality, from Hurlock's explanation above, because these institutions are where a person will form the majority of his connections, whether with other students or teachers. What this person goes through, how he feels about school and college, how he sees teachers and other students, and the value of education all have an influence on his personality. Students will enjoy their time at school if they have a favorable attitude toward educational institutions and have warm, pleasant relationships with their classmates and teachers. This boosts their self-esteem and gives them more confidence. When people do not see education as a pleasurable experience, the reverse occurs. The impact of the school on the student's attitude is not always beneficial or inspirational, it may also be damaging, which might hinder him/her.

Last but not least *the family determinant*. The way a person acts is a reflection of their family and environment. We are trained to act a certain way from birth, and we have specific familial expectations that we must satisfy, all of which play a role in forming our identity. A person spends a large amount of time of his/her life with family, the control as well as the opinion a family can have on his/her behavior, and the amount of security and belonging a family can provide or not provide all of these factors contribute to the development of the personality. Family has a significant part in shaping people's personalities, both directly and indirectly, at all stages of life. According to Hurlock, "family has an internal impact on personality development through shaping and communication. Externally, the impact comes from identification, unconscious copying of attitude, behavior pattern, and the mirror image of oneself developed by observing oneself through the eyes of a family member" (p.352).

This shows how a person's behavior has been shaped by his/her family during their youth, as well as how the individual communication with his/her family members has a direct impact on personality development. While indirect impact comes from how a person identifies, unconsciously imitates his/her family's attitude and conduct. People imitate their parents and develop personality features that are comparable to those of their parents. Nervous, restless, and serious parents, for example, make their children nervous and cause them to have furious outbursts. People who grow up with warm, caring, and intelligent parents develop into sociable and wholesome individuals. Such people acquire feelings of attachment and kindness outside of the family too.

Conclusion

Fantasy has been a literary genre from the beginning of time, portraying magical worlds and fantastical adventures ever since. The first chapter served as an introduction to fantasy literature, with the goal of providing a basic grasp of children's literature, which is regarded a part of the fantasy fiction genre. Furthermore, it attempted to give an overview of the related theories for this study.

CHAPTER TWO

Introduction

The second chapter presents a theoretical background of the study which gives a broad overview of the literature, psychology, and their relationship. It also offers a deeper grasp of Sigmund Freud's psychoanalysis, beginning with his background and progressing to his fundamental theories such as the levels of consciousness, and eventually the theory of the three models of the human psyche, and the defense mechanisms which are the main theories of this study.

Literature and Psychology

Literature is considered as one of the most important artifacts of human behavior. It is a reflection of both the human mind and its perception of the environment the human being lives within. For that reason, psychology finds literature a rich field to comprehend the mind of human nature and behavior. Hence, despite their differences, literature and psychology complete each other.

The Nature of Literature

Literature is the art of writing. The term literally translates to "knowledge of letters" (from Latin littera letter). According to the Oxford Dictionary, literature is a broad term that refers to any collection of written work, but it is also used to refer to works that are regarded to be art forms, such as prose fiction, drama, and poetry. It is, "the writings that explain the meaning of nature and life in charming and powerful words, infused with the author's personality, and presented in aesthetic forms of lasting fascination". In other words, literature comprises the outcome of human imagination formulated in fascinating well-chosen words. Literature according to Pickering et al. is, "a distinctively human activity, born of man's everlasting drive to comprehend, articulate, and eventually share experiences" (p.307). Literature can have a social, psychological, spiritual, or political purpose in addition to recording, conserving, and conveying information and entertainment.

Literature, therefore, is a significant result of human civilization that is why we see that most of our life events are reflected in it. According to Wellek and Warren literature is a social institution that uses a social product as its medium language. Literature depicts life, and life is, in large part, a social reality, even though the natural world and the individual's inner or subjective world have also been literary targets. The poet is a member of society who holds a particular social rank (p. 94). Literature is a priceless source for understanding

human existence. Being one of humanity's inventions, it describes what life is like for humans and takes the shape of culture and its values. A literary work reflects the author's ideas and personality while it also conveys certain important truths about human life (Carter,p.71). It is only literature and its study that "would allow us to see anything like the 'whole' of human experience, the 'whole' of a person- the intellectual, emotional, holy, and profane components of being human" (Davis & Schleifer, p . 8). As a result, the social and cultural context has a significant impact on the writing process. To some extent, cultural themes and contemporary issues may be reflected in the works. Also, the writer is not necessarily impacted by society; s/he might have an impact on it as well. The author's imagination is at the center of the majority of literary works. Because the authors have been granted the right to construct their works in their chosen method, they are categorized in line with the writer's style

Literature, therefore, exposes human interactions, both internal and external. It unites both the literary producer and his/her audience into a relationship, that of a literary discovery and enjoyment.

Psychology

Psychology, for its part, is a difficult concept to define. According to The Oxford English Dictionary, psychology is defined as "the science of the nature, functioning, and manifestations of the human soul or mind". The term "psychology" comes from the Greek terms "psyche" and "logos," which represent "life" and "explanation". Kagan and Havemann define psychology as "the science that systematically studies and tries to explain observed behavior and its link to internal mental processes and external events in the environment" (p.13). Psychology is known as the study of the mental processes and the conduct, as well as conscious and unconscious phenomena such as feelings and thoughts. It is a very interdisciplinary academic field that bridges the gap between scientific and social sciences. The science of mind-functioning and the human psyche, and also the practical use of such understanding for a better purpose, is known as psychology.

For his part, William James states " Psychology is the study of Mental Life , both of its phenomena and of their conditions" (p.2) . This means the study of the causes, circumstances, and direct repercussions, to the extent that they may be determined by states of awareness such as sensations, desires, emotions, cognitions, reasonings , decisions, and volitions.

The very first roots of psychology have been found in ancient Greek philosophers' works to understand the mystery of existence, particularly in Aristotle's work, which used the term psyche to refer to the nature of life. The term psyche initially meant 'breath'. It was also used once as a term for the soul but it was eventually expanded to include 'mind'. According to Lahey, "Aristotle was captivated by the same acts, ideas, and feelings that modern psychologists investigate. Indeed, psychology is derived from Aristotle's word psyche combined with the Greek word logos, which means 'study of'" (p.2).

Literature and Psychology Intersections

In human life, Literature and psychology have a very deep bond. Those two different fields use range of concepts, methodologies, and approaches to study the individuals and their thoughts, and emotions Psychology and literature according to Rohrbereger and Woods, are linked. Literature uses words to discuss human people and their lives from the writer's perspective while psychology is the study of a person's life as well as their thinking and conduct.

By applying psychological principles to literary work, psychology can be used to examine and explain concepts and phenomena in human life. According to Wellek and Warren In *Theory of literature*, psychology may have tightened certain conscious artists' perception of reality, heightened their skills of observation, or allowed them to fall into previously unknown patterns. However, psychology is merely a prelude to the act of creation, and psychological truth is only a creative value in the work if it improves coherence and complexity, in other words; it is art (p.93).

Psychology studies human behavior and its reasons, whereas literature reflects that behavior. There is no other branch of science that is as involved in the study of the relationship between the human body and soul, with all of its paradoxes and dilemmas, as literature and psychology are. They are linked and mutually beneficial and the literary work is the basic pillar of the link between them. Literary works study human beings and portray their inner world with all its facets. The reason for this is that a literary work is also a result of a certain psychological state. Psychology is beneficial to literary writings since it plays an important role in introducing characters, expressing their feelings and ideas, and allowing the reader to fully understand them. As long as people remain the theme of the literature, psychological components will always be present.

In their emphasis on fantasies, passions, and the sanctity of life, psychology and literature collide. As a result, they have a link based on shared connection in the manner of acquiring psychological insights from a piece of literature. This is normally accomplished through a psychological analysis of literary writings. In other words, psychology helps in clarifying literary issues, while literature provides psychological insights. Literature can be studied using a variety of approaches but a psychological analysis allows readers to see things from different perspectives and achieve a better understanding of the art.

The psychological approach is used because several phenomena and events relating to the human life may be found in the work. These events are reflected by the authors in their literature through characters. Characters, like literature, are reflections of real-life thoughts and feelings. They are created to look like humans in real life, and every character, like actual people, has their own psychological features. According to Van De Laar and Schoonderwoerd, "Novelists frequently employ components derived from diverse people in real life" As a result, because the characters in books are based on real people, books often have parts of reality". They continue to say, "We know and can discover less about real people than we do about fictional ones. It is a fallacy to believe that we can ever truly know someone, even close friends. Characters in a novel, on the other hand, may be well-known" (p,167). This means that even if a character in a novel is fictional, she/he might reflect actual people who can be studied using psychology.

In *Theory of Literature* Wellek and Warren state four branches of psychology of literature. First of all, psychology of the author, that is the psychology of literature that studies the author as an individual. It acknowledges that the author is a human with desires and feelings of his or her own. These desires and emotions push him to write. Psychology of the reader is the second branch. It is the psychology that studies the psychological impact of literary works on the readers and to what extent it influences their way of thinking and living.

The third division is the psychology of the creative process. This is the psychology of literature that focuses on the study of the stages involved in the creation of the work. Last but not least, the psychology of the character and it is a psychology of literature that studies the types and laws of psychology found in the work and applied to the character. Character psychology can be seen through feelings, attitudes, dreams, thoughts, and senses.

Within the limits of this study, the last part is the most appropriate to use since it focuses on the types and principles of psychology applied to the literary work, as well as how these

principles are reflected in the character. As a result, the psychological approach is the most suitable for explaining the characters' behavior. The theory of Psychoanalysis by Sigmund Freud will be used to study the character's development of Severus Snape in the Harry Potter Series.

The Freudian Psychoanalysis

Psychoanalysis was founded by the Austrian Neurologist Sigmund Freud. This theory has had a strong relationship with literature from its beginning which may be regarded as a mutual fascination. Psychoanalysis has long been recognized as a tool for a better understanding of the human mind as well as the most efficient method for treating psychological pain. Since all literary works study human beings and reflects human life through characters, psychoanalysis allows both readers and critics to study these characters, determining the main causes of their flaws or undesirable actions.

The Origins of Psychology

Sigmund Freud came to life in Freiberg, in the old Austrian Empire, on the 6th of May, 1856, and passed away in London, England, on the 24th of September, 1939. He was an Austrian neurologist, is one of the most significant figures in the twentieth century. He has been widely recognized as the father of modern psychology and psychiatry. Freud's research was mostly centered on neurobiology, namely the biology of brains and nerve tissue. He wanted to understand the course of human knowledge and expertise primarily as a scientist. That is why right after graduation; he started a private practice and began treating a range of mental diseases.

During his early years as a neurologist, he noticed that the majority of the symptoms that the patients displayed had no biological or physical basis, but may appear to the patient to be genuine. Freud believed that there must be other causes for their mental breakdowns that medical therapy could not solve. That is why he began to search for explanations for these strange symptoms, as well as solutions for the treatment. In 1885, Sigmund Freud moved to Paris, and during his years there, he learned hypnosis from the neurologist Jean Charcot, and subsequently began to apply it in the treatment of his patients in Vienna. However, He eventually discovered that using hypnosis to treat neurological illnesses had only a short impact, and that it did not reveal the source, base, or causes of this sort of mental disorder.

After conducting extensive research on his patients, he came up with his theory. According to his psychoanalytic theory, which was influenced by his colleague Josef Breuer, neuroses sprang from highly traumatic experiences in the patient's past. He assumed that the initial events had been forgotten and obliterated from memory. His approach was to help his patients remember and bring the event to consciousness, allowing them to address it both rationally and emotionally. He felt that by discharging it, one may be free of neurotic symptoms and that patients can get relief from their pain if they speak freely and loudly about their problems. Most of the neurological disorders resulted from psychological traumas, repressed feelings, or childhood memories. So during therapy, he aimed to bring all of these traumas or repressed memories to the level of awareness, allowing his patients to openly confront all of their symptoms and assisting them in overcoming their breakdowns. The goal of this strategy is to figure out what is causing the neurological issue in the first place. Freud attempted to explain how the mind works both in terms of psychology and neurology.

The Notion of Psychoanalysis

Psychoanalysis is one of those rare intellectual accomplishments that had a profound impact on human self understanding. It was developed in Vienna around the early twentieth century by Sigmund Freud. However, defining psychoanalysis in a sense that separates it from the other types of psychoanalytic treatment that it has spawned is quite problematic.

According to the Oxford Dictionary, "Psychoanalysis is a treatment strategy for people with mental disorders that involves asking patients to talk about their previous experiences and feelings in an attempt to find reasons for their current issues". In other words, it is the study of the interaction of conscious and unconscious factors in the mind. Psychoanalysis was also defined by Bateman and Holmes in their book *An Introduction to psychoanalysis as*, "the branch of psychology founded by Sigmund Freud and concerned with three distinct areas of study: the development of the mind and the influence of early experience on adult mental states; the nature and role of unconscious mental phenomena; and the theory and practice of psychoanalytic treatment, particularly transference and counter transference" (p.32).

According to Hoffman "Sigmund Freud created his psychoanalytic theory by deeply studying mental disorders. He aimed to reveal the hidden origins of these neurotic diseases by asking himself of, "How might one get through a neurosis's external appearance?" Taking a pulse count or testing the blood could not reveal the reason" (p.6). The repressed feelings, memories, and secret, unspoken ideas of individuals are the main focus of psychoanalysis.

That is why Freud's research primarily focused on the reasons of repression. In his theories, the nature of the unconscious is a central theme. The unconscious serves as a repository for past memories and traumatic childhood events that influence our unconscious thought and behavior.

Freud believed that the human mind is made up of three parts which could be explained through an iceberg. First, the conscious mind, placed on the iceberg's top, is what we are aware of on a daily basis. Simply put, the conscious is the part of the mind that interacts with the outer world. For example, It includes our present feelings, perceptions, and thoughts, as well as our current memories and fantasies.

The preconscious mind, found in the middle of iceberg, is what Freud defined as any ideas that we may readily make conscious, works alongside the conscious mind. It resides before the unconscious mind, just under the level of consciousness. The preconscious is a mental waiting room where thoughts stay until they succeed in grabbing the conscious's attention (Freud ,p. 306). For example, memories of prior experiences, recalls of how things operate, or recognition of individuals or locations might all be stored in the preconscious. Small emotional events may be stored in the preconscious but traumatic and overwhelming negative emotions are frequently repressed and hence are not stored there. This is what the term "accessible memory" refers to in common usage. For example, you may not be recalling your phone number right now, but now that it has been said, you will be able to recollect it quickly. These two levels of the human mind (conscious and preconscious) are, however, minor in compared to the unconscious.

Lastly, the unconscious mind is the iceberg's innermost layer and the most important. The unconscious is thought to occupy a significant portion of our psyche and to store all of the things that are not readily accessible to awareness. This would include things like desires and instincts, such as the innate need for sex or the need to get sustenance. Memories and feelings that are too terrible for us to express are also stored in the unconscious. These might be painful incidents that we have directly experienced or unsettling scenes that we have seen. The memories of such events would pain us, therefore, we bury them deep in our unconscious mind to shield our psyches (our brains) from such trauma. We hide these memories deeply in our unconscious mind. Even though the experience is still in our memory, we can no longer recall it because we have left it unavailable to our conscious mind. In the short run, this is a healthy strategy to protect ourselves, but in the long term, we cause ourselves all kinds of difficulties because we bury these memories deep in our unconscious mind.

Childhood abuse and sexual harassment are commonly linked to repressed feelings and memories. This type of trauma is kept hidden at the unconscious level, but it can have major consequences on a person's mental and psychological health. Psychoanalysis looks for what is often suppressed or kept in the unconscious mind because Freud's main goal was to help his patients comprehend and face their feelings and concerns, as well as develop ways of dealing with them. Here at last is what the three levels look like in the iceberg metaphor figure below.

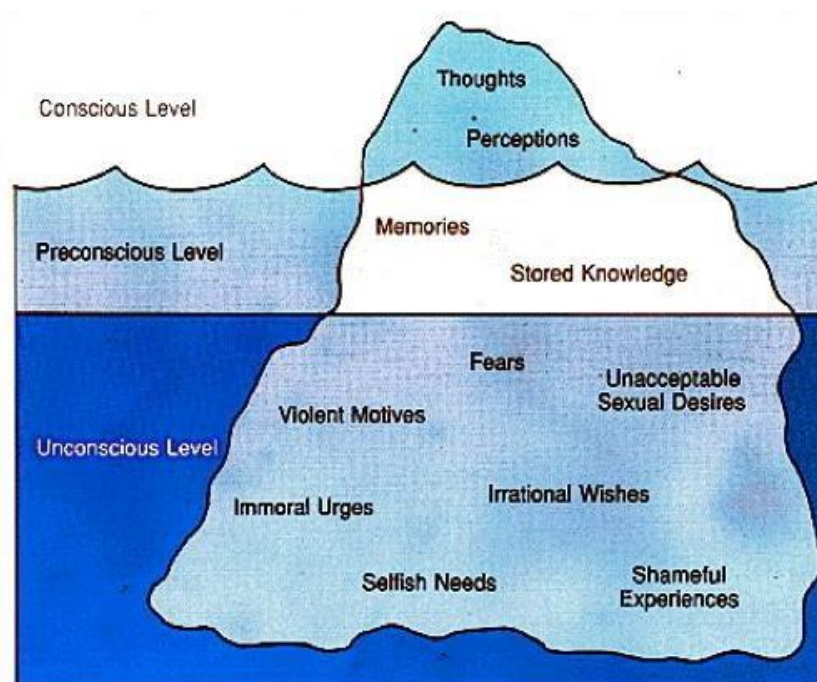


Figure 1: *Depiction of the Iceberg Metaphor used for Freud's three levels of human mind.*

Models of the Psyche by Sigmund Freud

One of Sigmund Freud's most well-known theories is the theory of personality, which claims that the human psyche is made up of three distinct but interconnected components: the Id, the Ego, and the Superego. These components all combine to form a whole and impact the human personality, despite the fact that they emerge at different periods and have different purposes. Despite the fact that the id, ego, and superego are often referred to as structures, they are psychological in nature and do not exist physically in the brain.

The Id

The first stage to comprehend in Freud's classification is what he calls 'The Id'. The Id is the most primal and instinctual aspect of one's psyche. It is a component of the unconscious that stores all of our drives and impulses, including the libido, a type of generic sexual energy

that may be employed for everything from survival instincts to art appreciation. The id is also tenacious, because it only reacts to what Sigmund Freud named "the pleasure principle". In other words, doing what feels good which aims for instant satisfaction of all desires, needs, and necessities. If these demands are not met right away, a condition of uneasiness or tension develops. An increase in hunger or thirst, for example, should prompt an urgent attempt to eat or drink.

Early in life, the *id* is essential since it ensures that a child's wants are addressed. If the baby is hungry or uncomfortable, it will cry until the demands are met. When these desires demand gratification, young newborns are completely governed by the id; there is no reason to reason with them. However, providing these demands right away isn't always practicable or even attainable. If we were solely guided by the pleasure principle, we may find ourselves snatching items from other people's hands in order to satisfy our own desires. This is both disruptive and socially inappropriate conduct. According to Freud, the id uses primary process thinking to relieve the tension caused by the pleasure principle, which includes generating a mental image of the desired item as a means of gratifying the need.

The Ego

"*The Ego*" is the second component of the mind. The ego, or "*Ich*" in German, is a component of personality that functions rationally according to the principle of reality, attempting to govern the Id's desires in accordance with the needs of reality and the superego. According to Freud, the *Ego* tries to mediate between the id and reality; it is frequently forced to cloak the id's unconscious commands with its own preconscious rationalizations, to conceal the id's conflicts with reality, and to pretend to be paying attention to reality even when the id has remained rigid and unyielding.

In many circumstances, the urges of the id can be gratified throughout a process of deferred gratification, in which the ego finally agrees to the conduct, but only at the right time and place. The id, according to Freud, is a horse, and the *ego* is the rider. The rider gives direction and guidance while the horse provides power and propulsion. Without its rider, the horse is free to roam anywhere it pleases and do anything it wants. To get the horse to go where the rider wants it to go, the rider offers it directions and orders. As a result, the ego helps us organize and make sense of our ideas as well as the world around us. If the ego misses the proper use the reality principle and anxiety results, unconscious defensive mechanisms are activated to assist the individual to avoid unpleasant sensations (such as

anxiety) or make positive things feel better. The ego uses additional process thinking, which is reasonable, practical, and problem-solving oriented. If a plan of action does not work, it is reconsidered until a solution is discovered. This is known as reality testing, and it allows a person to manage their ego and regulate their desires and display self-discipline. According to Freud, The ego is described as "that part of the id that has been influenced directly by the external environment" (1923, p. 25).

The ego has a variety of interpretations in modern English. It might refer to one's self-esteem, an inflated feeling of self-worth, the conscious-thinking self, or one's self in philosophical terms. Ego development refers to the emergence of ego processes in early adolescence, as well as the development of various processes, cognitive function, defenses, and interpersonal abilities.

The Superego

The Third and the last part is "*The Superego*", or "*Über-Ich*" in German. The superego is made up of social ideals and principles that someone learns from his parents and others. It appears between the ages of three and five, when the child is in the phallic stage of psychosexual development. Depending on which component is engaged, the superego is considered as the provider of awards such as the feelings of happiness, pride, gratification (positive feelings), punishment or retribution such as the feelings of guilt embarrassment, and negative feeling in general.

There are two main parts of the superego which are, first, the conscience and which is the information about things that parents and society consider to be evil is stored in. These actions are frequently prohibited, and they result in negative repercussions, sanctions, or emotions of shame and sorrow. The second part is the ego ideal which contains all the norms and criteria for actions that the ego strives.

The superego seeks to induce the ego to go above practical standards and aspires to moralistic ones, not simply through controlling the id and its inclinations toward social barriers like sex and aggressiveness. Both the conscious and unconscious levels of the superego are active. People are typically mindful of their concepts of good and wrong but these beliefs can have unintentional influence on us. The superego exists in all three levels of consciousness: conscious, preconscious, and unconscious.

To conclude, the theory of Sigmund Freud presents one view of how personality is organized and how its aspects work. A healthy personality, according to Freud, requires a balance in the dynamic interaction of the id, ego, and superego. It is vital to remember that the id, ego, and superego are not three different entities with well defined limits while discussing them. These factors are dynamic and constantly interact to shape a person's overall personality and conduct. The superego is the flawless part of the mind that is always on the search for idealistic goals and serves as a source of moral condemnation and guilt. While the ego is controlled by the demands of reality and the Id is the part of the mind that acts in accordance with the desires.

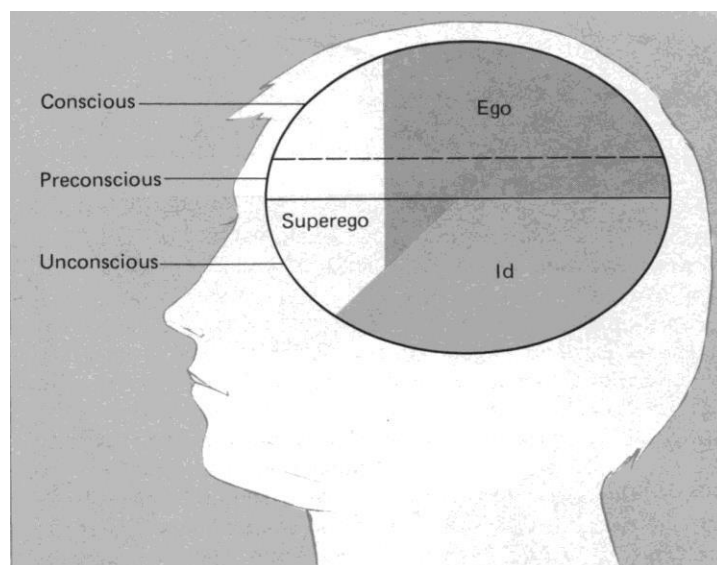


Figure 2: An illustration of Freud's the id, ego and superego

The Freudian Defense Mechanisms

When a person is confronted with unpleasant experiences in life, such as fears, disappointments, disagreements, or threats, s/he will naturally use defense mechanisms to cope. In everyday life, defense systems appear to be prevalent. A defense mechanism, is the process of managing uncomfortable feelings such as anxiety, sadness, and loss of self-esteem. In other words, it is an unconsciously adopted mechanism of the human mind to defend itself from discomfort produced by ego rejection of distressing thoughts and sensations. In fact, the Greek orator Demosthenes explored the concept of defensive mechanism as self-deception in 349 B.C. According to the Encyclopedia of Psychology, defense mechanisms are psychological methods used by a person to lessen or prevent unpleasant emotions including disputes, annoyance, worry, and stress.

Many other mechanisms have been proposed and approved. However, rather than a controlled scientific study, acceptance is based on case studies or anecdotal evidence. Defense mechanisms, according to Sigmund Freud, are the systems by which the ego guards itself against conflicts and concerns by pushing unpleasant ideas and impulses to the unconscious level. To defend the ego from so many concerns, the defense mechanism evolves. Anxiety can do harm to mental health without a protective system. The defense mechanism, which is activated subconsciously and with some limitations, has no detrimental consequences.

However, because the defense mechanism may quickly become overly powerful and harmful, it takes a lot of mental work to sustain the mechanism while so addressing the genuine issues at hand. The defense mechanism turns into a method for avoiding worry. Some types of protection systems exist. The ego has a bunch of different defensive systems, according to Freud, Which will be explained in detail in the following sections.

First of all, *Repression*, is an undesired notion, feeling, or desire is pushed down, or repressed, into the unconscious portion of the mind, and so removed from consciousness. Repression, according to Sigmund Freud, is the technique through which undesirable id impulses are held in the unconscious and prevented from manifesting as conscious ideas or wants. When a want is repressed into the unconscious, the individual loses all cognitive knowledge of the wish. Repression is required either because the urges are socially inappropriate or because expressing them would cause the individual significant suffering. Repression consumes a lot of mental energy. Hysterical symptoms, obsessions, and phobias arise as a result of suppression that is not always successful. The most significant protection used by the ego to keep the id under control is repression. A case called hysterical amnesia, in which the sufferer has committed or witnessed a frightening act and then totally forgotten about it and the events surrounding it, is an example.

The second mechanism is called *Displacement*. Displacement is a psychological defense mechanism in which a person focuses a negative emotion away from its source and toward a less dangerous target. According to Sigmund Freud, displacement causes what was formerly socially undesirable to become acceptable in a disguised form, and symbols may symbolize what is normally an object without appearing to do so. A defensive mechanism in which a drive or sensation is redirected to a more psychologically accessible alternative item. For example, when a person feels betrayed in love, he/she seeks to find a better partner to help them overcome their sadness. As a result, aiming for the better entails displacement.

Another defense mechanism is *Denial*. Denial is the deliberate rejection to acknowledge the existence of uncomfortable realities. An individual might avoid uncomfortable ideas, feelings, or experiences by suppressing hidden sentiments of homosexuality or hatred. Because it is associated with early childhood development, it is regarded as the most rudimentary of defensive systems. Many people use denial to avoid dealing with uncomfortable feelings or aspects of their lives they do not want to accept in their daily lives. For example, a successful alcoholic would frequently deny having a drinking problem, citing his ability to succeed in his profession and relationships as evidence.

The next mechanism is *Regression*, and it is a return to earlier phases of development and abandoned kinds of pleasure associated with those periods, motivated by threats or conflicts that arise at a later level. After her first dispute with her husband, a young bride can retire to the safety of her parents' house.

Another defense mechanism is *Rationalization*. It is defined as, "The action of quote creating good justifications to explain away a battered ego which involves substituting a safe and logical explanation for the underlying cause of behavior. In the face of changing reality, rationalization is casting something in a new light or presenting a new explanation for ones beliefs or behaviors. For example, a lady who begins dating a man she adores and thinks the world of gets discarded by him for no apparent reason.

Lastly, there is *Sublimation* which is the process of transforming undesirable impulses, ideas, and emotions into more desirable ones. It is the diversion or redirection of instinctive desires, primarily sexual ones, into non instinctual pathways. According to psychoanalytic theory, the energy spent on sexual desires can be diverted to more acceptable and even socially important goals, such as artistic or scientific pursuits. For example, when a person has sexual inclinations that they do not want to act on, they could focus on strenuous exercise instead. Redirecting such undesirable or dangerous impulses into productive use allows a person to channel energy that might otherwise be wasted or utilized in a way that would increase worry. Humor or imagination can also be used to sublimate. Humor is the channeling of unwanted urges or ideas into a light-hearted narrative or joke when utilized as a defensive technique. Humor softens the impact of a circumstance by providing a cushion of laughter between the individual and their impulses. When imagination is utilized as a protective strategy, unpleasant or impossible aspirations are channeled into the mind. Imagining ones' ultimate professional aspirations, for example, might be beneficial while one is experiencing momentary scholastic setbacks.

Finally, it is worth mentioning that by using the theories of the psyche by Sigmund Freud and the defense mechanisms in the scope of this research, one intends to analyze Severus Snape's personality development as well as to explain the character's behavior and actions.

2.5. Psychoanalytic Criticism

Psychoanalysis is a branch of medicine and psychology that also deals with philosophical, cultural, and most significantly literary understanding. The relationship between art and psychoanalysis was explored by Freud, who later related it to literature. The academic field of literary criticism has so created this close relationship between the two. Psychoanalytic criticism, according to Peter Barry, "is a type of literary criticism that employs some psychoanalytic methods in the understanding of literature" (1995, p.96).

One of the major focuses of psychoanalytic literary criticism is the character and the author, since it is claimed that literary works, like dreams, reveal the author's hidden aspirations and fears, and that his/her work is an expression of his/her own neuroses. This is done through analyzing and criticizing the characters' behavior and objectives, as well as the way the novel was written, because it is assumed that characters are reflection of the author's psyche. This approach has an important feature in that it supports the value of literature because it is based on a literary key for decoding.

Psychoanalysis of the author or a particularly fascinating character in a particular work might be the topic of psychoanalytic literary criticism even at the most basic level. The critique is comparable to that of Freud's *The Interpretation of Dreams* and other publications on the analytic interpretive process. Critics may interpret the fictional characters as psychological case studies, with the goal of uncovering Freudian concepts like the Oedipus complex (According to the Oxford Dictionary, "a young child's complex of emotions is triggered by an unconscious sexual desire for the parent of the opposite sex and a desire to exclude the parent of the same sex"), Freudian slips ("an accidental mistake that is thought to disclose hidden emotions"), Id, ego and superego, and so on, and demonstrating how they influence the thoughts and behaviors of fictional characters. According to Guerin et al. "Psychoanalytic criticism, like other types of literary criticism, may provide important answers to the sometimes perplexing symbols, events, and situations in a literary work; but, it, like all forms of literary criticism, has its limitations. For example, some critics use psychocriticism as a "one-size-fits-all" technique, despite the fact that other literary scholars

contend that no one approach can effectively illuminate or analyze a complex piece of art " (p.154).

This theory, hence, provides literary analysts tools to decode texts' intentional or unintentional messages that help readers to a better understanding of themselves and human nature in general.

2.7. Conclusion

This chapter explored the relationship between literature and psychology. It also intended to convey a general understanding of Freudian ideas and concepts. Human impulses, according to Freud, are mostly in the unconscious mind. The conscious mind frequently regards such desires as frightening, inappropriate, or unreasonable, therefore they are suppressed. People have created a variety of defenses to avoid these drives from becoming conscious. These suppressed impulses, as it was already stated, are always fighting to be released and recognized in awareness. The coming chapter will take advantage of the psychoanalytic theories mentioned above for a better understanding of character's development from a zero to a hero.

CHAPTER THREE

Introduction

This chapter aims to answer the following question: How can a character from a children's book become so contentious that he provokes adult disagreements? Being an evildoer and being wicked are not usually synonymous. In the Harry Potter series, J.K Rowling's character Professor Severus Snape maintains this thin balance. Professor Snape has exposed as a hero in the seventh book of *Harry Potter and the Deathly Hallows*, despite being harsh and cruel to the protagonist Harry Potter throughout the series. As a result, the purpose of this chapter is to describe and disclose the most significant characteristics of Severus Snape and to reveal his character development and how he was shaped from a Zero to a Hero. In order to achieve an understanding, this chapter will contain an analytical study based on the theory of Character and Characterization as well as Hurlock's Theory of Personality Development and finally a psychoanalytical study of Freud's Models of Psyche and Defense Mechanisms.

Introducing the Character

J.K. Rowling is one of the brightest authors of our time, and the writer of the greatest fantasy achievement *the Harry Potter* series. It is about the life of a young wizard named Harry Potter who must confront Lord Voldemort, the most powerful and dark wizard of all time, as predicted as the chosen one in a prophecy. Harry is a student in Hogwarts School of Witchcraft and Wizardry, where he learns to manage his magical abilities.

Severus Snape is one of Harry's professors. Snape is one of the few characters in children's literature that leave readers with complex emotions. He is, without a doubt, one of J.K. Rowling's most divisive characters. Snape is neither naturally good nor evil, maybe he's both, or none. The fandom of the novels had intense preferences on where Snape falls on the good-versus-evil scale. Some regard him as a misjudged hero, while others consider him as the devil himself. Many can see both sides of his personality.

J.K Rowling once said in an interview, "Snape is completely grey. He was vindictive and bullying, so you can't make him a saint. He died to defend the wizarding world, therefore you can't turn him into a demon". Although he appears to be a cruel, evil, and an unfair professor, he is a person with a tragic past and memories that continue to influence his present. Snape behaves in accordance with his battle and he expresses his wants by his words, just like every other human being, which allows me to analyse his personality development psychologically.

Professor Severus Snape was born on the 9th of January, 1960, and died on May 2, 1998 in the battle of Hogwarts. He played an immensely significant role since he had a double life; he worked as a double agent. Snape was both a Death Eater and a member of the Order of the Phoenix. Death Eaters are Lord Voldemort's followers while The Order Of The Phoenix is an organization created by Dumbledore and his army to fight the Dark Lord. Snape served at Hogwarts School as the professor of Potions and later as the professor of Defenses Against the Dark Arts which is also known as DADA. Snape was the leader of his own house The Slytherins. Finally, he served as the Headmaster of the School during the second battle against the Dark Lord, right after Dumbledore's death.

Snape's father *Tobias Snape* was a muggle (According to Wikipedia, the term Muggle refers to someone who was not born into a magical family and has no magical abilities). While his mother *Eileen Prince* was a pureblood (According to Wikipedia, Pureblood is a term used to denote wizards and witches who have no Muggle blood, Muggle-borns, or half-bloods in their ancestors), making him a halfblood (A wizard who has one magical parent). Snape grew up in a run-down town. His tattered, torn clothes were frequently mocked. His father was uncaring, and abusive, which made his parents's relationship troubled and unhappy. His only close friend was Lily Evans who was a muggle-born witch. Snape adored Lily since he was a boy but she just saw him as a friend. Throughout his school years, he had a tense and violent relationship with James Potter and Sirius Black. Lily, his only friend, who was in Gryffindor house with Potter and Black at Hogwarts ended up marrying James. Yet, even after her marriage, Snape was still captivated by her.

Severus Snape's image was inspired by J.K. Rowling's former chemistry teacher at Wyedean School when she was a kid. Because of his complexity, Severus Snape is one of the novel's round characters. Because of his personality, his character is more intricate and mysterious. Snape appeared in every novel since the first one. Yet, his character developed in the last two novels, *Harry Potter and the Half Blood Prince* and *Harry Potter and the deathly Hallows*, since his full identity, past life, and sacrifices were all revealed. It all began when Snape, who started as a terrible, cruel person, turned out to be a hero with heartbreak for Harry's mother, Lily Evans, his lost love.

Characterization Process

Snape is the most complex character in the *Harry Potter* series, his motivations and reasons are unclear until after his death in the last book, *The Deathly Hallows*. This section

focuses on Severus Snape's personality traits. Murphy's characterisation theory incorporates nine absolute methods, most of which are employed to reveal Snape's characteristics in the novels. According to this study, Snape is characterized as cruel, insecure, brave, intelligent, and most importantly loyal.

The first part of Snape's characterization trait is *cruelty*. According to the Cambridge English Dictionary cruel means extremely unkind and unpleasant and causing pain to people or animals intentionally. Snape's greatest negative feature is his cruelty, which is the worst of all his flaws. He is intolerant at times, and he does not seem to care about other people's pain. He is the sort of person who wants others to suffer because he did, and he is mostly concerned with himself. He is also inherently bitter and rude, and he mercilessly insults his students, particularly those who are plainly struggling, like Neville. Neville was a close friend of Harry. He was regarded as someone who lacked intellectual ability and frequently struggled in class, making him unfortunate. Snape didn't restrict his torment to the bounds of his classroom. Snape belittled Neville in front of a crowd on at least two occasions, including in front of at least one other professor. In chapter eleven of the second book, he ridiculed Neville's lack of talents to Lockhart for the first time at Dueling Club by claiming that he could inflict damage with the most basic spells. Despite all the torment, this final action was excessive. Snape threatened to give Trevor, Neville's toad, a potion concocted by Neville. Trevor would change into a toadstool if the potion was correct. Trevor would be poisoned if it was prepared incorrectly. Given Snape's expectation that the potion would be incorrect, he was fully intending to poison Neville's beloved pet. "Everyone gather around", said Snape, his black eyes glittering, "and watch what happens to Longbottom's toad. If he has managed to produce a Shrinking Solution, it will shrink to a tadpole. If, as I don't doubt, he has done it wrong, his toad is likely to be poisoned" (*Harry Potter and the Prisoner of Azkaban*, Chapter 7, p.93). Snape deducted house points from Gryffindor when Trevor shrank rather than died. Neville's terror of Snape was so strong that his Boggart (According to Harry Potter Wiki, "A Boggart is a shape-shifting creature that takes on the shape of whatever terrifies the person who encounters it the most") took on Snape's form, and it's a little disturbing to think that a child's worst fear was one of his professors. However, Harry is the one who has suffered the most from Snape's cruelty.

Snape was cruel to Harry because of the resemblance between him and his father. He thought Harry's character was the same as his father's without considering any other thing, "He is his father all over again" Said Snape about Harry Potter. He despised James for a

number of reasons, the first of which James being his torment at Hogwarts during his school days. Yet, the main reason for this is that when Lily picked James Potter over him, his loathing for James grew even stronger. When Lily chose James Potter over him, his loathing for James grew even stronger. That is why he was disrespectful to Harry Potter because of his jealousy and anger against James Potter. His rage was more like retaliation for bullying he would never forget. Snape plainly mentioned the resemblance between Harry Potter and his father in the third book, which was extremely arrogant, and this resemblance was remarkable (*Harry Potter and the Prisoner of Azkaban*, p. 284).

Snape's former life had a significant impact on him. Snape clearly despised Harry Potter, regardless of how you look at it. Although he had sworn to do everything he could to keep Harry alive. Even with Harry being the son of the woman he loved, Snape was more than eager to torment Harry just because he resembled his father. Even Snape's first words to Harry were sarcastic and harsh. He made no attempt to recognize Harry's positive side, preferring instead to pick on and belittle him. Maybe it was because he could not do it to the late James Potter. According to Murphy's theory, the author uses Snape's speech to define his character. Snape's words indicate that he was rude and cruel.

One of the most straightforward examples of Snape's cruelty the value he gave to his own house, Slytherin, he prioritized it over the rest of the Hogwarts students on a regular basis. Everything from granting (or removing) house points to whose side he took in a scuffle was covered. This even extended to the types of punishments he meted out. What penalties he refused to give out to the Slytherins. This is clear in the Ron's comments, "Snape's Head of Slytherin House. They say he always favours them — we'll be able to see if it's true" (*Harry Potter and the Philosopher's Stone*, Chapter 7, p. 91). House Slytherin is noted for its purity and this is shown through Snape's favoritism of his house and their beliefs, his attitude toward his students. Students who are less "pure" were to him pretty mean and racist. He even dared to call his only best friend and his one true love Lily a mudblood, the most racist term imaginable in the wizarding world.

The second characteristic is Snape's *Insecurity*. Many characters in the series have had a difficult childhood, including Severus Snape. In some aspects, he is comparable to both Harry Potter and Voldemort. It was not Snape's fault what happened to him as a child and it is understandable that it caused him problems. His insecurity, though, caused him to vent his frustrations and wrath on others, especially innocent students. Instead of dealing with his tragedy, he let his pain control him, leading to his transformation into a Death Eater. Snape

was a lonely, repressed guy with no friends. He felt insecure, fragile, and desired to be a part of something bigger in his early years, that is why he was drawn to Lord Voldemort's inner circle. Snape's anger and disdain for the world were heightened by the constant bullying he faced at school, leading him to further isolate himself. Because of his insecurity and vulnerability, he was bossy and verbally aggressive to defend himself. For example, in the fifth book, when he was teaching Harry Occlumency (The magical defence of the mind against external penetration), the way he reacted when Harry saw James harass him in the pensieve, Snape was so enraged at Harry that he practically tossed him out of his office and barred him from returning, " You will not tell anybody what you saw!" Snape bellowed. 'No,' said Harry, getting to his feet as far from Snape as he could. 'No, of course I w—' 'Get out, get out, I don't want to see you in this office ever again!' "(*Harry Potter and the Order of the Phoenix*, Chapter 28, p.353).

Snape did not want anyone to get close to him, so he created a false persona to cover his flaws and kept his feelings for Lily hidden for years. I believe Snape was cruel to Harry because James had defeated him. His perennial competitor and deadliest enemy married the one woman he ever loved and tried unsuccessfully to impress and Harry was the constant reminder of this. Snape had no clear idea who he was. He came to the conclusion that the best kind of defense is attack.

One of the most important traits of Severus Snape is 'Bravery', he was so brave. As Harry tells his son at the end of the series, "Albus Severus, you were named after two headmasters of Hogwarts. One of them was a Slytherin and he was probably the bravest man I ever knew" (*Harry Potter and the Deathly Hallows*, 2007, p. 759). To Harry, Snape was really brave because he risked his life and everything he had in betraying Voldemort all of this to protect and save him and to prove his love for Harry's mother Lily. That is why he told his son that it is okay to be sorted into slytherin, because he was named after one of Hogwarts's fiercest headmasters, Severus Snape, who was a Slytherin. Snape protected Harry since he vowed to spend the rest of his life making up for his mistake in unwittingly contributing to Lily Evans's death. He worked at Hogwarts for several years, teaching Harry and his friends, and accepted that he will always be reminded of the worst mistake he had ever done. Snape's bravery was demonstrated by his willingness to relive his nightmares.

Snape accepted to work as a double agent for Dumbledore after Voldemort killed the woman he had "always" loved, Lily, Harry's mother. Snape was not just any double agent, he had the most difficult task imaginable. Not to mention lethal. He had to deceive the most

powerful wizard of all time. Despite his continuous lies, he was still one of Voldemort's most trusted agents. That is why Snape was excellent at Occlumency; he kept the dark lord from discovering his lies.

Yet, in the sixth book *Harry Potter and the Half-Blood Prince*, Chapter 28, we see the bravest act of bravery Snape has ever done, killing Dumbledore, his mentor. Dumbledore has been the only living person with whom Snape had a significant relationship. When no one else did, Dumbledore trusted and believed in Snape. When Dumbledore found out about Voldemort's plans, he asked Snape to kill him in order to protect Draco and spare him from "the supreme act of evil," and keep Snape's secret, he needed to kill Dumbledore so that Lord would entirely trust him and none of the Death Eaters would have any doubts. He risked losing the faith of the Order of the Phoenix members in him while doing so, for none of them knew Dumbledore had plotted his own death with Snape. Even though Dumbledore is already dying, Snape found it impossible to do. This was the bravest thing Snape has ever done, willing to kill Dumbledore for the sake of the wizarding world. Severus Snape was a hero so brave that he would play the villain if it meant doing the right thing.

Snape's boldness as a double agent is still visible in the final novel, *The Deathly Hallows*, even after Dumbledore's death. Despite being imprisoned in Voldemort's circle, he fulfilled Dumbledore's last wishes while maintaining his allegiance to the Dark Lord. He was appointed headmaster of Hogwarts, where he carefully kept his promise to Dumbledore to protect the school's students, especially since the Carrows, a pair of vile Death Eater twins, had been appointed Deputy Headmasters. Despite the dangers of his mission and the fact that he was despised by the majority of the wizarding community, Snape clung to the one thing that kept him going, the safety of the students in general but most importantly Harry, Lily's son's safety.

Snape did, however, conduct one final brave gesture in his dying breaths. He fulfilled his mission, his promise to Dumbledore, by giving Harry the memories that would not only enable the boy to defeat Voldemort, but also purify him in the eyes of a boy he had only ever wished to protect. The eyes of the woman he "Always" loved. He asked Harry to look at him to remind him of the person he sacrificed all for while saying, "You have your mother's eyes" (*Harry Potter and The Deathly Hallows*, Chapter 32, p.454).

Even though he was not a Gryffindor, Severus Snape was a bold man. In fact, Dumbledore once expressed worry to him about students being sorted too fast, "You are a braver man by

far than Igor Karkaroff. You know, I sometimes think we Sort too soon." He walked away, leaving Snape looking stricken...". (*Harry Potter and The Deathly Hallows* , Chapter 33, p. 469) . This was most likely because Snape was so brave that he could have become a Gryffindor, a house known for its bravery, completely changing his relationship with Lily, as well as the Marauders (James Potter, Sirius Black, and Peter Pettigrew his bullies in school years), because they weren't in rival houses. Bravery, requires someone who is morally proud and powerful in the middle of a challenging task. Snape's upbeat personality is courageous. In order to repent for his mistakes, he was willing to undertake anything, even if it is risky.

Severus Snape is remembered as one of the most intelligent, and competent wizards in *The Harry Potter* world. 'Intelligence' was one of his many positive traits .He was the only wizard who had mastered Occlumency to the point where he could deceive the Dark Lord himself. Professor Snape's Occlumency powers were so good that he was able to hide the truth from his master Voldemort for seventeen years, his exceptional determination to keep his emotional reactions buried from prying eyes was crucial to his safety. Snape hid his pain and remorse for death of the love of his life, Lily, and his allegiance with the good side, Dumbledore's side to protect Harry. Nevertheless, it was his mastery in disguising his thoughts that enraged both sides. The genius professor was also a proficient in Legilimency (and it is the potential to access another person's mind via magic). Harry had the impression that Snape could read people's minds before he even realized what the power was.

He was also a brilliant Potions Master, capable of concocting complex elixirs like Veritaserum (Veritaserum is defined by *Wizards World* as an incredibly strong truth serum. Though there were several techniques of resistance, the potion essentially forced the drinker to answer any questions honestly) and Wolfsbane Potion (The Wolfsbane Elixir according to *Wizards World* website , is a complicated and inventive potion that soothes but does not cure lycanthropy symptoms), as well as a proficient duelist and Dark Arts master. Sirius Black stated once in the fourth novel of *Harry Potter and the Goblet of Fire* that "as a first-year student at Hogwarts, Snape knew more hexes and curses than most seventh-year students". Snape, the self-proclaimed Half-Blood Prince, displayed intelligence from an early age, he was clever enough to complete his coursework with what he was taught, but he was also exceptional enough to improve on what he was taught. He used to alter professors' regular potions in school and had a complete book of spells he had written himself. In *Harry Potter and the Half-Blood Prince*, we learn everything about Snape's book, which Harry got from his Potions class. Snape marked all of the spells in his book, defying the seasoned writer's

guidelines for ingredient proportions and other specifics. Harry made the greatest potions in the class by following these instructions, "I don't expect that you will really understand the beauty of the softly simmering cauldron with its shimmering fumes, the delicate power of liquids that creep through human veins, bewitching the mind, ensuring the senses ... Said Snape (*Harry Potter and the Philosopher Stone*, Chapter 8 , p .137).

This passage takes place in Harry's first potions class with Professor Snape, and it demonstrates his enthusiasm for potions. Snape's incredible abilities in producing the most difficult potions and even improving them helped Dumbledore. By making a mysterious golden potion he helped Dumbledore stave off a hex that was slowly killing him.

In the second novel *Harry Potter and the Chamber of Secrets*, he successfully produced the Mandrake Restorative Draught, which healed all petrification victims in that school year. Severus's own spells were also documented in his textbook, and while some of them were fairly cruel, such as *the Sectumsempra spell* that Harry performs on Draco in the sixth book, it still demonstrates a great deal of ability and intelligence for someone his age to be able to create such complex spells. In *Deathly Hallows*, Lupin defines *Sectumsempra* as Snape's "specialty." In the novels, this spell was used by Snape twice, the first one in the fifth book, *the Order of the Phoenix*, as a student attacking Harry's father James Potter, "Snape had directed his wand straight at James; there was a flash of light and a gash appeared on the side of James's face, spattering his robes with blood"(Chapter 24).

In the final novel, *The Deathly Hallows*, he unintentionally hits George Weasley while he was serving as a fake Harry, with it when striking a Death Eater who was attempting to kill Lupin. George's right ear was irreversibly chopped. Even with *Sectumsempra's* lethal abilities, Snape can heal the wounds it leaves behind with his healing counterspell *Vulnera Sanentur*. Snape, as an adult, was capable of casting the Killing Curse, one of the Unforgivable Curses that required a high degree of magical competence, to kill Dumbledore on his instructions. He grew up to be a gifted wizard who was important in the defeat of Lord Voldemort. One example of Snape's cleverness was in the first novel *The Philosopher's Stone*, when he was the first one to suspect Quirrel and to spot his schemes, which included letting trolls free in the dungeon and attempting to hex Harry's broom through the first Quidditch match. Snape, of course, faced Quirrell fiercely. Quirrell played dumb but he threatened him, telling him that he needed to find out "where his loyalties lie". Another example in the last novel *the Deathly Hallows* Voldemort says, "You're a clever man, Severus. Surely, you must know...". According to Murphy's theory of characterisation,

character as seen by others, we can clearly see that intelligence is one of Snape's characteristics.

Most notably, because of his mind and talent, Snape gained the complete faith of two of the world's most powerful wizards, Dumbledore and Voldemort. Voldemort regarded Snape as his most trusted servant, teaching him the art of unsupported flight. He was the only wizard besides the Dark Lord who knew how to fly without the support of the broomstick. He deployed this ability to flee Hogwarts following his battle with Minerva McGonagall in the last novel, "With a tingle of horror, Harry saw in the distance a huge, bat-like shape flying through the darkness towards the perimeter wall" (*Harry Potter and the Deathly Hallows*, Chapter 30, p.409). Dumbledore, also, trusted Snape with his life and relied on him on numerous occasions to complete exceptionally tough duties. It's improbable that Harry Potter would have lived long enough to defeat Voldemort without Snape's help and protection. These are just a few examples, but there is no denying Snape is a smart person.

Severus Snape is unquestionably *loyal*. Yet, among Harry Potter fans, the question of his allegiances is arguably the most fascinating and perplexing, and it has been addressed from a range of views. Snape appears to be devoted to both Voldemort and Dumbledore, which is a huge paradox. Many readers believe Snape is loyal to Voldemort, others believe he is Dumbledore's loyal friend. Despite portraying him as unjust and vengeful against Harry and his allies in the first five books, he always ends up defending or assisting them when they are in trouble. Many question his devotion, but Dumbledore's faith in him is often considered as the final word.

Snape was recruited by Lord Voldemort's Death Eaters. His deeds as a Death Eater are mostly forgotten, although he rose quickly within Voldemort's inner circle to become a loyal Death Eater. He was the one who told Voldemort about the prophecy about his end. It was unclear at the time that the prophecy was referring to Harry Potter and Neville Longbottom, two babies were born at the same time that year. As soon as Snape knew Lily was in danger, he began acting and pled with Voldemort to protect her. When that failed, he turned to the next most powerful wizard he knew, Dumbledore. Snape asked Dumbledore to protect her and even her family, James and Harry. Dumbledore agreed, only when Snape agreed to work as a double agent, which means that Snape will have to spy on Voldemort. Unfortunately, the Potters were murdered despite all the efforts of Dumbledore to protect the family. After the death of his beloved Lily, Snape was shattered and devastated. Yet, Dumbledore gave him a new purpose in life by pushing him to assure Harry's protection when the Dark Lord returns to

honour the memory of the only person he ever cared about, Lily . “If you loved Lily Evans, if you truly loved her, then your way forward is clear...Snape seemed to peer through a haze of pain, and Dumbledore’s words appeared to take a long time to reach him...What — what do you mean?...You know how and why she died. Make sure it was not in vain. Help me protect Lily’s son.”(*Deathly Hallows*, Chapter 33, p. 468).

Dumbledore also kept Snape out of serious danger with the Ministry of Magic which sentenced him to Azkaban for his days as a Death Eater as was mentioned in the fourth book *Harry Potter and the Goblet of Fire*. That, I feel, is the driving force behind Snape's devotion to Dumbledore. Not just that, he was devoted to Dumbledore because he had pledged to protect Lily, and even though he failed, Snape was given a new purpose in life by him. Everything Snape did was because of Lily and for Lily. His devotion to Voldemort was never as strong as it was to her. Voldemort's desire to hurt her formed a boundary that Snape could not cross since he was always on Lily's side. He would never restore his allegiance to the man who murdered his true love. Dumbledore was well aware of this, and knew he could always rely on Snape as long as he remained on Lily's side, protecting her son. What Harry says to Voldemort in the last novel is proof of his loyalty "Snape was always Dumbledore's, not yours" (*The Deathly Hallows*). Here the author pictures Snape's allegiance through another character's words, which implies that Snape was loyal and trustworthy. Another evidence of his loyalty is mentioned in the last book too in the memories he gave to Harry, “I have spied for you and lied for you, put myself in mortal danger for you. Everything was supposed to be to keep Lily’s son safe. Now you tell me you have been raising him like a pig for slaughter — ” (*The Deathly Hallows*, Chapter 32, p.574) said Snape to Dumbledore which shows clearly his loyalty to the good side.

The preceding examination of Severus Snape's characteristics reveals that he had various sides and personality features that represent his growth as a character. This was shown via Murphy’s theory of characterization in several ways such as his past life, conversation of others, the way he was seen by other characters.

The Study of Severus Snape’s Personality Development

In a novel, a character should be developed and open to change, which means it should be represented differently than it was at the beginning of the novel. Severus Snape, for example, is no exception. Snape is clearly shown as having a well developed personality at the end of the series, throughout which he is finally able to transform from a zero to a hero. As a result,

this section of the research will focus on studying Snape's personality development, which will be done using two of Hurlock's eight personality determinants. They are the physical and emotional determinants.

The Physical Determinant

In the first novel *The Philosopher Stone*, Snape was described as a frail-looking man with sallow complexion, a large, hooked nose, and yellow, teeth. He generally wore long black robes that made him look like a creepy creature. His face was hidden behind his shoulder-length, greasy black hair, curling lips, and dark, cave-like eyes. As a Death Eater, he bore the Dark Mark on his left inner wrist.

As a kid, he also had a stringy, pale appearance and round-shouldered yet angular. Snape had a nervous walk which made him look like a spider, and a long greasy hair that bounced about his face. When Severus Snape met Lily Evans for the first time, this picture appeared. His outer looks, which had already faded out and made him look like a child who had not been adequately cared for, set him apart from the other kids, "His look as a child was distinct from that of the other children. He has shoulder-length black hair and sallow skin, and his little body was wrapped in a ragged and overlarge cloak that may have belonged to a mature man" (*Harry Potter and the Deathly Hallows*, Chapter 33, p. 662).

Snape was often tormented by the Marauders during his school days, especially Sirius Black, because of his appearance as it was mentioned in the fifth novel, *The Order of The Phoenix*, Chapter 28:

How did the exam go, Snivelly?" James Potter inquires.

Sirius: "I was looking at him, and his nose was on the sheet. They won't be able to read a word because there will be large grease stains all over it.

Snape: "You — wait. You — wait "

Sirius: "What are you expecting? Snivelly, are you going to wipe your nose on us?"

Even as an adult, his pallid and sallow skin did not represent his warmth. His greasy hair gave him the image of someone who did not care about his looks, since it was oily and unclean. Snape first appeared in the first book during the Sorting Ceremony, when Harry Potter was looking at his new professors. He asked Percy (Gryffindor House's leader) Whos's

the professor with greasy hair, professor Quirell is talking to? (*Harry Potter and The Philosopher Stone*, Chapter 07).

Snape was bullied for a variety of reasons, the most important of which is his appearance. This bullying formed his attitude, making him cruel and nasty, and he acts in this manner because he is following a pattern. His father is a loud and abusive figure in his family. He also was bullied as a student. Being bullied results a lot of effects such as low self-esteem and more negative self-talk. Isolation from others plays an eminent role in shaping his personality, particularly his colleagues. That is how Snape's physical appearance contributed in shaping his personality.

The Emotional Determinant

Emotions have such a big influence on how a human's personality develops. Since Characters are a depiction of human beings, emotions can influence a character's development deeply. Severus Snape being one of these characters is not an exception. Snape was raised as a half-blood wizard in a troubled home, but found comfort in a childhood companion Lily Evans, a witch. Snape adored Lily throughout their time at Hogwarts, her marriage to another wizard, James Potter, makes his stint as a Death Eater.

Snape was really fascinated by Lily because his life was terrible, and his mother was the only witch he knew as a child, and she was beaten up everyday by her muggle husband. That was the beginning of his hatred towards muggles. Then Lily appeared a lovely young witch who is lively, creative, loving, and accepting, so they became friends. She was the only bright light in his dark and boring world. Naturally, he would cling to her like she was his savior. Lily was his first and only friend during the first few years of his existence. He adored her as a kid because she represented an escape from his chaotic home life. They had a lot of mutual interests; she was someone to relate to in a world where he was mistreated and neglected. He undoubtedly knew her better than James, who had his own group of friends and only disturbed her when he wanted to pursue her romantically and considered Severus as a threat. His love for her as a friend grew into a romantic love that genuinely valued her as a person and what she represented. Because I believe Lily was one of the only nice people in his life who actually cared about him. His love towards her was so powerful that it outlasted even her death.

According to Hurlock, "Love deprivation has such a terrible effect on personality, that it is usually thought that the more love a person receives, the happier and better adjusted he would

be" (230). As a result, Snape's unhappiness with love is understandable. His irritation and rage might easily imply that his demands for affection and warmth were not met early in life. That is why from the beginning; Lily Evans was the center of his universe. Lily was the only one who saw the good in Snape and brought it out, despite the fact that he came from a horrible family. She tried to see past Snape's shortcomings and evil tendencies. Thanks to her, Snape received something he had never received before love and acceptance, unconditionally. Severus's love for Lily was so profound that he couldn't let go of her. He believed there was nothing else in life worth living for. That is why he has never married or had a relationship with another witch:

I have spied for you and lied for you, put myself in mortal danger for you. Everything was supposed to be to keep LilyPotter's son safe. Now you tell me you have been raising him like a pig for slaughter—"

But this is touching, Severus, " said Dumbledore seriously. "Have you grown to care for the boy, after all? "

For him? " shouted Snape. "*Expecto Patronum!* " From the tip of his wand burst the silver doe. She landed on the office floor, bounded once across the office, and soared out of the window. Dumbledore watched her fly away, and as her silvery glow faded he turned back to Snape, and his eyes were full of tears. "Lily ? After all this time?"

"Always" said Snape. (Harry Potter and the Deathly Hallows ,Chapter 32, p.574).

According to the Harry Potter Wiki, "a Patronus is a type of advanced magic in which the witch or wizard casting the spell summons their fondest memories to create a protective shield against Dementors, the guards of Azkaban, the wizarding prison". Snape was probably well aware that Lily's Patronus was a doe. Since he had always adored Lily Potter with all his heart his Patronus took on the exact identical form as Lily's as a result of his profound, unchangeable, and all-consuming sentiments towards her. Since the Patronuses are a beautiful, mystical, and purified source of joy and optimism, and since Lily was Snape's happiness and hope , his Patronus adopting the shape of hers makes perfect sense. Snape was the only Death Eater who knew how to make a Patronus Charm. The other Death Eaters didn't actually know this spell. They were mostly battling together rather than creatures like Dementors. Severus Snape was able to produce the Patronus Charm not only because he was a gifted wizard but because of the goodness and love inside him.

Another example that shows Snape's affection for Lily was highlighted in the last novel in the duel between Harry and Voldemort, 'Snape's Patronus was a doe,' said Harry, 'the same as my mother's, because he loved her for nearly all of his life, from the time when they were children ' (*Harry Potter and the Deathly Hallows*, Chapter 36 , p.509).

Severus Snape's Defense Mechanisms

According to the psychoanalytic theory, Defense Mechanisms are a collection of mental processes that permits the mind to seek possible solutions to problems that it seems unable to overcome. These defense mechanisms are unconscious, and they usually entail hiding internal urges or sensations that threaten to undermine self-esteem or cause stress. All people desire to keep their negative memories hidden in their unconscious to save themselves from suffering and pain, and Severus Snape is no exception. He developed unconsciously defense mechanisms in order to deal with his traumatic past and relieve the pain caused since he is still influenced by his past.

Snape's Repression

Repression is crucial in avoiding traumatic memories and events from entering the conscious mind. It is the most straightforward technique of avoiding the sense of worry. Repression, as it has already explained, causes a person to be unaware of his own anxious urges or to forget intensely emotional and traumatic experiences in the past. Snape tried to bury his traumatic background via suppression at first. Repression is perhaps the most important defense mechanism recognized by Sigmund Freud. The entire goal of Freudian psychoanalysis was to bring these unconscious sentiments and drives into waking consciousness so that they might be dealt with.

Snape grew up in a troubled family with an abusive father and a neglected mother. His upbringing was a wretched young boy huddled in a corner while his negligent parents verbally, emotionally, and physically assaulted one other. As a result of his oppressive family, Snape developed negative perceptions towards himself and others. His parents' impact covered his whole life, from childhood to maturity. Snape always chose to show his anger, and harshness, while keeping his sentiments of compassion, and kindness hidden flawlessly. Moreover, because his irresponsibility caused the death of his on true love Lily Evans, Snape felt deep regret. So he used repression to try to forget about the loss of Lily. He denies not just her death, but also his unintentional role in it since he was the one who delivered Trelawney's

prophecy concerning Lord Voldemort; the prophecy that foretold his own downfall when the Dark Lord determined that Harry was the subject of the prophecy and proclaimed that he would kill all of the Potters, including Lily, Snape's true love. Snape was filled with guilt and regret.

Snape's Displacement

Displacement is an unconscious defensive mechanism in which the mind replaces a new goal or object for objectives that are seen to be harmful or unsatisfactory in their original form. Displacement is the process of moving your genuine sentiments from an anxiety-provoking notion to a less dangerous or non-threatening objective. Coming to Snape's case, we see that he was bullied as a child by Harry Potter's father, James Potter. On the other side, he was close to Harry's mother, Lily Evans. Lily was the only one who noticed the good in him, and because she was so sweet and kind to young Severus, he developed romantic feelings for her over the years. A person never forgets his bully or the suffering caused by him. A person also never forgets the ones who have stood by him and helped him through difficult times. In Snape's case these two people, James and Lily actually fell in love, which explains his mixed feelings for Harry Potter since he serves as a strong reminder of the bully from his youth, James. However, because Harry possesses his mother's eyes, Snape was also reminded of his true love, Lily. This may suggest that when we dig deeper into what we despise, we find the things we cherish the most.

Displacement is clearly seen in the unsolved Potter-Snape connection. Snape could not put his hate of Harry's father aside, despite his everlasting love for Lily. That is why he treated Harry like a little James. In doing so, he directed his rage towards James to a helpless alternative, Harry. Snape was more than eager to torment Harry since he resembled his father, a man he despised. He made little attempt to appreciate Harry's excellent qualities, preferring to pick on and degrade him by repeatedly mocking him for his lack of magical skills and unfairly reducing house points from Gryffindor, Harry's house. All of his bullying was because he could not do it to James Potter.

Snape was snarky and cruel from the start. In the first novel *Harry Potter and the Philosopher Stone*, Chapter eight, Snape asked Harry for a series of questions that only Hermione is likely to be able to answer in the first potion session. He then takes points from Gryffindor for Harry's failure to prevent Neville from committing a mistake. His hatred extended to all Gryffindors. Since he maintained house hostility, he projected his wrath

against the Marauders and other Gryffindors onto the current generation of Gryffindors. Bullied children often become bullies themselves. That is the pattern we normally see when we have been hurt, and when we have encountered suffering in our life, we are more likely to reflect it on others. Inevitably, the victim becomes the perpetrator, and Snape is the perfect example of this pattern.

Snape showed another example of displacement. Despite his hatred for Harry, Snape was entirely dedicated to his protection. Due to the displacement of his love for Lily onto her final surviving legacy, he has been constantly watching over and caring for him. For the rest of his life, Snape pledged to protect Lily's son, Harry. He rescued his life countless times and always protected him from the shadows. All of this is in honor of Lily. Snape's terrified avoidance stems from an awful upbringing marked by rejection, dread, and a lack of affection. He was able to keep his feelings hidden because of this avoidance. His past has left him with a harsh, aggressive exterior, yet his insides are hurting and insecure. Despite being cruel and rude, he manages to be a kind and devoted man.

Severus Snape Personality Analysis

J.K Rowling, the author of the most popular series of the century, the *Harry Potter* series, was well-known for her intricately constructed characters. Many of her characters stand out due of their distinct personalities. Probably one of the best characters is Severus Snape. He reflects many personalities in one; he is a potions master at Hogwarts, Harry Potter's father's rival, a formal death eater, and Dumbledore's loyal servant. We often despise Severus Snape, but we also attempt to love him, and as the story continues, we see his human side and begin to see the reason behind his evil side, which we cannot define.

Professor Severus Snape worked as a double agent for years. This endured him a tremendous deal of grief, worry, and insecurity as a former Death Eater in Voldemort's inner circle and a newly trusted member by Dumbledore's side. Snape was hated and not trusted by Dumbledore's Army, the members of the Order of the Phoenix . He is extremely cautious and careful with his words and actions, since he fears the Dark Lord. To maintain his position among the Death Eaters, he acts and talks in a manner that allows for rational and realistic explanations, allowing him to be psychologically analyzed using Freud's psyche models: Id, Ego, and Superego.

Snape's Id

Severus Snape's Id is revealed in his supremacy over his students. It mostly satisfies his desires by displaying preference for his home. When he bullies Harry and his pals while praising Malfoy and other Slytherins, he gets a kick out of it. Professor Snape's behavior toward the Gryffindors exemplifies the nasty, unfair character of the id. He fails to praise their outstanding effort after successfully making a potion. Hermione Granger was one of Snape's favorite targets. We do not know his motivations here, but we can speculate. It was most likely due to her friendship with Harry Potter in some way. Her talent also made it more difficult to support the Slytherins.

Whatever the reason, Snape clearly despised Hermione's intelligence and willingness to answer any and all questions throughout class. He even named her an "insufferable know-it-all" in the third novel *Harry Potter and the Prisoner of Azkaban*, despite the fact that she was only answering his questions. His loathing for Hermione continues in the fourth book, *The Goblet of Fire*, when Draco hexed her causing her teeth to grow rapidly and become too huge for her face. Snape stated that he saw no difference; when Hermione asked to go to the nurse to treat her teeth. Hermione had already shown her hate for her teeth, and Snape decided to mock one of her insecurities. This was both rude and inappropriate. Moreover, Snape unjustly takes points from Gryffindor while granting Slytherin points such as that one time in the third novel *The Prisoner of Azkaban* when he threatened to feed Trevor, Neville's toad, a potion concocted by him. Trevor would change into a toadstool if the potion was produced correctly. If not, the toad would be poisoned and die. Given Snape's expectation that the potion would be incorrect, he was fully intending to poison Trevor. Snape deducted house points from Gryffindor when Trevor grew rather than died.

Snape's Ego

Snape, unlike the other wizards who use their magical powers, uses reasoning. Which represents his inflated ego. This was clearly seen in the first novel *Harry Potter and the Philosopher's Stone* when he set up a bait in order to defend the philosopher's stone (The Philosopher's Stone is a mystical item that is claimed to bring immortality to its bearer), which was different than the other professors who secured the Stone with their magical powers. His technique reflects his enormous sense of ego. The bait reflects the ego's rational, realistic tendency. A riddle, many potions, and a ring of fire make up his bait. To get beyond the ring of fire, the one who is trying to steal the stone must first solve a puzzle. If he solves

it, he will know what potion he has to drink to safely cross through the flaming ring. If he does not, he will most likely take a poisonous concoction.

Snape is maybe the character with whom we identify the most for all of these reasons. When we think about it, our attitude toward him is very normal. Because Snape represents our ego, which we do not know if it is in the dark or the light, sees a conflict but cannot resolve, and struggles to understand its breakthroughs. Of course, everyone's struggle and ego analysis are different, but I feel that many of us saw ourselves in Snape. Our ego, like his, serves as a link between the id and the superego: some of us are closer to the id than others. Others try to equidistantly tug the rope. While some egos appear to serve Voldemort, they actually serve Dumbledore. Rather than the Harry and Voldemort battle, the parts in which two egos connected is the most exciting in the series. Severus Snape is more than a teacher and Harry's savior he is also a heartbroken lover, and we recognize him as one of us because of this. Although today's society views love, affection, dedication, and loyalty as signs of weakness, it was a relief to realize that our cold, harsh, pale-faced, dark ego built his life by sticking to these ideals deep within. Even if these battles in our unconscious personality layers go for years, as they do in the series, the only thing that remains basic is our ego.

Snape's Superego

Severus Snape's superego has taken control over him, especially while teaching. During his classes, his superego takes command. He is a perfectionist in everything he does, and he definitely has high standards. When his students fail to follow directions, he never hesitates to criticize them harshly, expresses dissatisfaction, and makes sarcastic comments. Snape does not accept failure, whether it is little or major. Potion making is a holy skill for him, and he treats it as such. Snape is obsessed with bringing out everyone's mistakes, especially Harry's, his house's, even with other houses' members. Yet when he ignores the improper behavior of the Slytherins, his superego appears to be muted.

When Snape saved Harry's life, it was one of the clearest examples of a powerful sense of superego. Despite his obvious disdain for Harry and his continual desire to ruin him, manages to put his anger aside and save Harry from inevitable death. Professor Quirrell's effort to murder Harry by cursing his broomstick to control it and kill him was seen first by Snape. By fighting the curse, he assists and helps in rescuing Harry.

Conclusion

At first glance, Severus Snape appears to be controlled by his Id whose primary motivation is to satisfy his needs and who lacks both superego and ego. Yet, he had shown both superego and ego qualities. Severus Snape is one of the most interesting characters ever created; his personality has so many layers and depths. On the surface, Snape seemed to be a villain, yet with analyzing his character, his actions actually made sense. Snape revealed himself to be capable of love, devotion, and bravery underneath the vicious, harsh exterior. This Chapter included an analysis of Snape's personality using many theories, such as the Theory of Character and Characterization, Hurlock's Theory of Personality Development, and a Psychoanalytic study using two of Freud's most well-known theories, The Id, Ego, and Superego and Defense Mechanisms.

General Conclusion

Literature is a beautiful art recognized for being creative and renewed. It honors those traits and many more via the works released every day. In all genres of writing, new ideas and issues are constantly explored and honored. Fantasy is one of those renowned literary genres that strive to highlight the previous traits while also introducing and dealing with a wide range of fresh, interesting, and even contentious issues. It's a genre that includes mysterious and spooky elements that don't exist in reality but are still a part of it. Fantasy, in particular, and literature in general, never disappoint, it is a place where readers may avoid reality and heal themselves.

One of the most common clichés in fantasy is its focus on the good vs evil duality. The struggle between good versus bad is so important in fantasy, many authors have explored it via many depictions and locations and universes. J.K Rowling is one of the writers that dabbled with the fantasy genre, creating the *Harry Potter* book series in the process.

Fantasy became one of the most popular literary genres after the Harry Potter series. This fascinating series was initially meant for children only, but it was swiftly accepted by people of all ages, including adults, giving it the reputation of being one of the most popular series in history. With rich descriptions and an original plot line, it chronicled the adventures of Harry Potter, an orphan who discovers he is a wizard on his eleventh birthday and enrolls at Hogwarts, a School of Witchcraft and Wizardry and his fight with Lord Voldemort, a cruel dark wizard.

A character in a novel should be developed and open to change, which implies they should be depicted differently than they were at the start. The *Harry Potter* characters are both interesting and complex. Severus Snape, as one of these characters, is one of the most intriguing characters in literature, as well as the most complex in the entire series, since he elicited complex emotions within readers. At the end of the series, Snape is clearly seen to have a well-developed personality, and he is eventually able to make the transition from a zero to a hero. In this dissertation, I sought to provide a clear and simple explanation for Severus Snape's major transformation over the course of the seven novels. In addition, four theories were employed to provide an accurate and comprehensive study and description of Professor Snape's personality development.

The Harry Potter novels are considered popular not because they are fantasy novels but because of the interesting and complicated nature of the characters. One thing that all great works of literature have in common is complex characters. This sort of character entices

readers, evokes complex emotions, and provides them with someone to love, loathe, or empathize with.

This study is structured into three chapters: the first chapter functioned as an introduction to fantasy literature, to give readers a basic understanding of children's literature. Furthermore, it also aimed to provide an outline of the relevant theories that have been used to analyze and describe Snape's personality which are The Theory of Character and Characterization, and Elizabeth Hurlock's Theory of Personality Development..

The second chapter investigated the connection between literature and psychology. It also aimed to give basic comprehension of Freudian thoughts and ideas. Human impulses are largely found in the unconscious mind, according to Freud. Such urges are typically seen as scary, unsuitable, or illogical by the conscious mind, and hence are repressed. To keep these desires from becoming aware, people have devised a number of barriers. The Id, Ego, Superego, and Freudian Defense Mechanisms are among the psychoanalytic theories covered in this study.

The third and last chapter is considered the most essential part of this study since Snape's personality was analyzed using four theories. Snape's character was described in detail in the first part. Moreover, it was feasible to comprehend the various facets of his personality via the use of character and characterization theory in which Snape was characterized as cruel, insecure, brave, intelligent, and loyal. The second part of the study examined Snape's personality development through the perspective of two of Hurlock's eight personality determinants which are the physical and emotional determinant. Hurlock's idea of personality development was crucial in explaining Snape's ability to overcome so many obstacles such as bullying and heartbreak. This chapter also examined Severus Snape's thoughts, behaviors, and emotions in light of Sigmund Freud's psychoanalytical theories of the Id, Ego, and Superego, as well as Defense Mechanisms.

Severus Snape appears to be ruled by his Id, who lacks both superego and ego and whose only objective is to fulfill his desires. Nonetheless, he possessed both superego and ego traits. Severus Snape is one of the most intriguing characters ever conceived, with so many levels and complexities to his nature. Snape appeared to be a villain on the surface, but after more investigation, his actions made sense. Underneath his cruel, harsh exterior, Snape demonstrated himself to be capable of love, loyalty, and bravery.

Considering Snape is such a deep and interesting character, he requires to be analyzed from all angles and from many views. I recommend that other researchers should use the Reader-Response Theory to examine Severus Snape's character from the perspective of readers. Further enquiries should bring a comparative study to the literary and cinematic

APPENDICES

Appendix A

The Biography of J.K Rowling

Joanne Kathleen Rowling, better known by her writing name j. k. Rowling, is a British author who was born on July 31, 1965 in Yate, near Bristol, and grew up in Gloucestershire in England and in Chepstow, Gwent, in south-east Wales. After graduating from the University, Rowling worked for Amnesty International in London. While waiting for a delayed train, she had the idea for the Harry Potter characters. The loss of her mother, followed by the birth of her first child and the experience of a failed marriage had a profound impact on Rowling and her work. While living in extreme hardship as a single parent, she wrote the first Harry Potter novel, *Harry Potter and the Philosopher's Stone* (1997). The book was an instant hit, attracting both young people and adults. It followed the adventures of Harry Potter, an orphan who finds out on his eleventh birthday that he's a wizard and soon engages at Hogwarts, a School of Witchcraft and Wizardry, with vivid descriptions and an inventive plot line. The book was nominated for several honors, including the British Book Award. Following the huge success of the first book the rest of the novels were as famous as the first one which are *Harry Potter and the Chamber of Secrets* (1998), *Harry Potter and the Prisoner of Azkaban* (1999), *Harry Potter and the Goblet of Fire* (2000), *Harry Potter and the Order of the Phoenix* (2003), and *Harry Potter and the Half-Blood Prince* (2005) ,*Harry Potter and the Deathly Hallows*, the seventh and final book in the series, was published in 2007, were also best sellers, selling in over 500 million copies worldwide. She has also wrote two other books , *Fantastic Beasts and Where to Find Them* and *Quidditch Through the Ages*, which were released in 2001 in support of Comic Relief. In 2008, 2017, and 2019, Forbes declared her the highest-paid novelist in the world.

Appendix B

A Synthesis: Are the Harry Potter Novels Considered as Children's Fiction?

As defined earlier, children literature has got considerable audience and purposes. The question that arises when reading the Harry Potter series is whether we should classify it as children literature due to the previous classification or not. According to Weinberg, "Harry Potter novels have made children's literature more prominent, the market more receptive to hardcover versions of new children's fiction, and reviewers more eager to tackle juvenile titles in their columns"(p.45). The weirdest fact about *The Harry Potter* series, according to him, is how it has helped reluctant adult readers. The majority of the novels were sold to adults, as previously stated. So the main point to address is whether *The Harry Potter* Series can be categorized as children's literature.

The Harry Potter books are frequently regarded as children's fiction. The first three novels are definitely children's stories. The protagonists are young, the writing is basic, and the plot structure is simple. Harry Potter is eleven years old and lives with the evil Dursleys when he finds he is a wizard in *Philosopher's Stone*. Harry is dragged away to Hogwarts School, where he embarks on an adventure within the walls of the school. The storyline patterns of *Chamber of Secrets* and *Prisoner of Azkaban* are identical to those of the first novel, although each following story grows darker. Harry discovers the wizarding world and his place in it in the first book, and the conflict begins when Harry trying to prevent Voldemort from resurrecting using the philosopher's stone.

In the second book *The Chamber of Secrets*, Harry strives to uncover the riddle of who is targeting Hogwarts' students, and towards the end of the book, Harry must save Ginny Weasley from death. *The Prisoner of Azkaban* is the third novel. Harry's life is in risk, as everyone suspects Sirius Black has escaped from the wizarding prison of Azkaban with the intention of murdering Harry. Rowling's writing grows increasingly sophisticated with each book, moving away from the basic words of the first book. The story gets progressively darker by the time readers reach *Goblet of Fire*, in preparation for the dramatic change that comes at the conclusion of the fourth book with Voldemort's reappearance. Readers know at the end of the fourth book that *The Harry Potter* books are not just children books as the plot gets extensive and complex.

While the first three novels are unquestionably classified as children's literature, the fourth novel marks a change away from the category, becoming more adult, complicated, and darker.

The Harry Potter series is a sophisticated children's fiction in which characters grow and mature, important issues are addressed, and significant lessons are learnt by both the character and the reader as well. For example, Harry is not the same person at the end of the seventh book as he was at the beginning of the first. His physical as well his mental growth and maturity prevails. As Harry grows older, the substance in the novels darkens and becomes more of the older age sort.

This sort of issue has been addressed repeatedly, not only in relation to *The Harry Potter* series but also in relation to many other examples of children's fiction. The bulk of the "great" examples of children's fantasy were all questioned as novels for children at some stage. This phenomenon is referred to as crossover literature. Beckett (2009) defines crossover literature as "literature that crosses from child to adult or adult to child readers" (p. 4). It is a book that was initially intended for children or adults but is now extensively read by a different age group. Although the content of a book is the same, it may have two distinct covers targeted at two different age categories. As Rudd suggests, "The great majority of cross-over literature is comprised of children's novels that have grown in popularity among adults, rather than the other way around" (p.157). According to him J. K. Rowling is regarded as one of the most significant inspirations on this movement in the United Kingdom. Adult readers enjoy layers such as "adult themes, the depth of allusions, sophisticated linguistic games, or social humor," according to Nikolajeva, who attributes the Harry Potter series' "adult appeal" to the various levels in the books" (p.185) .

As a result of Harry Potter and J.K Rowling in general, children's fiction has grown more appealing to read. Many people find the devotion of Harry Potter fans, from children to adults, astonishing, but fantasy enthusiasts do not, since they understand the power of fiction and Rowling's work.

Appendix C

The *Harry Potter Series Synopsis*

Joanne Kathleen Rowling's best-selling Harry Potter series made children's fantasy one of the most popular literary genres of all time. Originally meant for children alone, this engaging book was swiftly accepted by people of all ages, including adults. The novels have sold millions of copies throughout the world, have been translated into other languages, and have earned numerous awards, making the series one of the most successful in history. The series has inspired plenty of films, video games, merchandise, and more. The series cover Harry Potter's journey as a young wizard through "Hogwarts School of Witchcraft and Wizardry" and his war with Lord Voldemort, an evil wizard who craves immortality for eternal glory. Harry was able to vanquish Voldemort with the assistance of numerous wizards, including his two closest friends Ron Weasley and Hermione Granger, as well as some of his instructors, including Professor Dumbledore, Professor McGonagall, and Professor Snape. The Harry Potter phenomenon has swept the globe since its introduction in 1997. Many years after the last book and film were released; the series continues to enthrall people all around the world. The novels were adapted into an eight-part film series.

The series begins with the first novel *Harry Potter and the Philosopher's Stone*. It starts with Professor Dumbledore, Professor McGonagall, and Rubeus Hagrid placing a baby boy on the doorway of number four, Privet Drive, with a black hair and a lightning shaped wound on his brow. They may have assumed that his aunt and uncle would take good care of him. However, ten years later, Harry Potter sleeps in a cupboard beneath the stairs, and His aunt Petunia, her husband Vernon and their spoiled son Dudley Dursley never considered him as a member of the family. Especially as it becomes evident how unlike he is to them. On his 11th birthday, Harry discovers that both of his parents were wizards and that he, too, is a wizard. He also learns that, contrary to what his foster family told him, his parents were murdered by a dreadful wizard named Voldemort, and not by a car accident.

By reversing Voldemort's "killing curse," Harry was the only person that ever survived the curse, which left him with a lightning shaped wound on his brow. That's why Harry was famous in the wizarding world by the name of "The Boy Who Lived" since his unusual surviving had nearly killed Voldemort. Harry was assigned to Gryffindor house when he started school where he became friends with 'Hermione Granger', and 'Ron Weasley'. There he finds a competitor in 'Draco Malfoy'. 'Albus Dumbledore', the school's headmaster, takes

him under his wing. These bonds are maintained throughout the novels, particularly when the characters mature, develop, and must choose sides between good and evil.

Unbeknownst to Harry and the rest of the wizarding world, Voldemort is scheming a return to power. Despite being feeble and living as a parasite in a follower's body, Voldemort makes attempts on Harry's life beginning from the first book and continuing throughout the series. Voldemort regains his body and former vigor through a magical procedure in the fourth book, *Harry Potter and the Goblet of Fire*, and his army also grows significantly. On various occasions, Harry and others who support him including some of his instructors, colleagues, and other members of the wizarding community are compelled to fight Voldemort and his followers, especially the Malfoy family. Harry accepts his position as the legendary "Boy Who Lived" and faces nearly certain death in the battle against the wicked wizard at the end of the epic story. He is able to win with the support of people who love him and trust in him. The surviving characters's lives and the consequences of Voldemort's death are described in the epilogue "Nineteen Years Later" in which Ron and Hermione are married and have two children, Harry and Ginny Weasley are married too and have three children.

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