

# **Fascination with Evil in Anglophone Literature: Lord Voldemort**

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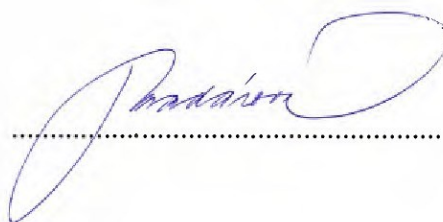
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## **ABSTRAKT**

Hlavním cílem této bakalářské práce je psychoanalýza literární postavy Lorda Voldemorta z knižní série napsané J. K. Rowlingovou. Konkrétně se pak práce zabývá rozborem této postavy za pomoci teorií S. Freuda, C. G. Junga, kteří se psychoanalýzou zabývali a jejichž objevy inspirovaly budoucí generace literárních kritiků.

Teoretická část práce se věnuje nejen záporným literárním postavám a jejich vyobrazení ve fantasy literatuře, ale také obsahuje kapitolu o literární kritice, která vzešla z teorií Freuda a Junga. Dále pak teoretická část obsahuje informace o psychopatii, o kterou se opírá druhá část práce.

Analytická část se zabývá jak rodinným zázemím Lorda Voldemorta, tak i jeho vývojem v psychopatickou osobnost. Navíc se tato část zabývá symboly a archetypy, kterými je daná literární postava ovlivněna.

Klíčová slova: Lord Voldemort, psychoanalytická literární kritika, zlo, fascinace, S. Freud, C. G. Jung, archetypy,

## **ABSTRACT**

The main goal of this bachelor's thesis is a psychoanalysis of Lord Voldemort the literary character from the book series written by J. K. Rowling. Specifically, the character is analysed using theories by S. Freud and C. G. Jung whose discoveries inspired future generations of literary critics.

The theoretical part includes information concerning literary villains and their portrayal within fantasy literature as well as it contains a chapter on literary criticism which came up from Freud and Jung's studies. A chapter on psychopathy, which is essential for the second part of this thesis, is also to be found in this section.

The analytical part deals with Voldemort's family background and his development into a psychopathic personality. Moreover, this part also includes symbols and archetypes which influence the character's story line.

Keywords: Lord Voldemort, Psychoanalytical literary criticism, Evil, Fascination, S. Freud, C.G. Jung, Archetypes

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I hereby declare that the print version of my Bachelor's/Master's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

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## INTRODUCTION

“It is the unknown we fear when we look upon death and darkness, nothing more,” said J. K. Rowling, through Albus Dumbledore’s mouth, and revealed the very source of people’s fascination with evil.

Literature offers a huge number of villains. Some of them are ridiculous and some have the power to stop the reader’s heartbeat thanks to their cold-blooded behaviour. Lord Voldemort, from the Harry Potter series of books, undoubtedly belongs in the second category as his acts often send shivers down the reader’s spine.

As mentioned in the quotation, fear originates from the unknown. Regular human beings cannot identify themselves with the nature of Voldemort, which is the reason why he is so formidable but, at the same time, fascinating. His life is covered in mysteries as a very little is known about him. However, no matter the amount of information, the story contains hints and prompts, which might lead to certain conclusions.

The aim of this thesis is to analyse the hints and to discover the mystery surrounding the villain’s deeds and vicious temper. The study will mainly focus on Voldemort’s mental state and what brought it about. It will also explore his drives and behaviours supported by the existence of particular archetypes.

The thesis is divided into three chapters. In the first chapter the reader will be offered insight into the topic of malicious literary characters, as well as on psychoanalytic literary criticism, which was inspired by the theories of Sigmund Freud and Carl Gustav Jung. In the second chapter, the psychologists’ studies and findings will be explored in detail, giving the reader a more in-depth understanding of the topic. Finally, in the third chapter, this knowledge will be applied and used to analyse the character of Lord Voldemort.

### **The Story of Harry Potter**

As a worldwide bestseller, the Harry Potter book series is known to all. However not everyone is familiar with the story, therefore, for better understanding of this thesis, it is necessary to introduce the plot.

The Seven books written by Joanne Kathleen Rowling tell the story of Harry Potter who is an orphaned child living with his aunt’s family near London. The Dursleys, his adoptive family, keep the truth about Harry’s parent’s death away from him. It is not sooner than his eleventh birthday when he receives a mysterious letter and has to face the reality – he is a wizard. Not only that but he is one of the most famous wizards in Britain. He is known

thanks to his parents who sacrificed themselves to Lord Voldemort, the darkest wizard of all times, so he, Harry Potter, could stay alive. The only reminder of the horrible night of his parent's death is a lightning-bolt scar on his forehead.

His life dramatically changes after discovering his unique skills which automatically provide him with a place at Hogwarts School of Witchcraft and Wizardry where he is supposed to learn how to control and embrace his power. Out of sudden, he discovers a wizarding world full of magic which is kept secret from the Muggle world, which is basically our non-magical world full of Muggles, who are people without magical abilities. He quickly learns about a prophecy which marks him as the one to defeat Lord Voldemort. As such, Voldemort wanted to prevent that from happening by attacking the Potters. This attack eventually turned against him and weakened him for the upcoming decade.

Harry is not forced to defeat the Dark Lord on his own for he always has the help of his two best friends – Hermione Granger and Ron Weasley. “The Golden Trio” always stands together and faces all the obstacles as a team. Hermione could be considered to be the brain of the trio as she is a very bright and witty young witch. On the other side, Ron, even though not being the sharpest tool in the box, is always a good friend to Harry and supports him no matter what. This is exactly what Harry needs.

Potter does not have to wait for long to meet his nemesis. In his first year at Hogwarts Harry notices many attempts to steal the Philosopher's Stone - a stone that guarantees immortality to its owner. His desperate need to save the stone from being acquired by the evil wizard leads him straight into the arms of Voldemort.

Potter's second year at Hogwarts does not get any easier, either. Harry finds himself speaking Parseltongue, which is the ability to speak with snakes. This leads many to believe he is a descendant of Salazar Slytherin, one of the four Hogwarts founders. The newly discovered skill allows him to solve an enigma of Muggle-born students being attacked by an invisible enemy. He finds out about a basilisk, living in a secret chamber in the school. Moreover, this leads him to a dangerous living memory of Tom Marvolo Riddle, a sixteen years old boy who later turned into Lord Voldemort. Harry eventually manages to defeat the part of Riddle's soul that was causing the memory.

Harry's unplanned participation in a Triwizard Tournament, which sets up three schools competing against each other, marks his fourth year at the Wizarding School. At the end of the tournament, Harry witnesses the rise of Lord Voldemort and everything changes.

The following years find The Golden Trio looking for magical artefacts created by Lord Voldemort whose obsession with immortality made him create seven Horcruxes. These are dark objects storing pieces of a wizard's soul securing an inability to die. The very first Horcrux destroyed was the Riddle's diary in Potter's second year of studies. In order to defeat the Dark Lord, all of those artefacts must be annihilated to make Voldemort vulnerable. The last book of the series written by J.K. Rowling ends with Battle of Hogwarts where Harry Potter finally duels Lord Voldemort and defeats him for good.

### **Fascination**

Fascination and its derivatives can be described as something "extremely interesting or charming" or as a tool to "to attract or delight as if by magic."<sup>1</sup> Origins of the word 'fascinate' can be traced back to the Latin word 'fascinatus' which means to "bewitch, enchant [and] fascinate." It can also refer to the word 'fascinus' which denotes "a charm, enchantment, spell [or] witchcraft," which used to mark witches and serpents whose looks were said to have the power to disable their prey to move or resist. However, it is not sooner than in 1815 when the verb began to be used to express attraction, delight and for holding somebody's attraction.<sup>2</sup> The use of the word to describe 'witches and serpents' clearly evokes the mythical creature 'Gorgon Medusa.'

In a Greek mythology, Medusa is a monster, characteristic for its feminine body with sharp claws on its hands and for head wreathed with snakes. The creature itself is an object of fascination.<sup>3</sup> The creature served as an inspiration for *medusamorphosis* – a term introduced by Sibylle Baumbach used to describe the rudiments of narratives of fascination. The author describes fascination as "a modern drug" as it has the power to seize and fire the imagination. It is both "intimately familiar and deeply mysterious." Even though it cannot be defined and understood well enough, the fascination is recognised instinctively which results in irresistible attraction towards the object of fascination. Such definition might suggest that fascination is somehow related to positive experiences; however, it is more about lack of

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<sup>1</sup> "Synonyms and Antonyms of Fascinate," Merriam-Webster, accessed February 11, 2018, <https://www.merriam-webster.com/thesaurus/fascinate>.

<sup>2</sup> "Fascinate (v.)," Online Etymology Dictionary, accessed February 13, 2018, <https://www.etymonline.com/word/fascinate>.

<sup>3</sup> Kathleen N. Daly, *Greek and Roman Mythology, A to Z*, ed. Marian Rengel, Revised ed. (New York, NY: Infobase Publishing, 2004), 55.

knowledge which sparks curiosity and the inner desire for understanding that is in charge of our emotions.<sup>4</sup> Baumbach then continues the description stating that:

“Fascination relates to the ability of objects or people to resonate with our innate, hidden, subversive and potentially devious desires which are repressed in daily social interaction...”<sup>5</sup>

On the other hand, Oliver Harris, British academic and professor well known for editing of William S. Burroughs’ work<sup>6</sup>, provides readers with a much simpler definition on the topic of fascination:

“[It is] a powerful but profoundly ambivalent relation between subject and object in which there is a meaningful blindness at the very heart of vision.”<sup>7</sup>

Fascination is something that is very difficult to define. Reasons, why people tend to be attracted to certain objects are usually rooted in their subconscious. In this matter, Baumbach offers a very detailed and intelligible explanation which helps to understand the concept of fascination. Moreover, it helps to understand why fascination can often reveal the dark side of the human mind which sometimes results in the release of evil. According to Georges Bataille, who summarised great poets’ views on Evil, there is indeed a connection between fascination and Evil which he showed on the work of Baudelaire:

Evil, which the poet does not so much perpetrate as he experiences its fascination, is indeed Evil since the will, which can only desire Good, has no part in it. Besides, it hardly matters whether it is Evil. If the contrary of will is fascination, if fascination is the destruction of the will, to condemn behaviour regulated by fascination on moral grounds may be the only way of really liberating it from the will.<sup>8</sup>

## Evil

Considering the simple fact that literature is mostly concerned with a concept of Good and Evil, it is not surprising that people tend to cling to it and look for it even outside the literature they read. However, as apparent as that could be, it appears to be difficult to define both terms and find the exact boundary between them as opinions differ from person to person.

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<sup>4</sup> Sibylle Baumbach, *Literature and Fascination* (Basingstoke: Palgrave Macmillan, 2015), 1-3.

<sup>5</sup> Baumbach, *Literature and Fascination*, 3-4.

<sup>6</sup> Sam Jordison, “Live Webchat with William Burroughs Expert Oliver Harris,” *The Guardian*, February 25, 2014, accessed February 9, 2018, <https://www.theguardian.com/books/2014/feb/25/live-webchat-william-burroughs-oliver-harris>.

<sup>7</sup> Oliver Harris, *William Burroughs and the Secret of Fascination* (Carbondale, IL: Southern Illinois Univ. Press, 2003), 9.

<sup>8</sup> Georges Bataille, *Literature and Evil* (Penguin Classics, 2012), chap. Charles Boudelaire, Kindle

First of all, some basic definition is offered by one of the public sources. The Merriam-Webster on-line dictionary describes Evil as “something that brings sorrow, distress, or calamity” or as something “morally bad.”<sup>9</sup> However, other sources/authors might state something a bit different. According to Sholom J. Kahn, Good is perceived as anything that facilitates positive growth and, on the contrary, Evil is understood as something confounding such an action.<sup>10</sup> Kahn’s idea is also shared by Alain Badiou, who states that “[at] *first* [there is] the Good (the affirmation of a truth), *then* the risk of Evil (as perversion of the Good).”<sup>11</sup> On the contrary, Jamey Heit, the editor of the book *Vader, Voldemort and Other Villains*, suggests that the concept of Evil cannot be precisely defined due to individual opinions people have on the issue of the Good.<sup>12</sup> Heit’s opinion is then shared by Nick Trakakis who claims that it is indeed neither easy to define Good nor Evil. He claims that especially the notion of evil is given a very broad meaning, covering all the negativity and destructive forces in one’s life. However, Trakakis furthermore provides his readers with specific conditions which help to identify an event as purely evil:

- a. some harm (whether it be minor or great) being done to the physical and/or psychological well-being of a sentient creature;
- b. the unjust treatment of some sentient creature;
- c. loss of opportunity resulting from premature death;
- d. anything that prevents an individual from leading a fulfilling and virtuous life;
- e. a person doing that which is morally wrong;
- f. the "privation of good."<sup>13</sup>

In addition to that, Trakakis also differentiates between ‘Moral evil’ and ‘Natural evil.’ The former “includes specific acts of intentional wrongdoing such as lying and murdering, as well as defects in character such as dishonesty and greed.”<sup>14</sup> Whereas the later includes natural disasters like earthquakes as well as diseases resulting in loss of lives.<sup>15</sup>

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<sup>9</sup> “Evil,” Merriam-Webster, accessed March 28, 2018, <https://www.merriam-webster.com/dictionary/evil>.

<sup>10</sup> Sholom J. Kahn, “The Problem of Evil in Literature,” *The Journal of Aesthetics and Art Criticism* 12, no.1 (September 1953): 98, accessed on JStor March 12, 2018, <http://www.jstor.org/stable/426305>.

<sup>11</sup> Alain Badiou, *Ethics: An Essay on the Understanding of Evil*, trans. Peter Hallward (London: Verso, 2001), xiii.

<sup>12</sup> Jamey Heit, ed., Preface to *Vader, Voldemort and Other Villains: Essays on Evil in Popular Media* (Jefferson, NC: Mcfarland & Co, 2011), 1-2.

<sup>13</sup> Nick Trakakis, “The Evidential Problem of Evil,” Internet Encyclopedia of Philosophy, accessed March 27, 2018, <http://www.iep.utm.edu/evil-evi/>.

<sup>14</sup> Trakakis, “The Evidential Problem of Evil.”

<sup>15</sup> Trakakis, “The Evidential Problem of Evil.”

No matter the definition, it is obvious that in literature the bearer of evil is always the main villain who crosses the imaginary line between what is perceived as good and evil.

# 1 VILLAINS IN FANTASY LITERATURE

## 1.1 Literary Characters

There are certain components which must be present in any story and a literary character is definitely one of them. “Characters are individuals created by the author to act out the story.”<sup>16</sup> Neither the form nor shape of a character is defined therefore it can be basically anything from a human to an animal or an inanimate object.<sup>17</sup> It is based on a text or a media occurring in a story world.<sup>18</sup> No matter their type, a character has a unique purpose in any literary text.

Fictional characters could be divided into dynamic/static characters. While dynamic characters undergo several permanent changes which allow them to grow during the story, a static character usually remains the same or goes through only little changes which do not change their overall picture.

In fact, this character does not develop the inner understanding to know how his environment is affecting him, or he does not understand that his actions have positive or negative impacts on others.

The personality of this character remains the same at the end of the story as it appeared in the beginning. All his actions stay true and unchanged to his personality in-between the scenes.<sup>19</sup>

Another division literature offers to its readers is a differentiation between round/flat character. Round character is the one that is complex and well-developed, which means it is more realistic than other characters. Such a character has the ability to attract attention, due to its decisions and behaviour throughout the story. On the contrary, a flat character, though revealing one or two traits, does not change, at all.<sup>20</sup>

However, the flat character should not be mistaken with the static one for they both have a different purpose in a story. A static character, even though it does not show much growth, can be very interesting and admired by readers, just like the famous static character

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<sup>16</sup> William K. Ferrell, *Literature and Film as Modern Mythology* (Westport, CT: Praeger, 2000), 32.

<sup>17</sup> “Character - Examples and Definition of Character,” Literary Devices, April 27, 2017, accessed March 10, 2018, <https://literarydevices.net/character/>.

<sup>18</sup> Fotis Jannidis, “Character,” in *The Living Handbook of Narratology*, December 6, 2012, accessed January 10, 2018, <http://www.lhn.uni-hamburg.de/article/character>. Refers to the updated online version of the printed book.

<sup>19</sup> “Static Character - Examples and Definition of Static Character,” Literary Devices, April 23, 2017, accessed March 10, 2018, <https://literarydevices.net/static-character/>.

<sup>20</sup> Literary Devices, “Character - Examples and Definition of Character.”

of Sherlock Holmes. A flat character usually serves only as a background character, to illustrate the atmosphere of the story it appears in.<sup>21</sup>

The function of the static character is not less than the hero with whom he is often found at every critical juncture in the narrative. It happens that, whenever the protagonist is in some quandary, the static character is there to help him out. It is because the main character or the protagonist cannot get there on his own. He needs other characters to serve some purpose to add to the plot or help outright. This is the static character who helps the protagonist and also serves as a foil to a character.

Moreover, the foil helps reveal the differences between the two characters.<sup>22</sup>

Most common labels, which are given to individual characters, refer to their role in a story.<sup>23</sup> In the centre of a story, there is a 'Protagonist' which is a leading figure of any literary text. A protagonist's main opponent is an 'Antagonist' which is usually referred to as a villain. "Generally, an antagonist appears as a foil to the main character, embodying qualities that are in contrast with those of the main character."<sup>24</sup>

### 1.1.1 Bildungsroman

There would not be any literary characters if it was not for literature and its genres. The Harry Potter book series could be described as a novel, however, it certainly has features of Bildungsroman which is frequently being referred to as 'a novel of growth.' The main subject of the literary genre is a personal development and growth of a fictional character, usually of a protagonist.<sup>25</sup> Robert T. Tally jr. also clarifies the term by stating that "[the] Bildungsroman offers an entertaining story of a young person's coming of age, moving from innocence to experience, with lost illusions and great expectations, while making his or her way in the world."<sup>26</sup>

The Routledge dictionary of literary terms then marks Johann Wolfgang von Goethe's work as the prototype of the literary genre<sup>27</sup> for the author's attention to the journey of gradual growth towards self-awareness his protagonists undergo. "Crucial to that holistic rapprochement is the educative journey that the hero undergoes: completion through

<sup>21</sup> Literary Devices, "Static Character - Examples and Definition of Static Character."

<sup>22</sup> Literary Devices, "Static Character - Examples and Definition of Static Character."

<sup>23</sup> Jannidis, "Character."

<sup>24</sup> "Antagonist - Examples and Definition of Antagonist," Literary Devices, January 01, 2018, accessed March 10, 2018, <https://literarydevices.net/antagonist/>.

<sup>25</sup> Peter Childs and Roger Fowler, eds., *The Routledge Dictionary of Literary Terms* (Abingdon: Routledge, 2006), 18.

<sup>26</sup> Robert T. Tally Jr., "The Way of the Wizarding World: Harry Potter and the Magical Bildungsroman," in *J. K. Rowling: Harry Potter*, eds. Cynthia J. Hallett, Peggy J. Huey (Basingstoke: Palgrave Macmillan, 2012), 36.

<sup>27</sup> Childs, Fowler, *Routledge*, 18.



enlightenment has been, from its earliest days, a cornerstone of the Bildungsroman.”<sup>28</sup> In British literature, happens to be “synonymous with a certain sense of social dislocation as is discernible in some classic accounts of problematic identity and stifled individuation”<sup>29</sup> - the best example of such literature is some of the best works of Charles Dickens and Samuel Butler.

## 1.2 Villains as Literary Characters

In every reader, there is a sadist in expectation of a real danger which would put a literary character into some life-threatening situation. However, all harrowing moments need a one, remorseless and evil, vicious miscreant.<sup>30</sup> There are several main features which altogether have the ability to create a really terrifying villain.

An important aspect which draws the attention of a reader, and supports their emotions towards an arch enemy of a heroic protagonist, is a visage. “The aesthetics of villainy coincide to a certain extent with the aesthetics of ugliness, although there are villains who are not exactly ugly, and villains who are simply beautiful.”<sup>31</sup> It might be safe to say that there is a link between different kinds of villainy and their expression in general ugliness of villains responsible for them.

The aesthetic properties of monstrous villains are exactly those that spectators need in order to project over them their fears and anxieties, as well as their subconscious and forbidden desires - power, freedom, vitality, independence, etc. Our conflicts with monstrous villains reproduce conflicts with monstrousness - i.e. social unacceptability - within ourselves.<sup>32</sup>

Thirsty for power or revenge, they are frightening, remorseless and evil. No matter how scary the overall image of a fictional villain is, it attracts the attention of many readers. A miscreant, despite the society’s dislike, tends to follow their own rules and refuse to be denied any kind of freedom which might be the trait that is admired by most.<sup>33</sup> Driven by (un)conscious desires and beliefs, when reaching their goals, they tend to be unstoppable.<sup>34</sup> The villain’s desire for world domination controls every step they take, though, rather than

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<sup>28</sup> Childs, Fowler, *Routledge*, 18.

<sup>29</sup> Childs, Fowler, *Routledge*, 19.

<sup>30</sup> Jessica Page Morrell, *Bullies, Bastards And Bitches: How To Write The Bad Guys of Fiction* (Cincinnati, OH: F+W Media, 2008), 119.

<sup>31</sup> Enrique Cámara Arenas, “Villains in Our Mind: A Psychological Approach to Literary and Filmic Villainy,” in *Villains and Villainy: Embodiments of Evil in Literature, Popular Culture and Media*, eds. Anna Fahraeus and Dikmen Yakalı Çamoğlu, (Amsterdam, NY: Rodopi, 2011), 10.

<sup>32</sup> Arenas, “Villains in Our Mind,” 12.

<sup>33</sup> Mike Alsford, *Heroes and Villains* (Waco, TX: Baylor University Press, 2006), 95.

<sup>34</sup> Arenas, “Villains in Our Mind,” 12.

a will to reign, their goal is to simplify rules in order to make the world suitable for their own law.<sup>35</sup> Villains tend to stand on the edge between a human-like character and a natural catastrophe. As a result, Enrique C. Arenas claims that “in their coldness and calculating nature they actually constitute the epitome of the psychopath, and that, together with their intangibility and relative unknowability, is what makes them so terrifying.”<sup>36</sup>

The relation between psychology and literature has proven to be beneficial for writers as well as psychologists. Authors have often taken inspiration from psychological theories, in order to create as realistic literary characters as possible, and psychologists, on the other hand, have taken the advantage of studying those characters.<sup>37</sup> Since the psychoanalytic approach to personality could be described as pathological, it is only appropriate to link it with a study of villainous characters. In accordance with Lacan, who describes the neurotic, the pathological and the perverse type of personality, many well-known villains could be easily described as psychotic and/or perverse which is typical for the fantastic genre.<sup>38</sup> “However, the notion that villains, like people, may behave in certain ways under the influence of unconsciously accepted life mottos and cardinal beliefs is certainly intuitive and could be, in some cases, a valid key for construing the psychological coherence of certain villains.”<sup>39</sup>

### 1.3 Villains in Fantasy Literature

Fantasy literature “[n]ow commonly comprises a variety of fictional works which use the supernatural or apparently supernatural.”<sup>40</sup> Thus the fantasy genre tends to be quite unpredictable for basically anything is possible. That leaves its readers open-minded and expecting something peculiar to happen. The moment of a reader’s complete bewilderment is usually used as a great advantage for the introduction of a fictional character. The less the character knows the better as that enables the reader to identify themselves with the character whilst both are consumed by the curiosity of the unknown.<sup>41</sup> The majority of

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<sup>35</sup> Mike Alsford, *Heroes and Villains* (Waco, TX: Baylor University Press, 2006), 95.

<sup>36</sup> Arenas, “Villains in Our Mind,” 8.

<sup>37</sup> Arenas, “Villains in Our Mind,” 5.

<sup>38</sup> Arenas, “Villains in Our Mind,” 8-9.

<sup>39</sup> Arenas, “Villains in Our Mind,” 10.

<sup>40</sup> Childs, Fowler, *Routledge*, 82.

<sup>41</sup> Philip Martin, *A Guide to Fantasy Literature: Thoughts on Stories of Wonder & Enchantment* (Milwaukee, WI: Crickhollow Books, 2009), 105.

readers usually bond with the main character/protagonist/hero. Nevertheless, every hero needs an evil villain to prove their bravery.

Gregory Maguire, the author of *Wicked*, says that “the core nature of evil is that it is secretive, destructive (often self-destructive), and hard to understand.”<sup>42</sup> Some of those villains are portrayed in many details which, all together, create a terrifying picture which basically allows a reader to imagine the ‘monster’ standing in front of them without any problems. Other villains then leave a reader with minimum information which might eventually create a much more frightening creature than the author initially expected.<sup>43</sup> “Other classic villains are half-mad and unpredictable. Any little thing may upset their precarious mental balance and lead to a sudden outbreak of violence.”<sup>44</sup> Cold and calculating villains are perceived as the most chilling ones. “Their menace lurks off the page, in the minds of the readers, not in any physical presence or volatility.”<sup>45</sup> However, villains always have some weakness which eventually turns out to predestine their fall.

Especially in fantasy literature, the driving force of characters is their “desire to be part of something of great or noble purpose”<sup>46</sup> which definitely works perfectly well with villains and their desires to destroy or take over the world. The more sinister the villain, the more catastrophic their defeat and the more satisfying it is to read about it,<sup>47</sup> no matter the number of pages.

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<sup>42</sup> Martin, *Guide*, 118.

<sup>43</sup> Martin, *Guide*, 118.

<sup>44</sup> Martin, *Guide*, 120.

<sup>45</sup> Martin, *Guide*, 120.

<sup>46</sup> Martin, *Guide*, 103.

<sup>47</sup> Martin, *Guide*, 122.

## 2 PSYCHOANALYTIC LITERARY CRITICISM

Since Aristotle, literature has been examined in detail by many critics and philosophers seeking hidden information about authors and looking for the secret ingredient which keeps their audience interested and curious. Predecessors of psychoanalysis are to be found in literature and many of its concepts are named after mythological figures, such as Oedipus. Nevertheless, the themes, which now inherently belong to literary psychoanalysis found their way to psychoanalysis only recently.<sup>48</sup> The term was initially introduced by Professor S. Freud who, even though he thought of himself as “the conquistador of the unconscious, admitted that the mysteries of art defeated his explanatory powers.”<sup>49</sup> Freud’s work was later explored and expanded upon by his student C. G. Jung.<sup>50</sup>

### 2.1 Sigmund Freud

“The foundation of Freud's contribution to modern psychology is his emphasis on the unconscious aspects of the human psyche.”<sup>51</sup> Even though back then, the concept of ‘unconscious’ was not new, it was Freud who enriched the world of psychology with his fundamental study and provided his followers with proper terminology which helped to explain a human mind.<sup>52</sup> ‘Unconscious’ is understood to be “any mental process the existence of which we are obligated to assume-because, for instance, we infer it in some way from its effects-but of which we are not directly aware. . . .”<sup>53</sup> Claiming that it is not a person, but something hidden deeply in one’s mind that governs behaviour, subverts everything that sciences like philosophy or theology had always relied on. Traditional prevalent beliefs included the ability to make moral decisions and “the notion – held for centuries – that literary creation can be a rational process.”<sup>54</sup>

During his career, Freud was deeply influenced by literature and did not hesitate to name some of his studied concepts after fictional characters. One of the terms, well known today, he introduced, is ‘Oedipus complex’ which originates from a boy’s obsession with his own

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<sup>48</sup> T. E. Apter, *Fantasy Literature: An Approach to Reality*, 1st ed. (Basingstoke: Palgrave Macmillan, 1982), 7.

<sup>49</sup> Maud Ellmann, ed., *Psychoanalytic Literary Criticism* (Harlow: Longman, 1994), 4.

<sup>50</sup> Rafey Habib, *Modern Literary Criticism and Theory: A History* (Oxford: Blackwell, 2005), 571.

<sup>51</sup> Wilfred L. Guerin, Earle Labor, Lee Morgan, Jeanne C. Reesman, and John R. Willingham, *A Handbook of Critical Approaches to Literature* (New York, NY: Oxford University Press, 2005), 154.

<sup>52</sup> Habib, *Modern Literary Criticism*, 571.

<sup>53</sup> Guerin et al., *Handbook*, 155.

<sup>54</sup> Habib, *Modern Literary Criticism*, 571.

mother, at his early age, and results in an unconscious hatred of his father.<sup>55</sup> The professor, analysing Shakespeare's play *Hamlet*, even used the concept to explain the protagonist's behaviour.<sup>56</sup>

A human mind, according to Freud, is like an iceberg for it is the mind's great density and potential that lie hidden underneath the surface (consciousness). His division of consciousness into two kinds set off a wave of repugnance. While the first type, which is easily transformed into conscious matter, was accepted, Freud's idea about human behaviour being driven by sexuality was rejected by many psychologists, including his own students. Nevertheless, Freud's idea about human mind allowed him to come up with three psychic areas: the id, the ego and the superego.<sup>57</sup>

**The id**, which is entirely unconscious, "functions to fulfil the primordial life principle, which Freud considers to be the pleasure."<sup>58</sup> Guerin quotes Freud's further explanation of "this 'obscure inaccessible part of our personality' as 'a chaos, a cauldron of seething excitement [with] no organization and no unified will, only an impulsion to obtain satisfaction for the instinctual needs, in accordance with the pleasure principle.'"<sup>59</sup> Freud also further stresses that neither values, good, evil nor morality exists for the id, therefore it is a direct source of aggression and craving.<sup>60</sup>

Due to the possibly dangerous id, there must be something to protect the individual and society from potentially disastrous consequences. The role of the protector of a human mind falls upon **the ego** which, even though lacking in the strength of the id, is supposed to "[regulate] the instinctual drives of the id so that they may be released in nondestructive behavioral patterns."<sup>61</sup>

The third element holding the id back from jeopardizing behaviour is **the superego**. Freud considers the superego to be the result of a parental influence that displays itself in form of punishment and reward, depending on what the society considers to be good or bad behaviour. The primary function of the third regulating agent is "to block off and thrust back

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<sup>55</sup> Guerin et al., *Handbook*, 160.

<sup>56</sup> Norman N. Holland, "Freud on Shakespeare," *PMLA* 75, no. 4 (June 1960): 163, accessed on JStor April 4, 2018, <http://www.jstor.org/stable/460328>.

<sup>57</sup> Guerin et al., *Handbook*, 154.

<sup>58</sup> Guerin et al., *Handbook*, 156.

<sup>59</sup> Guerin et al., *Handbook*, 156.

<sup>60</sup> Guerin et al., *Handbook*, 157.

<sup>61</sup> Guerin et al., *Handbook*, 157.

into the unconscious those impulses toward pleasure that society regards as unacceptable, such as overt aggression, sexual passions, and the Oedipal instinct.”<sup>62</sup>

## 2.2 Carl G. Jung

While Freud spent his time focusing on “the personal unconscious,” Jung, separating his work from his teacher’s studies, concentrated on “the collective unconscious” which he found more important and of bigger significance. Richter describes ‘the collective unconscious’ as “[a] racial memory, through which the spirit of the whole human species manifests itself.”<sup>63</sup> It cannot be reached through any techniques of psychoanalysis as the only way how to achieve some kind of connection is through understanding symbols presented in dreams as well as in a waking state.

The idea of racial memory originated from significant similarities between individual myths and rituals of uncivilized nations all around the world which had a very little chance to influence each other. “Jung's hypothesis was that direct influence was unnecessary, that the similar mythologies were merely differing manifestations of structures deep in the human unconscious.”<sup>64</sup> These behavioural patterns, which appear to be the same for many different cultures, are united and termed by Jung as ‘archetypes.’ Jung himself stated that “there is good reason for supposing that the archetypes are the unconscious images of the instincts themselves, in other words, that they are patterns of instinctual behaviour”<sup>65</sup> which clearly suggests that archetypal behavioural patterns are, just like instincts, triggered by certain situations.

Jung’s theory discommends the idea of *tabula rasa*, which was introduced by John Locke, claiming that people are born with a collective unconscious which contains shared knowledge, regardless of culture or time period they are born in, which predetermines one’s behaviour.<sup>66</sup> Richter summarizes archetypes as follows:

The archetypes and their symbols take the shape of various aspects of the Self. On the surface of the Self is the *Mask*, the face we show to the outside world. Beneath this is the *Shadow*, a demonic

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<sup>62</sup> Guerin et al., *Handbook*, 158.

<sup>63</sup> David H. Richter, ed., *The Critical Tradition: Classic Texts and Contemporary Trends*, 3rd ed. (Boston, MA: Bedford St Martins, Macmillan Learning, 2007), 542.

<sup>64</sup> Richter, *Critical*, 542.

<sup>65</sup> Carl Gustav Jung, *The Archetypes and the Collective Unconscious*. Translated by R. F. C. Hull. 2nd ed. (NJ: Princeton University Press, 1968), 44.

<sup>66</sup> Adam Waude, “How Carl Jung's Archetypes And Collective Consciousness Affect Our Psyche,” *Psychologist World*, January 22, 2016, accessed February 27, 2018, <https://www.psychologistworld.com/cognitive/carl-jung-analytical-psychology>.

image of evil that represents the side of the Self that we reject. Beneath this is the Anima, the feminine side of the male Self, and the *Animus*, the correspondingly masculine side of the female Self. [...] Finally there is the image of the *Spirit*, symbolized by a wise old man or woman. The four principal archetypes - Shadow, Anima, Animus, and Spirit - make up what Jung called the *Syzygy*: a quaternion composing a whole, the unified self of which people are in search.<sup>67</sup>

Differentiated according to their appearance, archetypes reveal themselves as symbolic fantasies of an individual and as repeating structures of literary texts. Caroline Myss, a five-time New York Times bestselling author and internationally well-known speaker on the topic of human consciousness, recognizes twelve primary archetypes which are encoded within the unconscious part of one's mind. She divides them into two groups: The first group consists of four archetypes which are always represented in every human mind. These are related to survival, growth and adulthood. The eight remaining archetypes are to be found in the second group and do invaluable work concerning one's relationships, personal values and their highest potential.<sup>68</sup> Those are also "drawn from the vast storehouse of archetypes dating back to the dawn of human history."<sup>69</sup>

### 2.2.1 Symbols and Archetypes

For the purpose of this thesis, it is necessary to introduce several symbols and archetypes as that will lead to better understanding of analysis according to Jung in the third chapter. Exploring the mysteries of the human psyche, Jung defined twelve different archetypes and divided them into three sets of four – Ego, Soul and Self. People usually behave accordingly to several archetypes.<sup>70</sup>

#### The Archetype of the Rebel

Belongs to the Soul set of archetypes, the rebel does not follow rules made by society but his or her own. Their most powerful motivation is revenge or revolution so they could fix anything that is, in their eyes, malfunctioning. The rebel's greatest fear is to be powerless or unsuccessful and so they are willing to do anything to not let that happen – including crossing the line between good and evil.<sup>71</sup>

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<sup>67</sup> Richter, *Critical*, 543.

<sup>68</sup> Caroline Myss, "Archetypes," Caroline Myss, accessed March 1, 2018, <https://www.myss.com/free-resources/sacred-contracts-and-your-archetypes/archetypes/>.

<sup>69</sup> Myss, "Archetypes."

<sup>70</sup> Carl Golden, "The 12 Common Archetypes," *Soul Craft*. Accessed March 24, 2018, [http://www.soulcraft.co/essays/the\\_12\\_common\\_archetypes.html](http://www.soulcraft.co/essays/the_12_common_archetypes.html).

<sup>71</sup> Golden, "The 12 Common Archetypes."

### **The Archetype of the Tyrant**

Tami T. Cowden describes the archetype as “the bullying despot, [who] wants power at any price.”<sup>72</sup> The tyrant is a callous conqueror crashing all their enemies underneath his feet. His supporters are nothing but infantrymen working towards his great goal of gaining power. Their desire for power could have been awakened both in a golden cage as well as in a hovel where the tyrant was born. Regardless their origins, the tyrant’s biggest fear is a loss of control and being overthrown.<sup>73</sup>

### **The Symbol of the Orphan**

Left abandoned and alone, an orphaned child immediately elicits compassion. Even though being orphaned carries a certain vulnerability, it also means particular self-sufficiency as well as self-containment. Separated from their origin, they portray evolution “toward independence, greater self-realization or wholeness;”<sup>74</sup>

### **The Symbol of the Snake**

Snake is usually referred to as a mysterious animal of wisdom and protection. However, due to the ability to shed its skin, it is also a symbol of rebirth or immortality.<sup>75</sup> “The snake has thus always conveyed power of life and death, making it, everywhere, a form of the ancestral spirit, guide to the Land of the Dead and mediator of hidden processes of transformation and return.”<sup>76</sup>

### **The Symbol of Green colour**

Not only has Green always been interpreted as the colour of hope but it is also seen as “the promise of reaching one’s precious goal beyond the blackness of discouragement.”<sup>77</sup> Nevertheless, the colour also embodies the complete opposite of life as it is often found in connection with death or illness as well as surrounding wicked witches and monsters. Green is also often associated with the colour red as together they are supposed to have a shockingly strong power.<sup>78</sup>

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<sup>72</sup> Tami D. Cowden, *Fallen Heroes: Sixteen Master Villain Archetypes* (Las Vegas, NV: Fey Cow Productions, 2011), 14.

<sup>73</sup> Cowden, *Fallen Heroes*, 14-15.

<sup>74</sup> Ami Ronnberg, and Kathleen Martin, eds. *The Book of Symbols: Reflections on Archetypal Images*. (Köln: Taschen, 2010), 484.

<sup>75</sup> Ronnberg, Martin, *The book of symbols*, 194.

<sup>76</sup> Ronnberg, Martin, *The book of symbols*, 196.

<sup>77</sup> Ronnberg, Martin, *The book of symbols*, 646.

<sup>78</sup> Ronnberg, Martin, *The book of symbols*, 646.



### 2.3 Literary Criticism

“Any consideration of the applicability of psychology to the analysis of villains must take psychoanalysis into account,”<sup>79</sup> however, not always has such an approach to literature been highlighted. According to Peter Brooks, “[p]sychoanalytic literary criticism has always been something of an embarrassment.”<sup>80</sup> The association of Freud and his followers stands at the very beginning of abuses of this approach to literature, which has been demonstrated in various ways. The reason for such misunderstanding is very well explained by Shoshana Felman who says that the problem within *Literature and psychoanalysis* lies within the conjunction ‘and,’ which suggests superiority of one term above the other.<sup>81</sup> Guerin describes three different flawed approaches to psychoanalytic literary criticism which actually confirm Felman’s statement: First, psychoanalysts push literary criticism too far which results in literature being dissected into psychoanalytical theories. Second, the literary criticism turns into its own psychoanalytical field, which involves terminology and language accessible only to a specific audience.<sup>82</sup> “Third, many critics of the psychological school have been either literary scholars who have understood the principles of psychology imperfectly or professional psychologists who have had little feeling for literature as art.”<sup>83</sup> Brooks then comes up with a theory that the most basic problem of psychoanalytic literary criticism is a mistaken object of the analysis. He states that traditionally, psychoanalytic criticism tends to differentiate between three possible objects: the reader, the author and the fictional character. However, Brooks expresses doubts about relevance of the literary criticism in connection with the analysis of the author and of the fictional character.<sup>84</sup> And yet, literary critics still dream of the tenuous bond between literary criticism and psychoanalysis which would represent a unity of the two fields. Brooks explains such hopes by saying that: “Part of the attraction of psychoanalytic criticism has always been its promise of a movement beyond formalism, to that desired place where literature and life converge, and where literary criticism becomes the discourse of something anthropologically important.”<sup>85</sup>

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<sup>79</sup> Arenas, *Villains in Our Mind*, 8.

<sup>80</sup> Peter Brooks, “The Idea of a Psychoanalytic Literary Criticism,” *Critical Inquiry* 13, no. 2 (Winter 1987): 334, accessed on JStor November 13, 2017, <http://www.jstor.org/stable/1343497>.

<sup>81</sup> Brooks, “Idea,” 335.

<sup>82</sup> Guerin et al., *Handbook*, 153-4.

<sup>83</sup> Guerin et al., *Handbook*, 154.

<sup>84</sup> Brooks, “Idea,” 334-5.

<sup>85</sup> Brooks, “Idea,” 337.

## 2.4 Psychopathy

The phenomenon of Evil is, together with individuals thought to personify it, an object of fascination to many people. To them, the word ‘psychopath’ triggers an image of a perfect embodiment of Evil. Quite a number of fictional characters and historical figures, such as Hannibal Lecter and Adolf Hitler, perfectly fit into a description of the mental disturbance.<sup>86</sup> Psychopathy is described as a personality disorder perceived as a cluster of unique traits and behaviours, most of which society views as undue.<sup>87</sup> Though being generally connected to (d)anger, ruthless risk-taking or to a lack of emotions, according to the Society for the Scientific Study of Psychopathy, it is NOT equivalent to violence, serial killing or to mental illnesses of any type. Unlike people suffering from psychotic disorders, most psychopathic individuals are by all accounts rationally behaving people who stay “in touch with reality.”<sup>88</sup> Like any other psychological disturbance, diagnosis is based on information amassing which are needed to either confirm or disprove the suspicion.<sup>89</sup>

In spite of the fact that they meet certain criteria, children are not considered to be psychopaths as it is only an adult person who can officially be diagnosed a psychopath. Nevertheless, “when psychopathic adults are studied, it's clear that their psychopathic personality and tendencies developed during their childhood and adolescence.”<sup>90</sup> Just like young Tom Marvolo Riddle, who committed the first murder when he was 16, a lot of psychopaths kill for the first time before they reach 18th birthday.<sup>91</sup>

For a better understanding of this thesis, it is necessary to have a certain knowledge about reasons why some children happen to be psychopaths. For that purpose, Bowlby introduces an ‘Attachment Theory’ which “places great emphasis on the early relationship children have with their primary caregiver as it represents their first bonding experience.”<sup>92</sup> The theory suggests that if a child does not manage to build a strong and healthy relationship, then it might lead to an inability to create any deeper attachment later in their life. Difficulties

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<sup>86</sup> James Blair, Derek Mitchell, and Karina Blair, *The Psychopath Emotion and the Brain* (Oxford: Blackwell, 2005), 1.

<sup>87</sup> Robert D. Hare, PhD., Author’s Note to *Without Conscience: The Disturbing Word of the Psychopaths Among Us* (New York, NY: Guilford Press, 1999), ix.

<sup>88</sup> “Welcome to the Psychopathy Society,” Welcome to SSSP - Society for the Scientific Study of Psychopathy, accessed February 25, 2018, <http://psychopathsociety.org/en/>.

<sup>89</sup> Hare, Author’s Note, ix.

<sup>90</sup> Natasha Tracy, “Psychopathic Children, Psychopathic Behavior in Children - Psychopath - Personality Disorders,” HealthyPlace, accessed April 11, 2018, <https://www.healthyplace.com/personality-disorders/psychopath/psychopathic-children-psychopathic-behavior-in-children/>.

<sup>91</sup> Tracy, “Psychopathic Children.”

<sup>92</sup> Blair, Mitchel and Blair, *Psychopath*, 39.

in bonding with others, which are consequential to a lack of empathy, might result in antisocial behaviour. The theory also suggests that “poor attachment contributes to psychopathy by disrupting the process that leads to the development of morality.”<sup>93</sup>

Moreover, “[g]rowing evidence is emerging to suggest a genetic contribution to psychopathy.”<sup>94</sup> By the year 2010, at least 13 twin studies focusing on etiology of child/adolescent psychopathy were published. Results proved that genetic heritage definitely plays a significant role as they “show[ed] moderate to strong genetic influence and moderate nonshared environmental influence.”<sup>95</sup>

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<sup>93</sup> Blair, Mitchel and Blair, *Psychopath*, 39.

<sup>94</sup> Blair, Mitchel and Blair, *Psychopath*, 29.

<sup>95</sup> Randall T. Salekin and Donald R. Lynam, *Handbook of Child and Adolescent Psychopathy* (New York, NY: Guilford Press, 2010), 117-19.

### 3 PSYCHOANALYTIC RIDDLE OF LORD VOLDEMORT

#### 3.1 He Who Must Not Be Named

During his life, the main villain of the Harry Potter book series obtained several different names which represent different stages of his attempt to become the greatest and the most powerful wizard of all times.

Having been born as Tom Marvolo Riddle, he learned how to use fear to achieve his goals. Later on, his decision to stop referring to himself by his father's name brings 'Lord Voldemort' to life and makes him dive even deeper into the realm of evil. His further, fear awakening, actions then make the wizarding community stop saying his name and start calling him 'He-Who-Must-Not-Be-Named' or 'You-Know-Who'. Some even call him by an almost aristocratic nickname: 'The Dark Lord.'

No matter the name, Lord Voldemort plays the role of the main antagonist of the story as he fights against a young protagonist Harry Potter whose purpose is to be a hero, having an important task to defeat darkness.

As a character, Riddle appears to be more static than dynamic as his motives and behaviour remain the same and do not change during the story. However, his complex personality, which makes him very realistic and believable, deprecates the possibility of him being a flat character as he belongs between the characters which catch the attention of the reader and keep the story going.

As mentioned in the chapter on villains in literature, appearance plays an important part in recognition of dark characters and that does not exclude Lord Voldemort. As his humanness gradually disappears, due to the soul splitting rituals, The Dark Lord's appearance changes as well. His childhood and adolescence, when his future place in the world was not yet known, is marked by his handsomeness which most likely helped him in his attempts to manipulate the people surrounding him. Nonetheless, tearing his soul into seven pieces naturally makes him a rather inhuman character as his physical appearance suffers a loss of the boyish good-looks he used to have. Moreover, his hunt for immortality further exacerbates his monstrous looks as he drinks a potion which includes venom 'milked' from fangs of his pet snake Nagini.

“Where is Nagini?” said the cold voice. “I — I don’t know, My Lord,” said the first voice nervously. “She set out to explore the house, I think. . . .” “You will milk her before we retire, Wormtail,” said the second voice. “I will need feeding in the night. The journey has tired me greatly.”<sup>96</sup>

Drinking such potion almost turns him into a human reptile:

The thin man stepped out of the cauldron, staring at Harry . . . and Harry stared back into the face that had haunted his nightmares for three years. Whiter than a skull, with wide, livid scarlet eyes and a nose that was flat as a snake’s with slits for nostrils . . . Lord Voldemort had risen again.<sup>97</sup>

A constation that Tom Marvolo Riddle is not the antagonist and the biggest villain of the book series written by J. K. Rowling seems to be preposterous as the evidence speaks for itself. However, behind every criminal mastermind, there is a reason fuelling their actions and controlling their behaviour. Some of them might even get the villain a bit of sympathy but at the end of the day, it is the perpetrator who makes the choice to be bad. Or is it? Before one decides where on the scale of evilness the Dark Lord stands, it is necessary to have a look at his life in detail, beginning with his family history.

## 3.2 The Family Background

Although not everyone is blessed with the possibility to be brought up in a loving environment, there is no need to pretend that family does not have one of the biggest impacts on an individual. It represents a certain role model one can look up to, learn and/or be inspired by. Yet, it is not only childhood spent around caring relatives that plays a significant role in one's development. Genetic predisposition is also an important part involved in the process. These two factors, environmental and genetic, will be considered in this chapter, providing a bit of an insight into the life of You-Know-Who.

### 3.2.1 Salazar Slytherin

Tom Marvolo Riddle is a direct descendant of an infamous wizard Salazar Slytherin who, besides his intervention in founding the Hogwarts School of Witchcraft and Wizardry, is well known for his hatred of Muggles and Muggle-born wizards and for preferring Pure-blood wizards. Moreover, he even takes action in order to purge the school of unwanted students. In his paranoia about the school being exposed to the Muggle world, he builds a secret chamber for a monster which is supposed to serve the purpose. “I always knew

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<sup>96</sup> J. K. Rowling, *Harry Potter and the Goblet of Fire* (New York, NY: Scholastic, 2000), 7.

<sup>97</sup> Rowling, *Goblet*, 643.

Salazar Slytherin was a twisted old loony.”<sup>98</sup> Ron Weasley says after hearing the legend about The Chamber of Secrets. Such a statement, made by a Pure-blood wizard, suggests there might be stories or rumours roaming among people which question the mental health of the Hogwarts founder.

On the contrary, there are many aspects of the Muggle world that help to support Slytherin’s anxious need to protect the Wizarding community. Hogwarts was most likely established during the 10th century which was the period of time that followed Anti-Witchcraft laws that were formed between the 7th to 9th centuries.<sup>99</sup> Even though Britain was relatively open to wizardry, Slytherin witnessed acts that were nothing more than results of fear from the unknown and had valid reasons for his suspicion of all the Muggle-born students coming from the hostile world. The only questionable decision left is his intention to exterminate future Muggle-born students attending Hogwarts as he had sealed the chamber with a basilisk inside before he left, expecting his heir to finish his work at some point in the future. Slytherin’s actions indeed make his mental condition highly questionable. However, a better acquaintance with his descendants, and Riddle’s closest family, brings more information about features of genetic inheritance, later passed to Riddle.

### 3.2.2 The House of Gaunt

The first insight into how the Slytherin bloodline continued is portrayed in the Harry Potter and the Half-Blood Prince book. The Gaunt Family is presented only as a shadow of its former glory, living in a dilapidated house trapped within an overgrown garden. A nailed snake hanging on the front door only underlines the dismal scenery and calls for a reflection on the inhabitants of such a house. The residents of the house turn out to be Riddle’s grandfather Marvolo, uncle Morfin and mother Merope. Marvolo is greatly violent, arrogant man who despises Muggles and everyone who does not count themselves as a Pure-blood wizard. His son Morfin shows signs of mental backwardness as he laughs uncontrollably and, talking to another of his possible serpent victims, it turns out it was him who nailed the, most likely still living, snake to the main door:

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<sup>98</sup> J. K. Rowling, *Harry Potter and the Chamber of Secrets* (New York, NY: Scholastic, 1999), 66.

<sup>99</sup> Newman, Simon. “Witches and Witchcraft in the Middle Ages.” *The Finer Times*. Accessed January 22, 2018. <http://www.thefinertimes.com/Middle-Ages/witches-and-witchcraft-in-the-middle-ages.html>

*“Hissy, hissy, little snakey,  
Slither on the floor,  
You be good to Morfin  
Or he’ll nail you to the door.”<sup>100</sup>*

Their strange appearance and odd behaviour suggest some kind of a genetic disorder which is soon confirmed.

“Voldemort’s grandfather, yes,” said Dumbledore. “Marvolo, his son, Morfin, and his daughter, Merope, were the last of the Gaunts, a very ancient Wizarding family noted for a vein of instability and violence that flourished through the generations due to their habit of marrying their own cousins.<sup>101</sup>

It is not the first nor the last time incest found its way into literature. This phenomenon inspired even the famous American writer Edgar Allan Poe who, in the 19th century, wrote his well-known short story *The Fall of the House of Usher* using the ideas of incest and its influence on mental health of future generations. There is an obvious similarity between the two families. Just like the House of Gaunt, The House of Usher does not have “any enduring branch; in other words, that the entire family lay in the direct line of descent.”<sup>102</sup> The symbol of the ramshackle house, which was used by Poe as a metaphor for the mental state of the two remaining members of the Usher family, could also be seen in the story written by J.K. Rowling. Although the Harry Potter author explains the poor state of the Gaunt’s house as “[a lack] of sense coupled with a great liking for grandeur [which] meant that the family gold was squandered several generations before Marvolo was born.”<sup>103</sup> As mentioned in the previous paragraph, the house was hidden in the garden wildly growing around, which could symbolise the lack of light in a mind troubled by the heaviness of the family’s genetic heirloom that was passed down from their ancestors.

Marvolo seems to think of his family as a famous aristocratic house, however, just like inbreeding destroyed Slytherin’s bloodline, it also ruined and caused harm to several

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<sup>100</sup> J. K. Rowling, *Harry Potter and the Half-Blood Prince* (New York, NY: Scholastic, 2005), 204.

<sup>101</sup> Rowling, *Prince*, 212.

<sup>102</sup> Edgar Allan Poe, *Edgar Allan Poe: The Ultimate Collection* (Los Angeles, CA: Enhanced Media, 2016), 149.

<sup>103</sup> Rowling, *Prince*, 212.

royal/aristocratic families, including Habsburgs and Ptolemaic Dynasty which gave life to the famous Queen Cleopatra.<sup>104</sup>

### 3.2.3 Merope Gaunt

Merope shares her name, as well as her storyline, with one of the seven Pleiades from Greek Mythology. Merope, the Pleiad, was the only one who married a mortal man - Sisyphus, the king of Corinth – while her sisters married Gods. The legend says that the Pleiades were turned into a star cluster and whereas six of the stars shine bright, the seventh one, the Merope star, is very difficult to spot for she was ashamed of her decision to marry the mortal man.<sup>105</sup> The story has great synergy with the decision of Riddle's mother, for she, despite her father's beliefs, used a love potion and made a young and handsome Muggle, Tom Riddle, fall in love with her.

Under the effects of the love potion, the couple conceived a child. Merope, hoping Riddle would stay with her, stopped giving him the potion which resulted in him immediately leaving her. The heart-broken woman spent her last days in the Muggle world struggling for her and her unborn child's life. Eventually, she gave birth to Tom Marvolo Riddle in a Muggle orphanage in London.

## 3.3 The Orphanage

Though having been gifted magical abilities, Tom Marvolo Riddle was an orphan, living in the London orphanage where his mother gave him life. Having been denied any kind of love in the environment ruled by an alcoholic matron, his “development was interrupted, preventing his unconscious from gaining all of the dimensionality which it was meant to display.”<sup>106</sup> The lack of care at the orphanage might seem to be the key element for his anti-social behaviour, however, Rowling indicated that had he not been conceived under the love potion, Riddle might have been capable of a regular person.<sup>107</sup> That would suggest that

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<sup>104</sup> Kateřina Hamanová, Vojtěch Hruban, "Incest a Genetické Zatížení, 1. Díl," *Vesmír*, (November 5, 1999): 614.

<sup>105</sup> Robert A. Kaster, *Emotion, Restraint, and Community in Ancient Rome* (New York, NY: Oxford University Press, 2005), 79.

<sup>106</sup> Mirian Rodrigues, "Psychoanalytic Analysis Of Voldemort," *The Odyssey Online*, August 27, 2017, accessed April 29, 2018, <https://www.theodysseyonline.com/psychoanalytic-analysis-voldemort>.

<sup>107</sup> Joanne K. Rowling, "The Leaky Cauldron and MuggleNet Interview Joanne Kathleen Rowling," interview by Melissa Anelli and Emerson Spartz, *Accio Quote!* July 16, 2005, accessed January 11, 2018. <http://www.accio-quote.org/articles/2007/0730-bloomsbury-chat.html>.



the boy was born without any choice to fully develop in the first place. On the contrary, Professor Bell, in his essay on moral disengagement of Lord Voldemort, claims that Riddle was just born into bad life conditions and therefore he was denied “a great deal of access to societal gains”<sup>108</sup> which closed a door to many life opportunities he could have experienced. The professor also claims that being at the margins of society pushed him into breaking rules and cheating which were the only tools Riddle understood to be effective in gaining everything he was denied.<sup>109</sup> Such an idea could be accepted, as it suggests that Riddle has no one but himself to believe in. It is probably his belief that he cannot be helped by anyone else but himself which drives him forward. However, together with the environment Riddle grew up in, Bell should have had a closer look at Voldemort’s possible psychological underdevelopment as well - as that seems to be the last missing hint for solving the puzzle.

Having been living his life in an isolation, and without any kind of love, precluded Riddle from overcoming ‘Oedipus complex,’ which is an integral part of a child’s psychological development. That resulted in a lack of development of the ego and superego. As those two significant parts of his unconscious were missing, Riddle was left without any possibility to judge his own actions as wrong because “one of the major defenses against the power of the drives”<sup>110</sup> (ego), and his conscience responsible for judgement (superego), left his desires and drives (id) to fully control his behaviour.

The lack of control over his assessment goes hand in hand with seemingly irrational drives which do not correspond with rules and moral values of society. Over the years spent at the orphanage, Riddle was linked to several nasty incidents involving violence which only resulted in his further isolation. Riddle has always thought of himself as a truly exceptional person, sort of a ‘Miracle.’ A synonym for the word ‘Miracle’ is ‘Marvel,’ which could be easily identified as a link to his middle name (Marvolo) – which only supports his theory of self-worthiness and exceptionality.

Riddle’s need for causing emotional and physical pain, together with conviction about his superiority could be results of his ‘id’ pushing him into filling his desires. He is not touched by the impact of his actions as long as he reaches his goals, moreover, he hardly ever admits his behaviour is harmful or morally wrong and is capable of vindicating his

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<sup>108</sup> Christopher E. Bell, “Riddle Me This: The Moral Disengagement of Lord Voldemort,” in *Legilimens!: Perspectives in Harry Potter Studies*, ed. Christopher E. Bell (Newcastle upon Tyne: Cambridge Scholars Publ., 2013), 45.

<sup>109</sup> Bell, “Riddle Me This,” 45.

<sup>110</sup> Richter, *Critical*, 1107.

actions.<sup>111</sup> He finds Evil truly fascinating for its ability to make him powerful. To Voldemort, Evil is an incredible tool for allowing him to achieve his needs and to manipulate people into serving his purpose. From a long-term point of view, the most affectionate object of Riddle's desire seems to be the power itself as that would really bring him a complete satisfaction and fulfilment.

### 3.4 Mental Disturbance

The more important question to answer is not why he is fascinated with evil, but why he is focused on power and obsessed with an overall control. Why, after being raised into a person without any basic knowledge of love and kindness, is he not desperately trying to seek what he was deprived of in his childhood? In Riddle's case, the answer might be easier than it seems. In accordance with information about what kind of family he is a descendant of it is clear that a genetic heirloom is to blame. Life at the orphanage then supports the growth of the predisposition and actually triggers its evolution into its full potential which turns young Tom Marvolo Riddle into a psychopath.

#### 3.4.1 Psychopathic Heirloom

Early signs hinting at the arrival of the Dark Lord were shown when Riddle had his very first visitor to the orphanage. First of all, the boy's reaction to information about his magical abilities is simply egoistic: "I knew I was different,"<sup>112</sup> which clearly proves his egocentric, narcissistic nature. Moreover, when being linked to a barman from the Leaky Cauldron pub whose name is Tom, Riddle's statement "There are a lot of Toms,"<sup>113</sup> signals his intention to stand out of the crowd and to be considered better than others as he is convinced about his own importance and self-worth.<sup>114</sup> Secondly, as egoistic as he could be Riddle also loves the feeling of having everything under his control and does not hesitate to go even further:

"I can make things move without touching them. I can make animals do what I want them to do, without training them. I can make bad things happen to people who annoy me. I can make them hurt if I want to."<sup>115</sup>

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<sup>111</sup> Rowling, *Prince*, 270.

<sup>112</sup> Rowling, *Prince*, 271.

<sup>113</sup> Rowling, *Prince*, 275.

<sup>114</sup> Hare, *Without Conscience*, 38.

<sup>115</sup> Rowling, *Prince*, 271.

Riddle was known to the orphanage as an aggressive child who was not afraid to cause physical harm to other children. The boy is connected to two shockingly violent incidents including a vengeful attack on one of the other children's pet rabbit and a mysterious and unexplained incident, which probably involved torturing, that left two other children disturbed. In addition to that, professor Dumbledore notices that Riddle collects things as a reminder of his actions:

— the young Tom Riddle liked to collect trophies. You saw the box of stolen articles he had hidden in his room. These were taken from victims of his bullying behavior, souvenirs, if you will, of particularly unpleasant bits of magic.<sup>116</sup>

Professor Robert Hare, states that one of the clear signs of either emotional or behavioural problems is cruelty to animals which usually appears at an early age. In relation to this, Hare quotes an article from New York Times which presents its readers with a story of a serial killer from Milwaukee, who, for his own enjoyment, was killing animals and collecting their skeletons as trophies.<sup>117</sup> The absence of empathy and “lack of concern for the devastating effects their actions have on others,”<sup>118</sup> means that some psychopaths are not repelled by certain behaviour which most people would find awful and incomprehensible. “For example, they can torture and mutilate their victims with about the same sense of concern that we feel when we carve a turkey for Thanksgiving dinner,”<sup>119</sup> says Hare.

That's why, by no means does Riddle feel guilty for what he has done and is “not sorry for the pain and destruction [he has] caused”<sup>120</sup> and, ironically, it is him who feels he is a victim which directly corresponds with what Hare writes in his book *Beyond Conscience: the disturbing world of the psychopaths among us*.<sup>121</sup>

Just like Riddle, even psychopaths are often described as charismatic and “electrifying,”<sup>122</sup> however, what appears to be appealing is only a “superficial charm”<sup>123</sup> supported by a talent for manipulation, lying and sham politeness. The fact is confirmed by Professor Dumbledore's memory of Riddle:

“He showed no sign of outward arrogance or aggression at all. As an unusually talented and very good-looking orphan, he naturally drew attention and sympathy from the staff almost from the

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<sup>116</sup> Rowling, *Prince*, 277.

<sup>117</sup> Hare, *Without Conscience*, for more examples of such cruelty see page 66.

<sup>118</sup> Hare, *Without Conscience*, 40.

<sup>119</sup> Hare, *Without Conscience*, 45.

<sup>120</sup> Hare, *Without Conscience*, 41.

<sup>121</sup> Hare, *Without Conscience*, 43.

<sup>122</sup> Hare, *Without Conscience*, 38.

<sup>123</sup> Salekin and Lynam, *Handbook of Child and Adolescent Psychopathy*, 80.

moment of his arrival. He seemed polite, quiet, and thirsty for knowledge. Nearly all were most favorably impressed by him.”<sup>124</sup>

Riddle’s school years at Hogwarts were, just like his stay at the orphanage, marked with several violent incidents which, coincidentally, were never linked either to him or to his group of followers he surrounded himself with. The psychologist Robert Rieber says that psychopaths focus their attention on weaker and more vulnerable people for those are the easiest targets.<sup>125</sup> In Riddle’s case, this might mean two things: first of all, it determines the victims of his crimes, whose pain brings him a certain gratification. Secondly, and more importantly, it also refers to his followers, as the Dark Lord undoubtedly carefully selects them from those he thinks could threaten him and question his leadership. Hare claims that, most likely due to their emotional coldness, psychopaths do not view other people as regular human beings but rather as objects or tools they could use for their complacency and reaching their own goals.<sup>126</sup>

Frye also describes the manipulations – genetic, physical and behavioural – needed to adapt an animal such as a draft animal for human use as a “tool,” that is, an animal “so constituted and shaped that it is suited to a user’s interest in bringing about a certain sort of effect.”

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She argues that exploitation and oppression are how humans adapt other humans as tools for their use, balancing the dehumanization of their objects with the manipulation of their uniquely human abilities. Again, this echoes Lord Voldemort’s plans for the world, but obviously for Frye it is not accomplished through magic, but through a psychological process in which the exploited person comes to see well-being of her oppressor as identical with her own. This in turn, agrees with the perception of those whose “arrogant eyes... organize everything seen with reference to themselves and their own interests.”<sup>127</sup>

The argument about his ‘well-thought-out friendships’ is also supported by professor Dumbledore who admits that Riddle does not see his loyal peers as friends when he says that:

“As he moved up the school, he gathered about him a group of dedicated friends; I call them that, for want of a better term, although as I have already indicated, Riddle undoubtedly felt no affection for any of them. This group had a kind of dark glamour within the castle. They were a motley collection; a mixture of the weak seeking protection, the ambitious seeking some shared glory, and

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<sup>124</sup> Rowling, *Prince*, 360-1

<sup>125</sup> Robert W. Rieber, *Manufacturing Social Distress: Psychopathy in Everyday Life*, 1st ed. (New York, NY: Springer Science Business Media, 1997), 47.

<sup>126</sup> Hare, *Without Conscience*, 44.

<sup>127</sup> Nancy J. Holland, *Ontological Humility: Lord Voldemort and the Philosophers* (Albany, NY: SUNY Press, 2013), 11.

the thuggish gravitating toward a leader who could show them more refined forms of cruelty. In other words, they were the forerunners of the Death Eaters, and indeed some of them became the first Death Eaters after leaving Hogwarts.”<sup>128</sup>

Having always had his loyal followers around, Riddle was basically protected and therefore untouchable. That disproves another theory of Professor Bell who states that “Tom Riddle *had* to be bullied by Slytherin [House].”<sup>129</sup> Bell bases his claim on Riddle’s orphanhood and Half-blood status which, in the eyes of his Slytherin classmates, equals poverty. If anything, then being poor and Half-blood is something inconvenient to any member of the House. Bell also expresses doubts about keeping Riddle’s blood status a secret during his school years.<sup>130</sup> It is definitely possible that the future Dark Lord revealed the secret only to his closest comrades, however, it is highly unthinkable that they would bully the true heir of the Hogwarts founder, as they all knew that blood of Slytherin himself ran in Riddle’s veins:

Tom Riddle merely smiled as the others laughed again. Harry noticed that he was by no means the eldest of the group of boys, but that they all seemed to look to him as their leader. “I don’t know that politics would suit me, sir,” he said when the laughter had died away. “I don’t have the right kind of background, for one thing.” A couple of the boys around him smirked at each other. Harry was sure they were enjoying a private joke, undoubtedly about what they knew, or suspected, regarding their gang leader’s famous ancestor.<sup>131</sup>

Nevertheless, his perception of people does not change at all as he still views them only as tools to provide his protection and servitude and nothing more. That is supported by the scene before killing Cedric Diggory, Potter’s classmate. Riddle “does not name him, but uses a term from the factory floor, ‘the spare.’”<sup>132</sup> That particular moment of the story clearly shows his attitude towards anyone who should not prove themselves subservient.

On the contrary, as Ken Rothmans, in his essay *Hearts of Darkness: Voldemort and Iago, with a Little Help from Their Friends*, states, there is one situation which an observant reader could think of as the closest moment Voldemort has ever come to any kind of emotion. The moment when he kills Severus Snape – his seemingly loyal and the most trusted Death

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<sup>128</sup> Rowling, *Prince*, 361-2.

<sup>129</sup> Bell, “Riddle Me This,” 48.

<sup>130</sup> Bell, “Riddle Me This,” 48.

<sup>131</sup> Rowling, *Prince*, 495.

<sup>132</sup> Ken Rothman, “Hearts of Darkness: Voldemort and Iago, with a Little Help from Their Friends,” in *Vader, Voldemort and Other Villains: Essays on Evil in Popular Media*, ed. Jamey Heit (Jefferson, NC: McFarland & Company, 2011), 206.

Eater – Voldemort does regret the act. However, even then “his regret is coldly calculative;”<sup>133</sup> because Riddle is losing one of his most valuable tools.

Furthermore, in addition to his emotional blindness, Riddle most definitely does not feel either emotional or physical pain. “Laboratory experiments using biomedical recorders have shown that psychopaths lack the physiological responses normally associated with fear.”<sup>134</sup> The absence of such an important psychological response makes psychopaths a very powerful and dangerous tool as nothing would stop them from wrong-doing as there is no consequence they could possibly be afraid of. Riddle’s resistance to pain is clearly shown by his willingness to tear his soul apart in order to become immortal. Professor Slughorn describes the act of creating a Horcrux in a way that suggests it is a very drastic, painful and violent ritual:

“How do you split your soul?” “Well,” said Slughorn uncomfortably, “you must understand that the soul is supposed to remain intact and whole. Splitting it is an act of violation, it is against nature.” “But how do you do it?” “By an act of evil — the supreme act of evil. By committing murder. Killing rips the soul apart. The wizard intent upon creating a Horcrux would use the damage to his advantage: He would encase the torn portion —”<sup>135</sup>

To boost the theory of his lack of remorse, Natasha Tracy states that “[some] psychopaths even kill before their 18th birthday.”<sup>136</sup> After all the evidence given to support the theory about Riddle’s psychopathy, it is not surprising that he perfectly fits into this category. Riddle was 16 years old when he committed the first murder. Being the true heir of one of the Hogwarts founders opened the door to the Slytherin’s legacy including the constructed hatred towards Muggles. It was not until he was sixteen years old that he opened the chamber of secrets and released the monstrous basilisk living within resulting a Muggle-born student being found dead. One could argue that Riddle had no idea what would happen if it was not for him misusing the death of the student to create his very first Horcrux and become immortal at the age of sixteen.

### 3.5 Behavioural Patterns

As mentioned in the chapter on C. G. Jung, there are several, if not hundreds, of behavioural patterns (archetypes) containing shared knowledge of the world which people unconsciously

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<sup>133</sup> Rothman, “Hearts of Darkness,” 206.

<sup>134</sup> Hare, *Without Conscience*, 54.

<sup>135</sup> Rowling, *Prince*, 497-8.

<sup>136</sup> Tracy, “Psychopathic Children.”

follow. The same works for literary characters as well. The following subchapter focuses on symbols and archetypes, introduced before, and proves their influence during individual phases of Voldemort's life.

It is obvious that Lord Voldemort is not concerned with society's standards. Riddle follows his own rules which do not limit his activities and allow him to fulfil his desires which might be a direct consequence of his orphanhood. Having been an orphan allowed Riddle to evolve in his own way and come to greater self-realization and independence, enabling him to create his own law. His life at Hogwarts then brings another symbol into his life, when he is sorted into the House of Slytherin which is represented by the colour green. The colour could, in Riddle's case, represent his last hope, however, it most likely predetermines his ambitions to reach his goals. The colour's bad attribute is not only displayed on Riddle's life decision but it also predicts the fate of his future loyal followers. Later on, after the discovery of his famous ancestor, the imprint of Slytherin's heirloom makes the boy long for revolution and think about accomplishing his ancestor's work. Slytherin viewed the wizarding world as if it had some sort of disease in the form of Muggle-born wizards which is an idea that, later on, Riddle adopts as his own. Fixing the malfunctioning wizarding world then becomes the main goal he desires to achieve. However, despite the lack of emotions, Lord Voldemort does fear something – death. According to the Harry Potter author J. K. Rowling, Voldemort's boggart would be seeing his own dead corpse.<sup>137</sup> That is the power driving his craving for immortality. Altogether, these 'symptoms' match with the Rebel archetype, guiding Riddle towards vengeful ideas and a fear of being unsuccessful.

The breaking point in Riddle's life is the discovery of his father's origins. The boy developed some kind of affection towards his parent and spent his first years at Hogwarts looking for any proof that Tom Riddle sr. was a wizard. Riddle jr. secretly despised his mother thinking she could not have been a witch for she succumbed to the basic human weakness and died. The truth about his parents then fuelled what was at first only a constructed emotion and his hatred towards Muggles and Muggle-born wizards became real. The discovery most likely helped to create the most dangerous monster of all time as Riddle renounced his father and embraced a new name – Lord Voldemort – which is

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<sup>137</sup> Joanne K. Rowling, "The Leaky Cauldron and MuggleNet Interview Joanne Kathleen Rowling: Part Two," interview by Melissa Anelli and Emerson Spartz, Accio Quote! July 16, 2005, accessed January 11, 2018. [http://www.accio-quote.org/articles/2005/0705-tlc\\_mugglenet-anelli-2.htm](http://www.accio-quote.org/articles/2005/0705-tlc_mugglenet-anelli-2.htm).

an anagram of his native name. From that point on, Riddle tended to follow a path leading towards the darkest side of magic, making plans and finding ways how to purify the wizarding society from Muggle-borns. That particular moment in his life awoke another behavioural pattern – the Tyrant.

Riddle became tireless in accomplishing his aims and the already careless boy put forward his real self, becoming a mass murderer and an unsparing killer. Despite the fact that he scorned his mother, her death hit him deeply and planted a seed of anxiety in his subconscious. The anxiety grew into a fear of dying and desire for immortality which made him a murderer in the first place. The presence of his loyal pet snake Nagini then symbolizes his endless struggle to stay alive forever. The symbol of the snake accompanies him for his whole life. At the orphanage, he admits he can speak Parseltongue and then he is sorted into the House whose coat of arms is decorated with another serpent. After Voldemort falls for the first time, he loses all his powers including physical form and draws strength from the snakes he possesses in woods of Albania. It is not known why Voldemort, weak and lacking human form, would go to hide in forests of a distant country. However, anciently, the name ‘Albany,’ which was hereafter Latinised as Albania, was referring to Scotland.<sup>138</sup> That suggests that defeated Riddle went into hiding in the Scottish countryside. It is also not certain when or where exactly Nagini joined the Dark Lord, but it might have happened during the time Voldemort, for the sake of his own survival, had to become a parasite on snakes. The Dark Lord’s symbiosis with serpents directly corresponds with the meaning of the Snake symbol which is connected to rebirth and immortality. Naturally, such a dark force, which Riddle undoubtedly is, has its nemesis on the side of light. An archetype of the battle between Good and Evil then takes place, ensuring the victory of the hero and the defeat of the villain.<sup>139</sup>

### 3.6 Voldemort’s Relationship with Death Eaters

As mentioned before, Voldemort tends to be very careful about his supporters and privileges only those who could prove themselves to be helpful. His army consists of all types of wizards - from sadistic monsters to politically convenient followers - who, all together, help him to cover a wide range of his both blood-thirsty and strategic decisions.

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<sup>138</sup>Alexander Low, M.A., Appendix to *The History of Scotland from the Earliest Period to the Middle of the Ninth Century* (Edinburgh: Bell and Bradfute, 1826), 46.

<sup>139</sup>Golden, “The 12 Common Archetypes.”



### 3.6.1 Bellatrix Lestrange

Bellatrix Lestrange (née Black) comes from an old and Pure-Blood family, famous for supporting the idea of the inferiority of Muggle-Born wizards. That radically shaped her view of the wizarding community, helping her to find her place among Voldemort's Death Eaters - which is clear from the dialogue between Sirius Black (Lestrange's cousin) and Harry Potter:

“Were — were your parents Death Eaters as well?” “No, no, but believe me, they thought Voldemort had the right idea, they were all for the purification of the Wizarding race, getting rid of Muggle-borns and having purebloods in charge...”<sup>140</sup>

...

“Yeah, I've got no problem saying Vol —” “Shut your mouth!” Bellatrix shrieked. “You dare speak his name with your unworthy lips, you dare besmirch it with your half-blood's tongue, you dare —” “Did you know he's a half-blood too?” said Harry recklessly.<sup>141</sup>

She is immensely loyal to The Dark Lord. Her loyalty was proven during her trial when in front of the whole Wizengamot (“the high court of wizarding law in Britain”<sup>142</sup>), she proudly admitted her devotion to him. Later on, she describes herself as Voldemort's most loyal follower which was, judging by Riddle's willingness to share his knowledge, highly appreciated:

“The Dark Lord will rise again, Crouch! Throw us into Azkaban; we will wait! He will rise again and will come for us, he will reward us beyond any of his other supporters! We alone were faithful! We alone tried to find him!”<sup>143</sup>

...

“I was and am the Dark Lord's most loyal servant, I learned the Dark Arts from him, and I know spells of such power that you, pathetic little boy, can never hope to compete —”<sup>144</sup>

Lestrange is, undoubtedly, one of the most zealous and sadistic servants Voldemort has, for she tortures and kills for her own enjoyment. During her lecture on the ‘Crucio’ curse (a torturing spell) she gives to Potter, she describes torturing as something pleasurable:

“Never used an Unforgivable Curse before, have you, boy?” she yelled. She had abandoned her baby voice now. “You need to mean them, Potter! You need to really want to cause pain — to enjoy it —

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<sup>140</sup> J. K. Rowling, *Harry Potter and the Order of the Phoenix* (New York, NY: Scholastic Press, 2003), 112.

<sup>141</sup> Rowling, *Order*, 784.

<sup>142</sup> Steve VanderArk and Jeanne Kimsey, “Wizengamot – The Harry Potter Lexicon,” The Harry Potter Lexicon, accessed March 3, 2018, <https://www.hp-lexicon.org/thing/wizengamot/>.

<sup>143</sup> Rowling, *Goblet*, 595-6.

<sup>144</sup> Rowling, *Order*, 811.

righteous anger won't hurt me for long — I'll show you how it is done, shall I? I'll give you a lesson —” Harry had been edging around the fountain on the other side. She screamed, “Crucio!”<sup>145</sup>

As disturbing as it is, it also gives a hint about her mental state. As Potter later finds out, Lestrage was sentenced to Azkaban (“An island prison in the middle of the North Sea for dangerous wizards and witches”<sup>146</sup>) for taking part in torturing two wizards which resulted in their insanity.

“Dumbledore told me but I promised I wouldn't mention it . . . that's what Bellatrix Lestrage got sent to Azkaban for, using the Cruciatus Curse on Neville's parents until they lost their minds.”<sup>147</sup>

Even though she had been married, Lestrage's behaviour around The Dark Lord suggests that she built strong feelings for her master. According to Rowling “[Lestrage] took a pureblood husband, because that was what was expected of her, but her true love was always Voldemort.”<sup>148</sup>

“‘My Lord,’ said a dark woman halfway down the table, her voice constricted with emotion, ‘it is an honor to have you here, in our family's house. There can be no higher pleasure.’ She sat beside her sister, as unlike her in looks, with her dark hair and heavily lidded eyes, as she was in bearing and demeanor; where Narcissa sat rigid and impassive, Bellatrix leaned toward Voldemort, for mere words could not demonstrate her longing for closeness.”<sup>149</sup>

Maybe Lord Voldemort longed for an offspring he could pass his knowledge to and maybe Bellatrix bewitched him to fulfil her desire. Whatever the reason is, the two conceived a child – a daughter.<sup>150</sup> The girl, named Delphini, was raised in secret and, by all accounts, she inherited her father's traits, including psychopathy which, much like Riddle, forced her to manipulate, lie and cheat in order to carry out her masterplan to bring darkness back to the world.<sup>151</sup> Such ‘coincidence’ definitely supports the argument about Riddle's psychopathic traits being inherited from his ancestors.

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<sup>145</sup> Rowling, *Order*, 810.

<sup>146</sup> Joanne K. Rowling, “Azkaban,” Pottermore, accessed March 3, 2018, <https://www.pottermore.com/explore-the-story/azkaban>.

<sup>147</sup> Rowling, *Order*, 515.

<sup>148</sup> Joanne K. Rowling, “J. K. Rowling Web Chat Transcript,” interview by Harry Potter fans, The Leaky Cauldron. July 30, 2007, accessed January 11, 2018. <http://www.the-leaky-cauldron.org/2007/7/30/j-k-rowling-web-chat-transcript/>.

<sup>149</sup> J. K. Rowling, *Harry Potter and the Deathly Hallows* (New York, NY: Scholastic, 2007), 9.

<sup>150</sup> Jack Thorne, J. K. Rowling, and John Tiffany, *Harry Potter and the Cursed Child* (New York, NY: Arthur A. Levine Books, 2016), Act Two, Scene 21, 280.

<sup>151</sup> Thorne, Rowling, Tiffany, *Cursed Child*, Act Two, Scene 19, 221.

### 3.6.2 Antonin Dolohov

Thanks to Dumbledore, Dolohov's Death Eater career can be traced back to the very beginning of Voldemort's rise. Dolohov accompanied Riddle who, hoping to get a position as a teacher at Hogwarts, approached Dumbledore about the issue. That says a lot about Dolohov's loyalty to the task of purifying the wizarding world:

“Then if I were to go to the Hog's Head tonight, I would not find a group of them — Nott, Rosier, Mulciber, Dolohov — awaiting your return? Devoted friends indeed, to travel this far with you on a snowy night, merely to wish you luck as you attempted to secure a teaching post.”<sup>152</sup>

Dolohov's bloodthirsty practises are revealed during a trial of Karkaroff, a former Death Eater, who turned him over in exchange for freedom. Judging by the Karkaroff's confession it is obvious that Dolohov is more than devoted to Voldemort. He is also of the opinion that Pure-blood wizards are superior to the Muggle-borns and 'Blood-Traitors' (Pure-blood wizards who sympathize with the non-magical world and Muggle-born wizards) for two Pure-blood wizards died of violent deaths after being found by Dolohov.

Karkaroff drew a deep breath. “There was Antonin Dolohov,” he said. “I — I saw him torture countless Muggles and — and non-supporters of the Dark Lord.”<sup>153</sup>

...

Antonin Dolohov, read the legend beneath a wizard with a long, pale, twisted face who was sneering up at Harry, convicted of the brutal murders of Gideon and Fabian Prewett.<sup>154</sup>

Just like Bellatrix Lestrange, Antonin Dolohov is one of the most loyal followers The Dark Lord has. Unlike others, he does not stay with him out of fear but because he enjoys opportunities, provided by Voldemort, which allows him to unleash his violent inclinations.

### 3.6.3 Lucius Malfoy

Just like the majority of his fellow Death Eaters, even Malfoy despises Muggles and the Muggle-born part of the wizarding world. His hatred went so far that he even insisted on putting his son, Draco, into Durmstrang Institute (one of eleven wizarding schools<sup>155</sup>) which is known for its stand against every non-Pure-blood wizard.

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<sup>152</sup> Rowling, *Prince*, 444-5.

<sup>153</sup> Rowling, *Goblet*, 589.

<sup>154</sup> Rowling, *Order*, 543.

<sup>155</sup> Joanne K. Rowling, “Durmstrang Institute,” Pottermore, accessed April 1, 2018, <https://www.pottermore.com/writing-by-jk-rowling/durmstrang-institute>.

“... Father actually considered sending me to Durmstrang rather than Hogwarts, you know. He knows the headmaster, you see. Well, you know his opinion of Dumbledore — the man’s such a Mudblood-lover — and Durmstrang doesn’t admit that sort of riffraff...”<sup>156</sup>

Unlike other Death Eaters, Malfoy did not join Voldemort for his favour of violence but for the influence it would provide him with. After his master fell for the first time, he distanced himself from everything he had done in Riddle’s name and secretly hoped for a new mastermind who would help him to achieve success:

“It was comforting to think that he, Lucius, might be in for a second chance of world domination, should this Potter boy prove to be another, and greater, pure-blood champion.”<sup>157</sup>

It is quite possible that Voldemort is mostly attracted by the amount of money Malfoy, who comes from an aristocratic family, has for that could fund The Dark Lord’s activities. Hare’s statement that, if given the opportunity, psychopaths who tend to “think big” usually reach their goals using somebody else’s money,<sup>158</sup> basically confirms the argument. Moreover, Meeting Malfoy, “smoothing the front of his robes; [...] distinctly [hearing] the gentle clinking of what sounded like a full pocket of gold.”<sup>159</sup> at the Ministry of Magic and talking to the minister also supports the theory for he might be bribing the politician for Riddle.

When Malfoy fails to successfully finish several tasks given by The Dark Lord, he falls into disgrace and “Voldemort, seeking to punish Lucius Malfoy [...], [demands] that Draco perform a task so difficult that he would almost certainly fail – and pay with his life.”<sup>160</sup>

Both, Lucius and Narcissa Malfoy, prove to be better parents than supporters of Voldemort during the Battle of Hogwarts as they both change sides in order to save the Malfoy family. Narcissa, having been informed about her son’s survival, dares to lie to Voldemort about Potter’s death without hesitation:

“[Harry Potter] felt the hand on his chest contract; her nails pierced him. Then it was withdrawn. She had sat up. “He is dead!” Narcissa Malfoy called to the watchers.”<sup>161</sup>

And later, on during the battle itself, they both are seen “running through the crowd, not even attempting to fight, screaming for their son.”<sup>162</sup> All these actions, compared to everything

<sup>156</sup> Rowling, *Goblet*, 165.

<sup>157</sup> Joanne K. Rowling, “Draco Malfoy,” Pottermore, accessed April 1, 2018, <https://www.pottermore.com/writing-by-jk-rowling/draco-malfoy>

<sup>158</sup> Hare, *Without Conscience*, 39.

<sup>159</sup> Rowling, *Order*, 154-5.

<sup>160</sup> Joanne K. Rowling, “Draco Malfoy.”

<sup>161</sup> Rowling, *Hallows*, 726.

<sup>162</sup> Rowling, *Hallows*, 735.

they had done, seem to be negligible, however, in spite of Malfoys' arrogant and prejudiced nature, their deeds show where exactly their loyalty lies.

### 3.6.4 Severus Snape

Snape is the only known Half-blood follower of The Dark Lord, whose loyalty is not quite clear until the very end of the book series.

Bearing the Dark Mark on his left lower forearm, Snape, though being a Half-blood wizard, is reportedly a member of Voldemort's inner circle and therefore one of the most trusted Death Eaters. The reasons for Voldemort's permission of a Half-blood wizard in his presence are unknown, although he might find several similarities between his and Snape's lives that convince him about the wizard's trustworthiness. Both having been Half-blood wizards with a hatred for Muggles deeply rooted within their relationships towards their fathers,<sup>163</sup> Voldemort might have felt somewhat connected with Snape.

Despite their obvious similarities, the Dark Lord, yet again, fails to acknowledge obvious differences between them – emotions. Having been delivered information about a prophecy foretelling the arrival of his defeater and targeting Potter's family,<sup>164</sup> Riddle unknowingly seals his own fate. Snape's love for Lily Potter, Harry Potter's mother, who is killed during the Dark Lord's attempt to murder her son, definitely stifles Snape's loyalty towards his bloodthirsty master and forces him to fight against him.<sup>165</sup> Having been a double-spy, both a Death Eater and member of the Order of the Phoenix, makes Snape an enigma which is solved at the very end of the final Battle of Hogwarts:

“Severus Snape wasn't yours,” said Harry. “Snape was Dumbledore's, Dumbledore's from the moment you started hunting down my mother. And you never realized it, because of the thing you can't understand. You never saw Snape cast a Patronus, did you, Riddle?” Voldemort did not answer. They continued to circle each other like wolves about to tear each other apart.<sup>166</sup>

The closer look at Voldemort's followers that this chapter provides clearly shows certain personality traits the Dark Lord finds beneficial. There are two representatives of those supporters who tend to be rather sadistic, violent and endlessly loyal without any doubts about Riddle's plans for the wizarding world. On the contrary, this short list of four selected Death Eaters also consists of two wizards whose loyalty and devotion to the plans was not

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<sup>163</sup> Rowling, *Order*, 592.

<sup>164</sup> Rowling, *Prince*, 545.

<sup>165</sup> Rowling, *Prince*, 549.

<sup>166</sup> Rowling, *Hallows*, 740.

unreserved. That, in the end, turns out to have fatal consequences. As mentioned in previous chapters, Riddle, completely unaware of human feelings, views his supporters as nothing more than easily manipulated tools useful for fulfilling his desires and reaching his goal.

In connection to Lord Voldemort, Nancy J. Holland, introduces a term “ontological humility” which she describes as “a humility without anyone or anything to before which to humble yourself”<sup>167</sup> which hints Voldemort’s endless arrogance. As a direct result of his lack of knowledge in terms of human emotions together with his arrogance, which makes him blind to everything and everyone but himself, Riddle fails to acknowledge the humanness of his supporters. Therefore, both Malfoy and Snape betray the Dark Lord for one of the strongest emotions ever – Love.

### 3.7 Good vs. Evil

The book series by J. K. Rowling contains two powerful wizards who share almost identical fate: Having been equally famous Half-blood orphans, they are both predestined to die twice. And yet, one of them is a hero and the other one a villain.

#### 3.7.1 The Boy who Lived

Harry Potter, the boy who survived a death curse delivered by Lord Voldemort, grew up with his aunt’s family. Having been nothing more than another hungry neck to feed, he was enduring insults and ill-treatment from the only family he has ever had. It was no sooner than his eleventh birthday when he finds out about his magical abilities which bring him to Hogwarts.

Unlike Riddle, Potter spent the first year of his life with his loving parents, which enabled him to create a strong bond with them. It is obvious that, just like Riddle, young Potter is a Half-blood wizard for his mother, though being a witch, was born into a Muggle family while his father belonged to the Pure-blood Potter House. The following years of living with his aunt’s family then brought him into an environment of hate and ire. As a direct consequence of that, Potter grew up into a very modest young man who does not think of himself highly and does not believe he is special.

Potter’s parents are remembered as a loving couple. Even though his father, James Potter, was, during his years at Hogwarts, known as an arrogant bully, he eventually grew

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<sup>167</sup> Holland, *Ontological Humility*, 15.

out of it<sup>168</sup> – maybe even with the help of his future wife Lily Evans who was a very caring and loving person,<sup>169</sup> which suggests that the boy spent the first year of his life living in a stable environment, receiving love from both of his parents which allowed him to fully develop.

### 3.7.2 The Lord who Died

Circumstances surrounding Riddle's birth and upbringing are mentioned in previous major chapters. From the information provided it is clear that genetic and environmental influences play the biggest part in Riddle's life. Even though their lives seem to be interconnected with a series of seemingly similar events and terms, there are differences, which should not be overlooked.

Both are orphans, though one living in an orphanage and the other with his last family members. While Riddle is surrounded by caregivers who are afraid of him and his unpredictable and violent behaviour, Potter is constantly ridiculed and humiliated by his venomous relatives. Such an environmental difference surely could support Riddle's psychopathic development and give him a feeling that anything can be achieved through others' fear and uncertainty.

Their family backgrounds count as another big influence. Potter, though living in hatred, remains in touch with his parents' legacy through their closest friends. They always picture them as a perfect couple showing love and kindness to everyone, which leaves Potter with a great role model to look up to. Moreover, he is not burdened by a poor genetic heirloom. It is Riddle who, inheriting a nasty temper as well, acquires genes prone to psychopathy. In addition to that, Voldemort sticks with ideologies of the first relative he discovers and sees himself privileged to continue reaching his ancestor's malicious goal. That, all together, gives a very dangerous combination of genetic and environmental influences, creating a weapon of mass destruction whose vanquishment is hoped to be illustrious and therefore epic.

Riddle's defeat is not only great but symbolic as well. The annihilation of the penultimate Horcrux brings Potter to platform 9¾ where he finds a baby-like creature representing Voldemort's tortured soul. The place is the ultimate meeting point between

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<sup>168</sup> Joanne K. Rowling, "In Defence of Young James Potter," Pottermore, accessed April 1, 2018, <https://www.pottermore.com/features/in-defence-of-young-james-potter>.

<sup>169</sup> Joanne K. Rowling, "Unsung Heroes: Lily Potter," Pottermore, accessed April 1, 2018, <https://www.pottermore.com/features/unsung-heroes-of-harry-potter-stories-lily-potter>

the Wizarding and Muggle worlds and could portray Voldemort's life-long struggle with his Half-blood status. Other than that, as it is an interlock between two different worlds, the platform is Riddle's doomsayer displaying the thin line between life and death the Dark Lord is just about to cross.

Not only is the purpose of the two characters to move the story forward, these similarities between them suggest a certain aim to make them foil characters. "In literature, a foil is a character that shows qualities that are in contrast with the qualities of another character."<sup>170</sup> Lord Voldemort is then a foil to Harry Potter and his opposite. The biggest difference is Riddle's lack of emotions and careless behaviour as a perfect contrast to Potter, who, belonging to the House of Gryffindor, has his heart on his sleeve and would do anything to keep his loved ones safe.

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<sup>170</sup> "Foil - Examples and Definition of Foil," Literary Devices, January 01, 2018, , accessed April 1, 2018, <https://literarydevices.net/foil/>.



## CONCLUSION

It is more difficult to define *Evil*, than to recognize it and Lord Voldemort undoubtedly is one of the most malicious, wicked and evil literary characters literature has ever had the pleasure of introducing. He fascinates and terrifies at the same time and his story line could easily be defined by his own name – a riddle.

The main goal of this thesis was to analyse the Dark Lord in detail. That involved a deeper analysis of his personality, finding out about his weaknesses and motivation as well as of a possible trigger for his behaviour. Such a task included a closer look at his life – specifically at his family history, later psychological development and a possible mental disturbance. Theories by psychologists Freud and Jung were used to explain some of the phenomena in Riddle's life.

The first chapter contained information about villains in fantasy literature. It described the concepts and division of a literary character as well as the way it can be shaped into a villainous mastermind of a literary story. The second chapter introduced the reader to the work of Freud and Jung and the way they inspired future literary critics. The chapter gave information on Freud's ideas on the id, ego, superego and Oedipus complex and on Jung's opinion on 'collective unconscious,' including symbols and archetypes. It also gave an idea on the issue of psychopathy, which was an important part of the following chapter. The third part of the thesis included the literary psychoanalysis of the character itself. It comprised of detailed information about Voldemort's descendants and the genetic and archetypal heirloom influencing his deeds throughout his life. The chapter also included comparison of Riddle and Potter as two foil characters moving the story forward.

The analysis revealed genetic and environmental influence as the very core of Voldemort's evilness. Incestuous relationships among his ancestors laid the foundation stone of his psychopathy as well as it equipped him with a vile temper. Riddle was basically born with some predetermination to wrongdoing. His uncle and grandfather both, together with violent behaviour, bore symptoms of a mental disturbance of some sort, which was passed down to Riddle. The boy's stay at the orphanage then disabled his mental development and triggered the psychopathy which fully appeared. At first, his misbehaviour seemed to be superficial, as control was all he wanted. However, with constructed hatred towards Muggles, his acts became more violent and his attacks intentional. Ironically, the character's cold-blooded behaviour did not only guarantee his rise, but his fall as well.

In the course of writing, many authors were mentioned whose works inspired the direction of the thesis. Guerin's ideas were genuinely helpful for his understanding of Freud's work, whilst Richter's opinions on Jung's study of archetypes proved to be enriching thanks to the author's detailed knowledge of the issue. A great deal of credit belongs also to Robert Hare PhD. whose research on psychopathy helped to identify the character's mental disorder and allowed a greater understanding of Riddle's behaviour. On the contrary, the opinions of Christopher Bell PhD. brought a lot of disarray due to the author's lack of knowledge of the Harry Potter books and possibly wrong conclusions. However, each and every author brought something new and sometimes unexpected which added an enrichment to the thesis.

Improvements to the thesis could come in form of a much more detailed archetypal analysis of the character. Due to the fact that Rowling likened Riddle to Hitler,<sup>171</sup> a commentary on their similarities would surely be enhancing in many ways – especially thanks to Hitler's possible archetype of Wotan<sup>172</sup> which could have been explored in detail and compared to Voldemort.

One of the most important things this thesis showed, is the danger of acting on impulse. It is important to have a deeper and closer look at certain issues, without prejudices, before making a judgement. One should be ready to accept the truth even though it goes against their preconceptions. On one hand, life offered Voldemort many options and he consciously made certain choices, which eventually led to rise to evil. On the other hand, a deeper understanding of his story could even invoke sympathy since he did not chose his genetics and upbringing.

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<sup>171</sup> Joanne K. Rowling, "J.K. Rowling Interview,' CBCNewsWorld: Hot Type," interview by Evan Solomon, Accio Quote! July 13, 2000, accessed April 14, 2018. <http://www.accio-quote.org/articles/2000/0700-hotype-solomon.htm>.

<sup>172</sup> Ritske Rensma, "Wotan in the Shadows: Analytical Psychology and the Archetypal Roots of War by Ritske Rensma," Depth Insights, , accessed April 14, 2018, <http://www.depthinsights.com/Depth-Insights-scholarly-ezine/wotan-in-the-shadows-analytical-psychology-and-the-archetypal-roots-of-war-by-dr-ritske-rensma/>.

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