

THE FORTIFYING AND DESTRUCTIVE POWER OF LOVE IN J.K. ROWLING'S  
HARRY POTTER SERIES

by

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## Summary

The aim of this study is to explore the importance of love in its various manifestations in the lives of the *Harry Potter* characters and its power to consequently influence the paths that they eventually choose to walk. Love is investigated as the reason behind the choice between good and evil as well as paradoxically both a fortifying as well as a destructive force. Furthermore, it attempts to examine the importance that love plays in the healthy or dysfunctional development of the characters.

Numerous philosophies and theories that span two different eras will form the theoretical framework of this research paper. There will be a constant interplay between the theories and the main text, that is, the seven *Harry Potter* books that together represent the *Harry Potter* series. Additionally, the author's opinion acquired from invaluable fan interviews will be utilized in order to improve the understanding of the characters motivations.

The introduction is a brief explanation of key terms and theories that are essential to the exploration of love in the *Harry Potter* series. The study comprises five chapters. The first three chapters are concerned with the three main manifestations of love represented in the series, namely; parental love, friendship and romance respectively. Chapter Four focuses on the adaptation of the novels into movies and the subsequent result that this has on the depiction of love. Chapter Five highlights the finding of the study conducted.

Key Terms: Fantasy, children's literature, concepts of love, romance, friendship, parental love, J.K. Rowling, *Harry Potter* novels, *Harry Potter* movies.

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## Introduction

Children's literature and young adult literature are two genres that have captivated the imagination of young and old alike effectively eradicating boundaries that have otherwise devalued that worth of remarkably talented authors. Perhaps the reason behind this enchantment is the optimistic nature of the stories that are brimming with hope and the unwavering faith that events will eventually unfold in a favourable light, qualities that are frequently lacking in adult literature and have of recent times become characteristics that have appreciated in worth. One such series that has even been accredited with reacquainting the world with the written word are the *Harry Potter* novels. The staggeringly unexpected success of the books has turned the author J.K. Rowling into a revered authoress who will undoubtedly be remembered as one of the great writers of the twenty-first century. Her books invite readers to enter a world of magic and mystery filled with enchantingly new creatures that stimulate the imagination of the reader and an array of endearing characters that engage the emotions of her fascinated audience. Her books though are not all sunshine and happiness as they are liberally sprinkled with dark and cloudy days where chances of the reemergence of the sun seem bleak and unlikely. This, however, merely makes for a more enthralling read, one that catches hold of the reader and does not let go until the final page of the seventh book. The credit for the success of the *Harry Potter* books has often been awarded to its moral content and its life lessons. There is a sense of the profound in the relative simplicity of the writing and teachings and there is something comforting about the grey areas of life and relationships presented in the novels.

J.K. Rowling has never been reticent about the trials that she had to face prior to the publication of the *Harry Potter* novels. Her story is remarkably like that of a Cinderella story sans Prince Charming. This damsel rescued herself with the aid of her incomparable imagination and unquestionable skill with words. After a failed marriage, she found herself in the position of being a single mother facing financial problems. Appalled with her current circumstances and wholly aware that things could not get much worse, J.K. Rowling elected to follow her passion and attempt to get a novel

published. *Harry Potter* was a story that she conceived on a train returning home to London:

I was sitting on the train, just staring out the window at some cows. It was not the most inspiring subject. When, all of a sudden, the idea for Harry just appeared in my mind's eye. I can't tell you why or what triggered it, but I saw the idea of Harry and the wizard school very plainly. I suddenly had this basic idea of a boy who didn't know what he was (Shapiro, 2004:49).

For years, thereafter, she proceeded to expand on her story until the fateful day that she decided to take a year off during which to complete a full length novel. She has been noted to have revealed the fact that *Harry Potter and the Sorcerer's Stone*, the first book in the series, mentally and emotionally saw her through the tough times (Shapiro, 2004:70). This candid statement from the authoress reassures the reader that they are not alone in their emotional investment in the life of a boy who merely exists between the pages of a book.

*Harry Potter* is a story about an orphaned boy who only discovers on his eleventh birthday that he is a wizard who is famous for having survived the killing curse of Lord Voldemort. Fresh from this discovery, Harry is whisked off into a magical world of witches, wizards, ghosts and numerous other fantastical creatures, leaving behind a life of drudgery and cruelty at the hands of his closest living blood relatives. Thereafter, follows a journey of self-discovery that also sees him triumphing over evil and conquering his own as well as physical demons. Harry's journey bears a striking resemblance to that of the archetypal hero as his quest stirs in our memory epic mythical tales of heroes following the same formulaic quest. This quality is not reserved solely for the hero as it is a quality that is woven through the fabric of the series. As Suman Gupta(2003:97) eloquently states:

The Harry Potter novels constantly echo the faintly familiar. The names of magical characters, the motifs and rituals of magic, the stories and

histories that give body to the magic world appear often to refer back to a shimmering vista of folklore, fairytale and myth drawn indiscriminately from a range of sources and contexts.

J.K. Rowling's tasteful use of myth adds richness to her novels and furthermore enhances the magical realms' claim of old-worldliness. Stepping into the world that she has created feels more like reacquainting oneself with the old and trusted giving credence to the wizards' declarations of having lived for more than a century. Aside from its ability to lend authority to the age of the magical world, myths serve an additional purpose; they are symbolic of people's hopes, values, fears and aspirations (Gupta, 2003:98). Consequently, myths highlight the deep rooted desires of humanity as a whole and are as such a manner in which to explore the universal psyche of man. The popularity of the *Harry Potter* novels could, therefore, also be a result of the author's ability to identify our desires and fears and bring them to life in her character's world therefore engaging her readers' emotions on a deeper, perhaps at times subconscious level. The use of archetypal and mythological approaches for the purpose of this study will prove to be constructive because it will both clarify matters as well as draw attention to the issues that may have otherwise been overlooked.

Through all his trials, the one thing that sustains Harry as well as assists him in resisting evil is his loving relationships. The people who have died to protect him and the people who are willing to face death to help him are his greatest assets. Thus, love is a key component in the *Harry Potter* series and the focus of this research paper.

Love is a concept that fascinates people at large, regardless of whether they are in awe of it and desperate to achieve it or treat it with disdain and doubt. It encourages the achievement of great feats in its name and the perpetration of unspeakable deeds caused by its more unfortunate victims, be it in reality or the fertile imagination of great writers. Love is an emotion that has become the obsession of nations worldwide and is an ideal that people aspire to achieve. Reams of film and forests worth of paper have been dedicated to exploring the subject and, irrespective of the repetitive nature of the

theme, humanity is still captivated by the concept. Anthony Walsh (1991:7) waxes lyrical about love in his preface to *The Science of Love* when he describes love as:

The noblest, most powerful, beautiful, exquisite and meaningful experience of humanity. Because of it we are born, through it we are sustained and for it we will sacrifice life itself. Love insulates the child, brings joy to youth, and comfort and sustenance to the aged. Love cures the sick, raises the fallen, comforts the tormented, and inspires the composer, painter and poet.

His view on love is both extensive as well as intense as he holds love responsible for every aspect of our lives, irrespective of whether it is life and death or happiness and destruction. Any emotion that bears a burden of this magnitude can be nothing but complex and confounding. It is this complexity that renders it difficult to accredit the word with a single definition because any attempt made to definitively, define love results in numerous facets linked to the concept being ignored or minimized. The most conventional method of finding the meaning of a word is to consult a dictionary and the numerous meanings of love supplied by the *Compact Oxford English Dictionary* (2002) are (noun) an intense feeling of deep affection, a deep romantic or sexual attachment to someone, great interest and pleasure in something, a person or thing that one loves or (verb) to feel love for or like very much. This definition is sadly lacking in depth, degree and different styles and manages to overly simplify an emotion that covers an extensive range of feelings and relationships.

However, this is a problem that scholars and researchers alike are faced with as they struggle to supply a satisfactory meaning for the word love. It has been suggested that 'Perhaps love is too profound, too expansive, to be contained in a single definition' (Walsh, 1991:9). One of the key issues regarding the study of love as recognized by Zick Rubin is the lack of a 'common vocabulary and he has for that reason recommended that 'Love researchers might do well to move toward a more common conceptual vocabulary' (quoted by Ellen Berscheid, 2002:171). If one were to heed his

advice the study of love would be considerably less problematic as it would provide a common basis from which to proceed with studies on the subject. However, this ideal situation has as yet to materialize and, therefore, we are forced to work with the situation in its present state. Murstein (quoted by Ellen Berscheid, 2002:172) has suggested that a further hindrance linked to the word love is that: 'The word love is bandied about more promiscuously than almost any other word in the English language.' His view is supported by Susan and Clyde Hendrick (quoted by Ellen Berscheid, 2002:172) who have labeled love as a 'highly impoverished' word as it is 'used in an astounding array of situations to describe an enormous range of attitudes, emotions, feelings, and behaviours toward objects and people'. Love, therefore, is a word that unfortunately for scholars and researchers is not conducive to an absolute meaning and as such when one embarks on a study of the subject it is imperative to obtain a meaning that is most befitting of the area under discussion.

A particularly comprehensive definition of love is a paraphrasing of Natterson's definition by Bauer (2003:523) where it is explained that:

... elements of attachment-bonding, warmth-affection, mutuality, recognition-individuation, and self and other are all joined as components of the love relationship. The dichotomy of self and other is replaced by a view in which we become ourselves "within" one another through mutual self-recognition and in which love given and love received are inseparable, as both yield closeness and increased self-recognition. Both loving the other and being loved by the other strengthen the self, and the stronger self in turn is more able to give love and to experience love and desire more intensely.

This description of love very aptly and concisely outlines the rather complex elements involved in loving as well as bringing to the fore the positive aspect of love; that is, the growth of the self. As such it appears as though the ability to love and receive love is essential to the development of an individual. This view is supported by Nelson-Jones



(1989:5) as he defines love as making choices that affirm both yourself and others in your relationship. Therefore, loving is not an ethereal and ephemeral feeling but rather something that is of real importance to humans in the strengthening of character and the optimal building of self. Attachment, recognition and mutuality, which are components of love, are all present and integrated with one another under optimal conditions of health and development but when in isolation, fragmented or in conflict with one another it may serve as a basis for psychological disorder (Bauer, 2003:523). This promptly brings to the fore the fact that love is not only affirming and constructive but also has the potential to be detrimental and fatal.

Jane G. Goldberg (1999:21) expressively states that 'Love may make the world go round, but it seems, at times, as though the direction of movement has been backward as much as forward'. Aldo Carotenuto (1989:9) asserts that our behaviour in love *a/ways* contains negative elements and he very succinctly describes the more frantic side of love as follows:

A characteristic phenomenon of the love experience is that the presence of the other captures us with an intensity and an immediacy that is not to be encountered at any other time. The lover is bewitched and obsessed by the image of the other. This experience has an improvisatory, unreal and almost compulsive character. Plato went so far as to speak of a divine delirium, a kind of ecstatic rapture. In the presence of the beloved, one has a feeling of incredible fulfillment and at the same time the impression that until then one has lived in a state of deprivation.

The above description of love depicts the almost crazed state that some experience when faced with love. It is almost as though sanity takes a back seat to the euphoric feelings that the beloved arouses. Love of this nature is by no means fortifying but rather damaging and disempowering to both the object of affection and the person experiencing the unpleasant state.

The numerous definitions of love signify the diverse nature of love be it the light or dark side or the varying degrees between the two poles. Thus, the battle between beneficial and detrimental love begins with individuals being pulled in two different directions and more often than not finding themselves floundering in unknown territory blindly stumbling to find their way to a specific end of the spectrum. Loving and being loved in a constructivemanner bolsters those concerned whereas inappropriate loving impairs individuals. This duality that is inherent to the concept of love is the specific focus of this paper in conjuncture with the *Harry Potter* books. As stated earlier, love is an integral part of the novels yet so too is the battle between good and evil. Two concepts that are central to the story must surely share a bond, perhaps not in a manner immediately evident but apparent nonetheless upon closer inspection.

Having acknowledged the critically important role that love plays in an individual's life, it would be prudent to establish the relationships wherein the emotion may be found. Nelson-Jones (1989:6) has provided an 'illustrative rather than exhaustive' list of relationships where it is possible to receive love and in turn express love and they are self-love, love for a partner, love of friends, love for the young, love of enemies, love of the human species and love of neighbour. With the exception of the exclusion of parental love from the list, most theorists and philosophers are in agreement with Nelson-Jones regarding loving relationships. Hence, love is unmistakably present in every relationship that humans are capable of fostering; it is merely left up to the individual to cultivate healthy interpersonal relationships in order to create an advantageous and beneficial environment. Indisputably certain relationships are of greater importance than others and therefore have a greater influence on our lives and consequently our happiness and sorrow. However, this is no reason to denigrate the importance of all forms of human bonding because it is these different manifestations of love that make life, both in reality and the world of *Harry Potter*, the exciting journey that it unquestionably is.

In view of the vastness of the concept of love, it is not unexpected that there are numerous theories concerning the various forms and effects of love. Love taxonomies

usually carry the assumption that each type of love identified is different from the others in important respects, including the experience of that type of love and its manifestations in observable behaviour (Berscheid, 2002:174). Harold Kelley (quoted by Berscheid, 2002:174) contends that:

The single word love refers to different phenomena.... Consequently in both common lore and scientific thought, there are a number of different models of love. It is important to realize that these models are not alternative, competing views of a single phenomenon, "love". Rather, they are conceptualizations of different phenomena, each of which has been termed love. The different models are addressed to the major forms or types of love. They imply that one persons "love" for another should always be qualified as to the type or combination of types it involves.

Kelley is attempting to caution us that there is rarely if ever going to be a single conclusive theory of love because love is not a concept that has a solitary classification. This is especially true with reference to the *Harry Potter* novels as love is undisputedly present in its various manifestations. This study is consequently going to utilize a number of different theories by numerous individuals across the ages to further explore the topic. Furthermore, at times the entirety of the theories may not be made use of as certain portions of the theories are more pertinent than others and another theorist has a view of love that is more relevant in the context of this study.

Singer (1966:49) has stated that in the philosophy of love every discussion must start with Plato and, in deference to his opinion, Plato's theory will be addressed first. Plato explores the topic of love by drawing on numerous myths to enunciate his theories regarding love over the course of arguably his two most well-known books namely *The Symposium* and *Phaedrus*. His theories are varied and credit love with numerous qualities that are fascinating and provide reasons for the desire to love that are profound. Plato lived in a time and place where homosexuality was perhaps as common

as heterosexuality and, therefore, his myths tend to feature male on male relationships quite strongly.

The first speaker in *The Symposium* to offer his view on love is Phaedrus. He begins by stating that love is the oldest God that there is and it is, therefore, only befitting to honour him. He is of the opinion that the God of love is responsible for bringing order to the chaos that first reigned supreme. Phaedrus then begins to enumerate the many noble things that a lover will do for a loved one:

For the principle which ought to be the guide of men who would nobly live at principle, I say, neither kindred, nor honor, nor wealth, nor any other motive is able to implant so well as love. Of what am I speaking? Of the sense of honor and dishonor, without which neither states, nor individuals ever do any good or great work. And I say that a lover who is detected in doing any dishonourable act, or submitting through cowardice when any dishonour is done to him by another, will be more pained at being detected by his beloved than at being seen by his father, or by his companions, or by any one else. The beloved too, when he is found in any disgraceful situation, has the same feeling about his lover. And if there were only some way of contriving that a state or an army should be made up of lovers and their loves, they would be the very best governors of their own city, abstaining from all dishonour, and emulating one another in honour; and when fighting at each other's side, although a mere handful, they would overcome the world. For what lover would not choose rather to be seen by all mankind than by his beloved, either when abandoning his post or throwing away his arms? He would be ready to die a thousand deaths rather than endure this. Or who would desert his beloved or fail him in the hour of danger? The veriest coward would become an inspired hero, equal to the bravest, at such a time; Love would inspire him. That courage which, as Homer says, the god breathes into the souls of some heroes, Love of

his own nature infuses into the lover. (translated by Benjamin Jowett, 2009).

He passionately states that a lover will always attempt to be noble and ensure that he acts in a brave manner in order to ensure that his beloved views him as an admirable individual. Love will be his reason for undertaking brave feats and a lover will even sacrifice their life for their beloved. All these factors explain why “Love is the eldest and noblest and mightiest of the gods; and the chiefest author and giver of virtue in life, and of happiness after death.” This view on love is relevant to the *Harry Potter* books as it is this emotion that is responsible for many of the most courageous acts described over the course of the seven books and will, therefore, be explored with reference to the books at a later stage.

*The Symposium* also contains a particularly insightful if somewhat humorous myth regarding the nature of love as narrated by Aristophanes. He tells the tale of a human race consisting of three sexes namely male, female and hermaphroditic (which combined characteristics of both male and female. The description of the species at the time was as follows:

The primeval man was round, his back and sides forming a circle; and he had four hands and four feet, one head with two faces, looking opposite ways, set on a round neck and precisely alike; also four ears, two privy members, and the remainder to correspond. (translated by Benjamin Jowett, 2009)

They were of superior strength and decided to challenge the Gods. Inevitably they lost the battle and as a punishment Zeus divided them in two. Prior to this there was no emotion called love. However, subsequent to their division, the emotion was born as a result of them seeking union with their lost half. This theory is particularly important as it explores love as a process needed in order to achieve a feeling of completeness and, therefore, stresses the importance of love to the human race.

In the *Phaedrus*, a tale is told of the soul being transported by a chariot controlled by two horses, one white and the other dark and controlled by a charioteer. The black horse tries to pull the charioteer towards bodily pleasure at the expense of everything else whereas the white horse wants to soar upwards towards the world of ideals (Irving, 1966:62). Both horses are driven by love but it is love of different things that guide them. This is an example of love's duality and is crucial to this research paper as it is concerned with the different facets of love.

Aristotle, a student of Plato, provides a different dimension of the sensibilities of the same time and, therefore, offers a useful alternative to relationships where his teacher may be found wanting. Friendship is one of the most important relationships that humans share and Aristotle offers a comprehensive theory to explore this bond. He distinguishes three different types of friendship, namely; useful, pleasant and good. The first two types are not indicative of true friendship because they are selfish as they are more concerned with personal benefits. The third type however represents true friendship because the people involved are linked by a true fondness for the person in question as opposed to what they may gain from the association. This is what Aristotle calls 'perfect friendship.' In Aristotle's estimation though, this class of friendship may only be shared by morally upstanding individuals and, furthermore, the friendship has to be a mutual love. This exploration of friendship is invaluable because the *Harry Potter* series is abound with varying degrees of friendship that greatly influence the sequence of events that unfold. Thus investigating them with reference to Aristotle's views could offer invaluable clarity.

As useful as philosophers of old are, it is necessary to supplement their ideas with more contemporary viewpoints. C. S. Lewis was a successful writer in the mid-1900s who is perhaps most well-known for his *Chronicles of Narnia* series. However, aside from these books, he has also written numerous other books pertaining to his philosophy regarding a wide range of topics, love being one of the many. His book, *The Four Loves*, is an indispensable part of any research pertaining to love. His theory concerning the

subject, as discussed in the book, is extensive and he furthermore introduces several compelling arguments that offer a new insight into an age old theme. Lewis begins by differentiating between Need-love (a love that is perhaps selfish in nature) and Gift-love (closest to Divine-love), thereafter he broaches the concept of Need-pleasure and Appreciative-pleasure. The first pleasure is self-explanatory in the sense that it is necessary whereas the second is a luxury. He then proceeds to delineate the relationship that exists between the four concepts that lays the basic foundation for his theory on love. In accordance with the title of the book, C. S. Lewis subsequently draws a distinction between the four types of love namely; affection, friendship, Eros and charity. For the purpose of this research paper, only the first three types of love will be examined.

Lewis has called Affection ‘the humblest love’ and adds that it seems to ‘differ the least from that of animals.’ This is not meant to minimize its importance; it has merely been stated in order to call attention to its necessity. It is loosely linked with the Greek love called storge which is defined as affection, especially of parents to offspring but also of offspring to parents (Lewis, 1960). It is not reserved for this relationship though as it is a component at work in all interpersonal relationships. Affection as per Lewis’s theory includes both Gift- as well as Need-love.

Friendship is a love that is given the least attention and the reason for this according to Lewis is that it is a relationship that is not experienced by many and is thus the least appreciated. He expands on this view by stating that it is the ‘least natural of loves’, Eros is the reason we are begotten and affection is the reason we are reared but friendship is not a requirement. Friendship is, therefore, a fascinating combination of Affection and Appreciative love. Lewis regards friendship as something that has ‘raised us almost above humanity’ and this testament to the relationship clearly indicates the importance that he places on this undervalued bond between humans.

Eros is a combination of ‘being in love’ and a sexual desire for the beloved. It is a love that ‘wonderfully transforms what is *par excellence* a Need-pleasure into the most

Appreciative of all pleasures.’ (Lewis, 1960:115) This emotion brings about the need for that *one* other person who you value for who they are and not in order to fulfill a need.

Lewis’s theory encompasses three love types that are relevant to *Harry Potter* and the depth of his theory offers a wealth of information from which to conclude the importance of each relationship. Of particular interest is the following view that he shares:

We are born helpless. As soon as we are fully conscious we discover loneliness. We need others physically, emotionally, intellectually; we need them if we are to know anything, even ourselves. (Lewis, 1960:2)

The influence that the characters in *Harry Potter* have on one another is one of the focus areas of the study and Lewis’s statement further enhances his value with respect to the paper.

Another fairly contemporary writer worth taking note of, is Erich Fromm, a social psychologist closely associated to the school of critical theory. Fromm believed that love is an art form that requires ‘knowledge and effort’ in order to be experienced and enjoyed. As such it is something that can and should be learned. Additionally, the sole problem related to love is not one of ‘being loved’ but rather one of ‘loving’. The problem is not that of an ‘object’ but rather that of a ‘faculty’. And the problem is not one of ‘falling in love’ but one of ‘standing in love’. In an effort to bring about a change, one needs to first become aware that love is an art to be learned in much the same way as one would learn any other art; i.e. to first learn the theory and then apply the knowledge. In his book, *The Art of Loving*, Fromm painstakingly outlines the theory linked to love. He shares with the reader his views on love that are at once thought provoking and simple to implement. For example, he states that love is an activity and not a passive affect, it requires giving as opposed to receiving. This is merely one of his numerous lessons that can be applied in order to improve an individual’s ability to love. Aside from the theory, he also lists the objects of love and explains how to experience love in relation



to these objects. His list includes brotherly love, motherly love (love between parents and child), erotic love, self love and love of God.

Erich Fromm's theory is different from the preceding theories because it provides guidelines regarding how to love and can best be described as a manual on how to love. This is useful in relation to the examination of love in *Harry Potter* since it will clearly indicate the inaccurate ways that the characters behave and the consequences that arise from these errors.

John Bowlby was a psychologist who passed on in 1990 and was recognized for his work on the attachment theory. The theory pertains to the examination of the effects that bonds of affection formed and broken in childhood have on our personalities and how to a large extent shape who we become. Patients with personality disorders, psychopaths and even those individuals that are more aggressive than is the norm, appear to share the experience of dysfunctional interpersonal relationships, primarily problems with parents. Aside from these extremes mentioned, individuals will suffer with regard to optimal development should they have been the unfortunate victims of flawed relationships during childhood. The research that has been invested into proving his ideas is both meticulous as well as methodical and is invaluable as it provides a sound basis for his theories. The scientific nature of the study ensures that his ideas are given extra credence owing to the fact that they are not abstract thoughts but rather critically important, factually based theories that could revolutionize child care given the appropriate amount of attention.

His work will be an intrinsic part of this research paper because it will explain how the characters' past relationships influence their actions and set them on the course that they find themselves on. It will emphasize the importance of love in a manner that perhaps no other theory can since it will clearly reveal the inevitability of the events in the books given the characters' past and their inability to overcome it.

Jane G. Goldberg is a modern day, practicing psychoanalyst and her work represents the most contemporary ideas being consulted in this research paper. In her book, *The Dark Side of Love*, Goldberg explores just that; the darker side of an emotion that has usually been commended for curing all ills. She attempts to bring her readers attention to the fact that no one thing can be all good and even love, the most desired of all emotions, has a face to it that is not pleasant. This is true of love in all its manifestations. Interestingly enough, she advocates the importance of a certain degree of hate; she is of the opinion that rejecting this emotion in its entirety is detrimental to healthy growth because to hate in moderation and as befitting the circumstances is a healthy emotion.

The advantage of applying theories developed over the ages is that it will provide a less time biased research paper and will simultaneously show the ageless quality of love as well as the changing ideas regarding this subject. Aside from these definitive theories numerous journal articles documenting the effects of love will also be analysed with reference to the text to support the previously mentioned theories and in an attempt to support the hypothesis of this paper. Furthermore, additional models and philosophies will be applied where necessary. An important aspect of the research paper is the fan interviews that J. K. Rowling agreed to. These are particularly important as the fans raise questions that query the reasoning behind the author's decisions to have events develop in a certain manner and, thereby, offer valuable insight with regard to the text. *Accio Quotes* and *The Leaky Cauldron*, are two reliable fan sites that will be referred to extensively in an effort to better understand the complex characters that are found in the *Harry Potter* books. Fan essays will also be useful because they will present valuable opinions obtained over the course of numerous readings and immense passion in the topics that they address and will, therefore, enhance the understanding of the primary source material, namely, the seven *Harry Potter* books.

This research paper seeks to comprehensively explore the concept of love, with regard to the characters in the *Harry Potter* series as described. Furthermore, the research will endeavour to investigate the correlation between the various experiences of love, both positive and negative, and the eventual formation of the characters. This study will

furthermore delve into the use of love as a strengthening force and the lack of or unreasonable depiction of love as a downfall. Thus, love will be deemed a useful tool to help people cope more effectively with trials and as such will provide them with an advantage over those who are ignorant regarding the power of love or those who simply refuse to accept its existence.

This dissertation will be divided into five chapters. Chapter One will discuss parental love and the manner in which it shapes and continues to dictate the destinies of the characters. It will look at this relationship across the seven books and will also endeavour to make a comparison regarding the different paths that the characters choose due to this human bond. Chapter Two will discuss friendship and the role that it plays in the lives of the characters. It will consequently address the subject of positive and negative experiences with friends and the occasional harsh realities that the characters are forced to face in their dealings with the trusted individuals that have gained entry into their lives. Chapter Three seeks to discuss the romantic involvement of the characters and study how these relationships alter the course of the individuals' lives. Aside from those immediately involved in the romantic relationship it will also highlight the far reaching effects that love also has on other individuals' lives. This chapter will form a rather substantial part of the dissertation because it is a relationship that has the most profound effect on the formation of numerous key characters and subsequently is largely responsible for determining the unfolding of the *Harry Potter* series. It is romance in particular that most clearly highlights the destructive and fortifying power of love especially with reference to Snape who emerges as a flawed yet strong and brave character. It is well nigh impossible to discuss *Harry Potter* without referring to the films; therefore, Chapter Four will be devoted to exploring the depiction of love in the films. This chapter will focus on the changes that were made in translating the books into films and will discuss the effectiveness of the changes. Chapter Five is the conclusion and will, as such, bring together the findings of the previous chapters in order to determine the validity of the hypothesis.

## Chapter One

### Parental Love in the *Harry Potter* series

Emotional feeling is common to humanity. As such, this presents itself in the guise of parental love and is to be neither undervalued nor underestimated because it becomes the foundation for the rest of our lives in as much as it influences the pattern of future relationships and also has a profound impact on the decisions we make, thereby shaping the course of our lives. P.D. James wisely and concisely emphasizes the far reaching effects of a mother's and father's love by stating: "What a child doesn't receive he can seldom later give." (The Quote Garden, 2010). Thus, parents are responsible for imparting knowledge essential for healthy development and interaction with society. However, nothing is ever exempt from going awry and this is true too of a mother's and father's love. Human behaviour is difficult to predict and perhaps even more complex to regulate and as such to attempt to conclusively forecast behaviour is not sensible nor will it produce reliable information. As such, it is important to also acknowledge a parental love that goes against the theoretical framework and is in fact a negative influence on the affected children's' lives. Anomalies exist in nature, which also manifest themselves in the relationship between parents and children that see parents behaving irresponsibly towards their offspring. It has been proposed and also supported by numerous experts that this is detrimental to the manner in which the children develop as a consensus has been reached regarding the critical importance of a loving environment provided by parents to the healthy growth and general good health of children.

*Harry Potter* is a series that highlights the importance of relationships and particular attention is awarded to the importance of parents and guardians. Perhaps the most unique aspect of the depiction of this type of love is the fact that not only the positive portrayal of love is presented to the reader but also the negative as well as the in-between. Irrespective of whether or not the parents have a physical presence in the series, their presence is nonetheless constantly felt by means of their children

regardless of the length of their role in the books. The most appropriate place to begin analysing the importance and influence of parental love is with the character whose name heads the series; namely, Harry Potter.

The sole reason that we become acquainted with Harry to begin with is due to a sacrifice made by his parents. In an act of deep and unselfish love they give their lives to ensure that he survives. When faced with Voldemort attempting to kill Harry, Lily, whose fate is foretold by her name which is a symbol of purity (Colbert, 2008:180), pleads for his life and refuses to step aside to save her own, thus making the act more gruesome and ultimately unsuccessful.

*'Not Harry, not Harry, please not Harry!'*

*'Stand aside you silly girl ... stand aside now...'*

*'Not Harry, please no, take me, kill me instead-'*

*... 'Not Harry! Please ... have mercy ... have mercy... "*

A shrill voice was laughing, the woman was screaming, and Harry knew no more. (Rowling, 2009:134)

The desperate urgency that she is feeling is very effectively portrayed by J. K. Rowling, as the reader can hear the frantic pleading as if she were shouting it within hearing distance instead of it being words written on a page. The instinctual motherly action of laying down one's life for one's child is never in doubt and irrespective of the inevitable, unhappy ending one feels a mixture of sorrow and joy for Harry. This is undoubtedly an odd combination but an appropriate one nevertheless because to lose both parents is something that can never be altered; yet, knowing that they died saving you is proof of a love that is selfless and giving and is something that one poignantly treasures evermore. Voldemort commits an error in judgement that leads to his downfall when he underestimates the love of family. J. K. Rowling (Accio Quote, 2005) explains the Potters death best in an interview with The Leaky Cauldron when asked by the interviewers why Voldemort offered Lily so many chances to live and whether or not he would have let her live:

Can't tell you, but he did offer; you're absolutely right. Don't you want to ask me why James's death didn't protect Lily and Harry? There's your answer – you've just answered your own question – because she could have lived – and chose to die. James was going to be killed anyway. Do you see what I mean? I'm not saying James wasn't ready to; he died trying to protect his family, but he was going to be murdered anyway. He had no - he wasn't given a choice, so he rushed into it in a kind of animal way. I think there are distinctions in courage. James was immensely brave. But the calibre of Lily's bravery was, I think in this instance, higher because she could have saved herself. Now any mother, any normal mother would have done what Lily did. So in that sense, her courage too was of an animal quality but she was given time to choose. James wasn't. It's like an intruder entering your house, isn't it? You would instinctively rush them, but if, in cold blood, you were told, "Get out of the way," you know, what would you do? I mean, I don't think any mother would stand aside from their child. But does that answer it? She did very consciously lay down her life. She had a clear choice.

Clearly both James and Lily sacrificed their lives to protect a loved one but J. K. Rowling highlights maternal love by distinctly stating that Lily was presented with a choice on whether to live or die, whereas James's death was preordained and his actions, though no less heroic, were less symbolic. Perhaps, for Voldemort, who was never acquainted with familial love, the decision would have been simple. Death terrified him and therefore he could not possibly fathom a different set of events, least of all the one that he was presented with, upon issuing his decree. This presentation of the different degrees of a mother's and father's love is neither sexist nor is it biased because of the gender of the author. It is a view supported by Anthony Welsh (1991:61) author of the book *The Science of Love* wherein he acknowledges the different types of parental love in no way diminishing the worth of either one.

Father love is of great importance, but it is different from mother love. The best mother love is rather like the theologians' agape; selfless, sacrificial,

and complete. A mother loves her child indiscriminately just because it is her child, just like God is said to love us all simply because we exist. A typical mother's love for her child is all but unconditional and independent of the attributes of the beloved. This is a love relationship that generally cannot be broken, and it needs no nuptial oaths or legal commitments to keep it together until death's parting.

His views make it clear that he believes a mother's love is sacrosanct and it possesses Godly qualities in that the child is loved unconditionally, irrespective of shortcomings. The supportive nature of this love is evident in scenes where the deceased Lily comes to Harry in times of distress and urgent need. In *The Deathly Hallows* when Harry makes his way to meet his destiny and face Voldemort he is joined by his mother, father, Sirius and Lupin. At this juncture, it is Lily whose reaction to him is most comforting and his reciprocal feelings for her are indicative of the deep and abiding love between mother and child.

Lily's smile was widest of all. She pushed her long black hair back as she drew close to him, and her green eyes, so like his, searched his face hungrily as though she would never be able to look at him enough.

'You've been so brave'

He could not speak. His eyes feasted on her, and he thought he would like to stand and look at her forever and that would be enough (Rowling, 2007:560)

The words employed to describe the way that they view each other are highly emotive and capture the yearning that they experience to have closer contact and the joy that they are feeling at merely seeing each other. Her simple words of praise are so unstintingly and instinctively given that her sincerity and pride in him are deeply felt. This small but significant incident also underlines the unbreakable, unshakeable bond that exists between the two participants in the scene and his intrinsic dependence on his mother is once more revealed when, as he walks towards his certain death, he

specifically looks at his mother and asks her to stay close. The profound love shared by mother and child does not translate into the exclusion of the father from the family circle though, nor does it trivialize his love for his child or render it insignificant. Walsh (1991:61) differentiates the two as follows:

If we liken mother love to unconditional agape, we liken father love to conditional eros. Father love is earned, it is conditional on the desirable qualities of the beloved; 'I love you because you are brave, you do the right things, and because you are like me'.

Although this sounds like a very reserved and inhibited type of love, it is nonetheless very deep and influential in its own right and the two types of parental love 'complement' each other and jointly provide the child with feelings of security and, furthermore, provides confirmation of his value as an admirable individual. In the same scene mentioned above in *The Deathly Hallows*, Harry's father also offers words of encouragement and pride that are no less sincere than those extended by Lily when he says: "You are nearly there," said James. "Very close. We are ...so proud of you" (Rowling 2007:560). The length of the sentences and the pause before proclaiming his pleasure in his son suggests being overwhelmed by emotions which shows, perhaps less emphatically, the depth of emotion that he too is feeling being near Harry. Therefore, at no stage can Harry doubt the love that his parents felt and due to the fantasy element of the story, so evidently still feel for him, this gives him the courage and strength of will that he requires to proceed with his path, one that continuously has him facing death. Harry, additionally, does not appear to hold one in higher esteem than the other which is evident in *The Philosopher's Stone* (Colbert, 2008:162) when the Mirror of Erised which has a message saying: "I show not your face but your heart's desire." shows him the images of both his parents thereby indicating that his craving for both of them is equal in nature. Furthermore, his intense feeling of distress upon discovering that his father was not always a pleasant individual and was upon occasion quite brutal with people, in this instance Snape, is something one would feel when disappointed by someone that is greatly revered and loved. All these instances combined, allude to a great and mutual love shared by the three members as a family



unit. This love leads to sacrificial and courageous acts and also gives a lonely, neglected boy the courage to develop into an emotionally sound and capable individual skilled at both giving and receiving love. Professionals have agreed that the presence of love in infancy is of paramount importance to a child due to it being “absolutely necessary, for the survival of the infant, and for providing the basis for the normal psychological development of the individual” (Patterson and Hidore, 1997). This is brought to the fore and highlighted when one views Harry’s life circumstances. His parents loved him unconditionally until their tragic death when he was a one year old toddler. This absolute love and security that they gave him ensured that his emotional foundation was secure and strong and subconsciously helped him survive both the neglect and verbal abuse that he suffered for the ten years that followed at the hands of his relatives. Once more, due to the magical element that is an integral part of the *Harry Potter* series, love physically but invisibly cloaks him and acts as a weapon that helps him be victorious in his battle with Voldemort in *The Philosopher’s Stone*. As Dumbledore, who is the embodiment of the mythical wizard imparting knowledge to the hero and offering advice in order to assist him on his quest, informs Harry after the incident:

‘Your mother died to save you. If there is one thing Voldemort cannot understand, it is love. He didn’t realize that love as powerful as your mother’s for you leaves its own mark. Not a scar, no visible sign...to have been loved so deeply, even though the person who loved us is gone, will give us some protection forever. It is in your very skin.’(Rowling,1997:299).

Therefore, the love that Harry was a recipient of in his infancy is something that never leaves him because it was the embodiment of love that:“satisfies our need to receive and bestow affection and nurturance; to give and be given assurance of value, respect, acceptance, and appreciation; and to feel secure in our unity with, and belonging to a particular family, as well as the human family” (Walsh, 1991:9). This love, although only a part of his life for a very short period, strengthens him as an individual and ensures that, though he is later deprived of it, his growth is neither stunted nor negatively

affected. The respect that Harry has for his father also contributes greatly to saving his life. In *The Prisoner of Azkaban*, Harry spares Peter's life because he "doesn't reckon my dad would've wanted his best friends to become killers- just for you" (Rowling, 1999:275). He attempts to act in a similar fashion as James would have and tries to uphold his values. Later, Dumbledore confirms his suspicions by reassuring Harry that he did indeed emulate his father and also suggests that this action could benefit Harry in the future as having a wizard in one's debt is: "magic at its deepest, its most impenetrable" (Rowling, 1999:311). This prophecy does materialize when Peter hesitates for an instance before killing Harry due to Harry reminding him of his debt in *The Deathly Hallows*. In so doing, Harry's life is saved due to an act that he performs in order to make his father proud which is something that one would do for someone one loves. Therefore, love sustains Harry and keeps him grounded and secure and consciously aware of who he is as a person and who his loving parents would have wanted him to be, thereby, instilling in him admirable values and qualities which in turn dictate his actions. His emotional growth is also dependent on knowing that his parents loved him and because there is no doubting this, his emotional development is not affected by his loss. Furthermore, the unqualified perfection of his parents love makes it unnecessary for the author to offer him substitute parents as there was naught to be found wanting with Lily and James. J. K. Rowling does, however, ensure that Harry later has the support of loving adults and mentors who enhance the love that has already been bestowed upon him. The Weasley family for the most part represents familial love for Harry.

Ron Weasley, who is one of Harry's best friends, comes from a large, loving family whose "home is awash with powerful bonds of love and family loyalty" (Eccleshare, 2002:96) and represents Rowling's idea of a "stereotypically happy family.". There is genuine affection present in the household and although one cannot question the love that the parents feel for their children it is not as intense as the feelings that the Potters experience. Perhaps, this is due to the appalling events that lead to their forced separation. Possibly, the most appropriate theory that can be applied to explain and examine the love that they share is C.S. Lewis's concept of Affection. He has called this

the humblest form of love and the one that is least different from that shared by animals. He is in no way denigrating the worth of this love rather he is in essence trying to explore its instinctual nature. The Greeks referred to this love as *storge* which translates to “affection, especially of parents to offspring” as well as vice versa (Lewis, 1960:39). According to Lewis, this conjures images of a mother nurturing her baby or a cat with a basketful of kittens “all in a squeaking, nuzzling heap together; purrings, lickings, baby-talk, milk, warmth, the smell of young life.” primarily a picture that is very elemental in nature. He proceeds to explore this in terms of Need- and Gift-love uniquely entwined so as to share an almost symbiotic relationship. He summarizes it as a Need-love that needs to be given and a Gift-love that needs to be needed. The relationship cannot be mistaken for anything save love yet it is something that is inbuilt and tends to gravitate towards the old and familiar.

Undeniably, Mr. and Mrs. Weasley love their children very much and exhibit the natural amount of emotion that is expected from any parent for them. In a poignant scene from *The Order of the Phoenix* Mrs. Weasley’s love for her children is unmistakable.

Someone was cowering against the dark wall, her wand in her hand, her whole body shaking with sobs. Sprawled on the dusty old carpet in a patch of moonlight, clearly dead, was Ron...

‘Mrs. Weasley?’ Harry croaked

‘*R-r-riddikulus!*’ Mrs. Weasley sobbed, pointing her shaking wand at Ron’s body.

*Crack.*

Ron’s body turned into Bill’s, spread-eagled on his back, his eyes wide open and empty. Mrs. Weasley sobbed harder than ever...

*Crack.* Dead twins. *Crack.* Dead Percy... (Rowling, 2004:160)

This scene sees Molly facing her worst fear as made a reality to her by the Boggart, which is losing her children. This is a real fear faced by all loving parents and shows that Molly is an emotionally involved mother. Yet, this is something that is expected from

a parent, the presence of which does not invite laudation but its absence spells condemnation. This is because by its very definition, Affection is the embodiment of the expected unconditional love that parents are supposed to show their children which is that it: “expects nothing, turns a blind eye to faults, is kind and forgiving.” Theoretically, parents are meant to stand by us and support us and love us in spite of our faults and experiencing this is a need that we all possess and represents the Need-love component of Affection. Lewis (1960:45) explains that unlike friendship and erotic love, which we have to attract towards us, Affection is assumed to be present from the commencement of the relationship as it has been built-in by nature. In theory, this describes maternal love because we are meant to get maternal love with no trouble, not based on merit but on the bond that exist between mother and child. Mrs. Weasley does not fail in this way and nor does Mr. Weasley. At no stage is there room to misinterpret the love that they have for their children which as per the very familiarity of this love comes across in their interaction by means of affectionate reprimands and quirky discussions. There is no sense of trepidation present when they converse with their children because as per the very essence of Affection: “Affection at its best can say what affection at its best wishes to say, regardless of the rules that govern public courtesy” (Lewis 1960:54). When the Weasley children talk to their parents there is never a tone of reverence present and the parents in turn do not hold back their feelings. In *The Chamber of Secrets* after Harry and Ron use the flying car to reach Hogwarts, Molly does not see any reason to spare Ron despite her anxiety regarding his safety and vents making use of a Howler:

...a roar of sound filled the huge Hall, shaking dust from the ceiling.

‘... STEALING THE CAR, I WOULDN’THAVE BEEN SURPRISED IF THEY’DE EXPELLED YOU, YOU WAIT TILL I GET HOLD OF YOU, I DON’T SUPPOSE YOU STOPPE TO THINK WHAT YOUR FATHER AND I WENT THROUGH WHEN WE SAW IT HAD GONE...’

‘...LETTER FROM DUMBLEDORE LAST NIGHT, I THOUGHT YOUR FATHER WOULD DIE OF SHAME, WE DIDN’T BRING YOU UP TO

BEHAVE LIKE THIS, YOU AND HARRY COULD BOTH HAVE DIED...'  
(Rowling, 1998:69).

Although she was afraid for his safety, she assumes that this is not necessary to dwell on for any length of time because, to her, her love is a given and thus proceeds to admonish him at a surprising volume, holding nothing back. Affectionate love allows for anything being said at the appropriate time in the appropriate tone and Molly screaming at Ron for his actions fits the situation while simultaneously underlining the familiarity present in their relationship. In addition, the Weasley offspring do not hesitate in 'shouting' their protests out when they feel that they are being treated unfairly or imitating their parents to their faces in jest or even referring to their parents as 'mental' when they react or behave in a befitting manner as such showing the obvious level of comfort present. Constant chastisement from their mother and conversations with an eccentric father included, the Weasley's children each develop their own personalities secure in the knowledge that they have a support base that will sustain them in times of need. Rowling creates seven children for the Wesley family, each one possessing unique qualities that allows for an interesting family dynamic which she enhances with her gift for capturing the 'nuances of family banter, rivalry, frustrations and, above all family solidarity' through her dialogue and the words that she uses to describe them. The following conversation that takes place between Fred, George and Molly in *The Philosopher's Stone* when we are first introduced to the family, charmingly captures the simple, uncomplicated love that exists which allows for light banter and what may be viewed as slight disrespect by the twin's in addressing their mother:

'Fred, you next,' the plump woman said.

'I'm not Fred, I'm George,' said the boy. 'Honestly, woman, you call yourself our mother? Can't you *tell* I'm George?'

'Sorry, George, dear.'

'Only joking, I am Fred,' said the boy, and off he went. (Rowling, 1997:92).

Affection then, although humble, is nonetheless effective in offering a secure environment that allows children to flourish and reach optimal growth. However, this too has flaws in its blueprint that could prove detrimental to emotions. Due to its very reliance on the old and familiar Affection does not allow for appreciation because “we don’t want the old, familiar faces to become brighter or more beautiful” (Lewis 1960:56). Essentially no special effort is made to show approval, pleasure or explicit emotion because love falls by the way side resulting from the presumption that the beloved is constantly aware of its presence and does not require reinforcement. This is an error that the Weasleys commit which is brought to the attention of the reader as early as book one in the series when unwrapping his sandwich on the train he finds that it is something he dislikes and says; “She always forgets I don’t like corned beef” (Rowling, 1997:101). A simple mistake but one that implies that she is not as cognizant of her children’s desires as an attentive mother should be and this is reinforced when Ron adds: “She hasn’t got much time, you know, with five of us” (Rowling, 1997:101). His words suggest that the family is not as ideal as appearances would have the reader believe that they are. Shortly thereafter, when Ron comments that none of his achievements will be recognized as outstanding due to his elder siblings having attained success prior to him, one senses his urgent need for recognition which it is apparent he is not receiving and the reader can at once acknowledge the presence of deep insecurity in his psyche. Although Ron is not crippled by his emotional shortfalls, his parents’ demonstration of love is not as effective a fortifying source in his life as the unqualified parental love received by Harry because Ron possesses an insecurity that hinders him performing at an optimal level and makes him vulnerable to attacks which is something Harry noticeably lacks as he possesses an intrinsic belief in his abilities that enables him to truly excel. In *The Half-Blood Prince* Ron is unable to play Quidditch confidently until he is under the illusion that he has been given a potion to assist him. Thereafter, he plays with admirable skill and ease and is in a large part responsible for their victory. This shows that he has the capabilities and is talented but as a result of a lack of encouragement and no support he does not have the confidence and because of this he is not as recognized a player as he, in a different set of circumstances, may

have been. *The Deathly Hallows* contains a scene that explicitly reveals Ron's lack of confidence in his importance in his mother's and subsequently other's lives:

Then a voice hissed from out of the Horcrux...

*'Least loved, always, by the mother who craved a daughter...least loved, now, by the girl who prefers your friend...second best, always, eternally overshadowed...'*(Rowling, 2007:306).

The only reason that he would experience these feelings would be because he was made to feel this way by his mother. Maybe not with words but non-verbal indicators are just as powerful if not more so and Ginny always received more attention, which in a huge household would translate to being better loved. His weakness is exploited here by dark forces intent on hurting them. His feelings of inadequacy endanger his life thereby demonstrating the harmful effects of, if not being, then feeling unloved and neglected. A mother's love at the very least is supposed to be unconditional, it is meant to cherish and support and excuse her offspring regardless but this absolute love is not offered by Molly Weasley. Her love for her children is unquestionably present and as stated by the dictates of Affection they did not have to earn it but a symptom of Affection is the lack of praise, in this instance validating every child's individual worth. The sole instant across the seven books that the reader witnesses her praising and gushing over Ron is when he is chosen as a prefect but even the joy that she experiences here is not entirely for Ron.

Mrs. Weasley let out a shriek just like Hermione's.

'I don't believe it! I don't believe it! Oh, Ron, how wonderful! A prefect! That's everyone in the family!'

'What are Fred and I, next-door neighbours?' said George indignantly, as his mother pushed him aside and flung her arms around her youngest son.

'Wait until your father hears! Ron, I'm so proud of you, what wonderful news, you could end up Head Boy just like Bill and Percy, it's the first step!

Oh, what a thing to happen in the middle of all this worry, I'm just so thrilled, oh, Ronnie-' (Rowling, 2004:149)

While she is excited about his achievement, she praises *him* once during her entire speech. She is more animated about what this means for the family as a unit and this makes it seem like he is finally worthy of being a member of the family, thus reducing his achievement as one of personal merit and making it one of communal significance. She additionally ignores the feelings of her two sons who were not part of this elite group and essentially disowns them in this scene. One cannot call her an unfeeling mother, rather, she is a careless one and this fault negatively affects Ron Weasley in particular by supporting his belief that he is not a capable and admirable individual but someone who stumbles along doing his mediocre best which results in him underperforming and never making a concerted effort to excel. Consequently, Ron's emotional development contains flaws due to a love from his mother that does not fulfil all his emotional needs and does not cocoon him in a world of perfect love. His father's contribution to this is his absence. He is not an actively involved parent whose children can lean on him or go to when they are in need of advice or support. His love too is incontestably there but it is more assumed than clearly and constantly demonstrated. He treats his children with indisputable fondness but does not offer the depth of emotion of which Harry was so fortunately a recipient. The Weasley children, although recipients of love, do not all receive the depth and degree of care that they need and although their emotional and psychological development does not suffer unduly, due in most part to other bonds that they form, they are all the same affected and subsequently are not at all times protected by the reinforcement supplied by parental love.

The second component of Affection is Gift-love and refers to a love that needs to be given which in turn is an aspect of maternal love and instinct. A mother has an almost primal need to bestow her love upon her children in order to ensure that their needs are fulfilled. She wishes to see that they are appropriately fed, clothed and looked after. The irony associated with this feeling is that it works towards not being needed even as it needs to be needed. Mrs. Weasley does possess this need to give her love to her



children but her downfall is that she does not give enough and even though she is spread thin with seven children she has such a desire to continue mothering that she does not see any problem with effectively adopting Harry, thereby adding more of a strain on her attention quota that should be dedicated to her brood. In addition, her gifts of love take the form of incorrect sandwiches and sweaters that she has knitted and she remains oblivious to the fact that it is showing her children that she likes them, cares about them and values them that they need above all. J. K. Rowling has added the Weasley family to her story to represent a happy, loving group of people that care about each other and flourish due to this in spite of their financial woes but sadly they all eventually become a mere support system made available to Harry to enhance the gift that he has begun his life with instead of serving their original purpose. As a caricature of a happy family the Weasley family is effective, however, as a truly dedicated family system they do fall short in providing unstinting loyalty and devotion. To give them their due, however, the Weasleys do represent the most functional, happy and adjusted family present in the series as the other families have much more pressing abnormalities to address.

The first family that the reader is introduced to in the *Harry Potter* series is the Dursleys. They have, in their opinion, been encumbered with the upbringing of Harry and see no reason why they should treat him with any warmth and fondness and openly display their strong dislike for him. Conversely, their son Dudley represents the sum total of their lives. In *The Philosopher's Stone*, the laughable extent of their indulgence is effectively expressed in the following instance concerning the number of presents that he received for his birthday:

‘Thirty-six,’ he said, looking up at his mother and father. ‘That’s two less than last year.’

‘Darling, you haven’t counted Auntie Marge’s present, see, it’s here under the big one from Mommy and Daddy.’

'All right, thirty-seven then,' said Dudley, going red in the face. Harry, who could see a huge Dudley tantrum coming on, began wolfing down his bacon as fast as possible in case Dudley turned the table over.

Aunt Petunia obviously scented danger, too, because she said quickly, 'And we'll buy you another two presents while we're out today. How's that, popkin? Two more presents. Is that all right?'

Dudley thought for a moment. It looked like hard work. Finally he said slowly, 'So I'll have thirty...thirty...'

'Thirty-nine, sweetums,' said Aunt Petunia.

'Oh.' Dudley sat down heavily and grabbed the nearest parcel. 'All right then.'

Uncle Vernon chuckled.

'Little tyke wants his money's worth, just like his father. 'Atta boy, Dudley!'

He ruffled Dudley's hair. (Rowling, 1997:21-22)

He begins by being ungrateful for his gifts regardless of the large number of presents that he receives and his mother, instead of chastising him, tries to placate him and pleads for his approval. His father exacerbates matters by expressing pride in this behaviour. It becomes evident that in the Dursley household, Dudley's word is gospel and his wishes are met irrespective of their absurdity. The Dursleys have adopted a permissive parenting style that is characterized by indulgence. Rules are obeyed at the children's will and the parents have no success enforcing any order. There is a distinct lack of discipline and most disturbing is the inversion of roles which sees children in the driver's seat and parents being driven. This aptly describes the relationship between Dudley and his parents who dote on him to the extent that the relationship becomes absurd. It would be irresponsible to call this love, at least not in the truest sense of the word. Rather, it is a distorted version of the Gift-love concept related to Affection, mentioned above. There is little indication that Dudley *needs* to be loved, although this could be a result of the outlandish abundance of adoration that his parents shower on him. Both parents on the other hand have a deep desire to *give* him 'love' which they accomplish by spoiling him. They meet all his material needs in excess, his every wish

is fulfilled and his smallest deed praised as though it were the highest act of charity or goodwill. Due to the level of indulgence that the permissive parenting style allows, certain negative traits are associated with these children and they are; a tendency to be disrespectful, disobedient, aggressive, irresponsible, and defiant (Linwood, 2006). Dudley personifies each one of these behavioural misconducts and is a prime example of how 'bad love' during a child's formative years can destroy the potential that we are born with, thereby, changing the course of our lives and making us less than we were capable of being.

In a surprising turn of events, J. K. Rowling provides Dudley with a redeeming scene in the last book. She has him acknowledge Harry's efforts to save him and display genuine gratitude and a kindling of emotion for Harry. Dudley goes so far as to hold out a hand towards Harry, which coming from a boy who previously liked nothing more than to taunt and bully him is the emotional equivalent of a hug. The importance of this is that it explores the concept of rising above one's upbringing. Dudley was born to parents who, due to their own shortcomings, loved him in a way that made him selfish and unaware of others but due to one act of bravery by Harry a spark of humanity was awakened in him that shows a potential to achieve emotional maturity and social acceptability should the desire to explore this be strong enough.

The fourth family present in the series is the Malfoys and they are the embodiment of everyone's concept of rich and evil. They do not hesitate to embarrass those that they think have less than them and like nothing more than to flaunt their wealth and its accompanying privileges. Their surname enhances their position of evil in the books as Malfoy is derived from the Latin *maleficus*, meaning evil doer and according to Rosemary Ellen Guiley in the broadest sense of its definition used to include anything with a negative impact upon a person such as loss of love, storms, insanity, disease, bad luck, financial problems, lice, infestation and even death (Colbert, 2008: 147). Their first names also add to their dark image because each one describes something sinister. Draco means both 'dragon' and 'snake' (Colbert, 2008: 148) in Latin which serves a twofold purpose in this instance as it describes quite a few facets of his

personality but is also a symbol of the house that he belongs to namely, Slytherin. Lucius is an echo of 'Lucifer' which is the name for the devil and Narcissa originates from Greek myth about Narcissus who fell into a river while admiring his own reflection and drowned (Colbert, 2008: 147). Nothing admirable is to be found in any of their names and for the most part nothing admirable is to be found in their personalities either. However, in a fine example of a spot of good existing in evil the Malfoy's one admirable quality takes the form of motherly love. Narcissa sees past her fear for and devotion to Lord Voldemort by braving his disapproval and seeking Snape to enlist his help to aid Draco in his mission to murder Dumbledore. Should her little trip have been uncovered she could have faced certain death but her motherly devotion saw her disregarding this and requesting Snape's help. This act on her part ensured that her son had a much needed support system when one was most needed. She furthermore changed the course of the history of the wizarding world by lying to Voldemort regarding Harry being dead in *The Deathly Hallows*

Hands, softer than he had been expecting, touched Harry's face, pulled back an eyelid, crept beneath his shirt, down to his chest and felt his heart. He could hear the woman's fast-breathing, her long hair tickled his face. He knew that she could feel the steady pounding of life against his ribs.

*'Is Draco alive? Is he in the castle?'*

The whisper was barely audible; her lips were an inch from his ear, her head bent so low that her long hair shielded his face from the onlookers.

'Yes,' he breathed back.

He felt her 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. (Rowling, 2007:581)

Irrespective of the fact that the most dangerous wizard of all time was standing nearby, all Narcissa was interested in was the safety of her son. For that she is willing to betray a course that she apparently put great store in and lie for someone who had to date been an enemy. In numerous interviews with women conducted by Goldberg (1999:

120), when questioned about the difference between the love that they felt for their children and the love that they felt for their husbands, their unanimous replies were that they would give up their lives to save their children. This concept is depicted here by Narcissa when she risks death to ensure Draco's safety by lying to Voldemort. However, although she clearly loves Draco, Lucius's warped influence in his life was too strong and the duration too long for him to defy his programming. It does on the other hand provide sufficient strength to accept the new regime without causing any further problems as made evident to the reader in *The Deathly Hallows* epilogue.

Of the older characters in the series, specifically Dumbledore and Snape, the information provided is limited and because their families are part of their histories there is not an adequate amount of first hand interaction present to aid in any detailed analysis. Even so there is sufficient information at hand to enlighten the reader concerning their relationship with their parents and the subsequent bearing it had on their lives.

Dumbledore grew up in a family with one brother and sister and both his parents. Because of an attack on his sister by Muggles, which left her mad, his father assaulted those responsible in an act of retaliation and found himself in prison for his actions. In order to keep his sister safe and quiet, they had to move house and falsely recount stories of her being ill. His mother's time was spent protecting his sister and as told by his brother he began to spend most of his time ensconced in his room becoming enthralled with his achievements and the promising possibilities that lay ahead for him. The secret that needed to be kept regardless dictated the course of his life and demanded the sole attention of his mother having already robbed him of his father. Dumbledore admits to Harry in *The Deathly Hallows* that he 'resented' the life that he was left with, which is natural considering the feelings of anger and frustration that the upholding of secrets cause. Children develop in an atmosphere of distrust and have to learn to hide their own feelings. Aside from the environment being fraught with tension his mother would have been dedicated to his sister which would inevitably cause a collapse in Dumbledore's relationship with his mother. The loss of attention from her

notwithstanding his age would have left him vulnerable and open to influence which is probably what caused him to become susceptible to Grindelwald's ideals. Not being in possession of the facts regarding their relationship prior to the incident with his sister, it is not possible to ascertain the bond that Dumbledore shared with his mother at a younger age and the foundation of their relationship will have to be assumed to have been strong based on her later commitment to one of her children in need. He, as such, began with a strong foundation of love which ensured that he could both recognize and acknowledge it, thereby, providing him with a strength that lay dormant when he was rebelling but arose once more when he overcame his quarrels with the injustices present in life.

Dumbledore is the one character who advocates the power and strength of love loudest in the *Harry Potter* series. He goes as far as to say that the power of love is the weapon that is going to help Harry the most in defeating Voldemort and one can only assume that the source from which he first learned to love, which is his mother, must have been very effective in conveying its importance and reinforcing this with actions to engender such deep devotion to the feeling. Thus, although his mother did fail him at some stage, he was most certainly exposed to and the recipient of unconditional, unselfish love to have this profound belief in its fortifying abilities.

When Harry tumbles headlong into Snape's memories he sees a skinny boy who is further described as follows:

His black hair was overlong and his clothes were so mismatched that it looked deliberate; too-short jeans, a shabby, overlarge coat that might have belonged to a grown man, an odd smock-like shirt. (Rowling, 2007:532)

The image is one of neglect and suggests the presence of inattentive parents who are unconcerned with the well-being of their child. It later becomes known that there is dissent in his household but his nonchalance when questioned by Lily suggests that this

is not new. When the reader eventually becomes acquainted with Snape's mother she is reported to be sallow-faced and sour-looking. The image that we are presented with is that of an unpleasant, unhappy woman and the fact that her son was standing 'hunched' next to her implies that he is neither comfortable nor happy being with her. Snape's childhood shows a distinct lack of emotional bonding and there is no doubting that this hindered his emotional growth and is responsible for his inability to socialize or form lasting relationships. He is unquestionably a social outcast because he appears ignorant concerning the appropriate manner in which to behave when associating or in the company of people. Considering the disengaged parenting style that his parents adopted, this is not surprising because parental responsiveness predicts social competence and psychosocial functioning and children from homes with neglectful parents are known to perform poorly in these areas. Therefore, Snape was unfortunately cheated by nature with regard to parental love, particularly unconditional maternal love, of which he was not a recipient. This put him at a disadvantage because he does not possess the intrinsic belief in himself that a child from a loving home would and this makes him more vulnerable to being led astray which does materialize when he temporarily joins Voldemort's cause.

The one character in the seven books who refuses to acknowledge the concept of love let alone its power is Lord Voldemort. He is first destroyed because he underestimates its sacrificial qualities and does not account for Lily giving up her life to save her son's and over the next seven years he does not become any wiser to its influence on human's lives because his eventual death can be attributed to another mother's love for her child; namely, Narcissa who lies to him to guarantee the safety of her son Draco. One would think that, for a wizard who is reportedly as talented as he is, he would grasp its indisputable power but it is occasionally not possible to minimize the importance of our past. His beginning is marred by tragedy and he is never able to grow past this. In the same way that Harry's life was eternally changed by his mother's actions, so too was Tom Marvolo Riddle's life changed by his mother's choices. Whereas, Lily willingly gave her life to save her son, Merope could not summon the will to *live* for her son. Consequently, he grew up in a shabby, ill-kept orphanage that was devoid of any

caring, compassionate elders to offer a warm smile or a kind word which stunted his emotional growth and taught him to lead an isolated life that did not entail him turning for comfort or support to anyone. His yearning, though, to believe that his mother would not have voluntarily left him is evident when he offers the following explanation for his magical abilities to Dumbledore:

'My mother can't have been magic, or she wouldn't have died,' said Riddle, more to himself than Dumbledore. 'It must have been him...' (Rowling, 2005:257)

By referring to his father as 'him' he shows a sense of bitterness and dislike for him and simultaneously makes the relationship impersonal. It is apparent that he still retains hope that he was loved by his mother firstly, by acknowledging their relationship and secondly, by absolving her of her crime by hinting that had she had to choose she would have chosen to be there for him. This need to have been loved by one's mother is every boy's dearest wish and by voicing his opinion he is depicting the universal need to have been loved showing that in the beginning he too believed and craved love. Tragic life circumstances that were beyond his control, twisted him into the psychopath that he ultimately became.

Bowlby (1979:72) has describes a psychopath as a person who, whilst not being psychotic or mentally subnormal, persistently engages in: (i) acts against society, e.g. crime; (ii) acts against the family e.g. neglect, cruelty, sexual promiscuity, or perversion; (iii) acts against himself e.g. addiction, suicide, or attempted suicide, repeatedly abandoning his job. He adds that these individuals have been grossly disturbed in childhood by the death, divorce, or separation of the parent, or by other events resulting in the disruption of these bonds (Bowlby, 1979: 72).

Voldemort did not form a bond with either his mother or father because of her death and his desertion. Therefore, affectionate bonding is something that he does not even have a passing acquaintance with and his circumstances provided a fertile ground for the



development of psychiatric illnesses which to his detriment he did not escape as he is the very definition of a psychopath. He calmly kills his father and grandparents without any qualms and does not see fault in making certain that his mother's brother is found guilty. The Horcruxes that he makes entails the division of his soul and he does not hesitate before dividing it as many times as possible and society lives in fear of his next action. J. K. Rowling (Accio Quotes, 2006) herself acknowledged his ill state when she said: "if a psychologist were ever able to get Voldemort in a room, pin him down and take his wand away, I think he would be classified as a psychopath." Even though there is no doubting his psychiatric status the history that caused him to become who he ultimately is engenders the faintest amount of sympathy for him because it was the lack of early bonding with his parent or even a guardian that made him more susceptible to emotional illnesses.

In a series that is generously strewn with the importance of choice, the author is surprisingly cruel to her villain. She explicitly states that he was destined to be evil because of the actions that his mother took and there was never a chance for him to redeem himself. His development as a person was outside his control from the moment of his conception because: "The enchantment under which Tom Riddle fathered Voldemort is important because it shows coercion, and there can't be many more prejudicial ways to enter the world than as the result of such a union" (The Leaky Cauldron, 2007). However, there was one escape clause to his dark destiny and that was 'everything would have changed if Merope had survived and raised him herself and loved him' (The Leaky Cauldron, 2007), which unfortunately for him did not materialize. This is because a mother who is handed an infant she has just now brought into the world has had a long history of learning how to love and traces of her own infancy remain in her (Singer, 1994:85). Merope brought with her a legacy of hate and abuse and was unable to summon the love, that she herself was evidently not a recipient of, for her son that she needed to survive and therefore deserted her baby. Tom Marvolo Riddle is an excellent example of the harmful effects of childhood mourning and the lack of emotional bonding on the development of a child.

Tom Riddle undoubtedly represents evil in the Harry Potter books but evil has many faces and author J. K. Rowling (Accio Quotes, 2005) acknowledges that much of her understanding of the origins of evil has to do with the role of the father in family life. "As I look back over the five published books," she says, "I realize that it's kind of a litany of bad fathers. That's where evil seems to flourish, in places where people didn't get good fathering." Considering that this is the view point of the creator of the series, the theory warrants closer inspection. The influence of a father's love, or lack of, has been greatly overlooked in studies but in an article by Ronald P. Rohner this concept is finally addressed. According to research, the influence of a father's love may be used to explain certain child and adult outcomes specifically concerning the following four issues among children, adolescents, and young adults: (a) personality and psychological adjustment problems, (b) conduct problems, (c) delinquency, and (d) psychopathology (Rohner, 1998:159). The accuracy of the findings is irrefutable with regard to the characters in *Harry Potter*. It has already been established that Voldemort has psychopathic characteristics and the lack of fatherly love in his life is a recognized fact. His mother's life is also affected by the fatherly love that she was denied. She was exposed to abuse at her father's hands and because of these circumstances she developed into a person prone to deceit and depression. These characteristics led to her making bad choices which ruined her life and her son's thereafter.

Barty Crouch Jr. is an individual strongly drawn to Voldemort's cause and intriguingly also suffers from father issues. He is a passionate supporter of Voldemort and is desperate to prove himself useful and faithful: "Tell me he told them that I, I alone remained faithful ... prepared to risk everything to deliver to him the one thing he wanted above all ... you" (Rowling, 2001:587). He is almost fanatic in his desire to please Voldemort as evident from the pleading tone in his voice for recognition and appreciation from him. His dearest wish though is to be acknowledged as more than just a devoted servant: "I will be honoured beyond all other Death Eaters. I will be his dearest, his closest supporter ... closer than a son ..." (Rowling, 2001:589). The mere mention of a father/son relationship suggests that his relationship with his father was not a happy one and, therefore, he wants to be 'closer than a son' because he does not

value or trust the bond to be sufficiently intimate. Children desire safety from their parents irrespective of their age and psychologists describe the desire for a father figure as a desire for 'magical protection' (Colbert, 2008:31). Barty Crouch's father did not attempt to protect him when his status as a Death Eater was revealed. He instead disowned him and only sought to help him gain his freedom when his mother requested it.

'My mother saved me. She knew she was dying. She persuaded my father to rescue me as a last favour to her. He loved her as he never loved me.'  
(Rowling, 2001:593).

Although he knows that his mother loved him, this was clearly not enough because his voice is imbued with the bitterness of his father's insufficient love. He is aware that his father never loved him enough to sacrifice anything for him. In Voldemort's power, he sees the potential for the protection that he so desires and he consequently seeks to gain Voldemort's affection to substitute his father's deficient love. Barty suffers from all the symptoms of a lack of fatherly love and he stands as one of the prime examples of the importance of a father's affection.

Mother love, the active concern for the well-being of the child, is the first love each of us knows and our life literally depends upon the strength of that bond (Goldberg, 1999: 121). The father has to cut into the dependency between mother and child and doing so becomes the first real 'other', becoming a prototype for future relationships (Goldberg, 1999:148). The idea that father's love differs from mother's love is correct; without being *more* conditional, father's love has generally involved social and political standards that supervene upon the personal or nurturant goods that mothers can provide (Singer, 1994:82). Both forms of parental love are as such important for healthy growth and in order to help an individual develop as an upstanding member of society as well as an individual successful in their personal life. The *Harry Potter* characters are ideal models of the long term effects, positive and negative, that parental love, in both forms, has on a person's life.

## Chapter Two

### Friendship in the *Harry Potter* series

It does not necessarily follow that the least appreciated and recognized is the least worthy. Occasionally, it happens that the very scarcity of the commodity, which does not affect survival, renders it expendable. Thus, its importance and ability to enhance the quality of life is forgotten amidst its supposed insignificance. Friendship is unfortunately a concept that has suffered this fate. Its value is immeasurable but its worth has steadily depreciated over the ages. It began its life as one of the most sacred bonds that existed between humans but as time went by the attention was refocused on other relationships and it slowly began to lose both its worth and treasured place in people's lives until it merely became part of legend. However, if one were to examine the concept of friendship, its unique and exceptional qualities would immediately become abundantly clear, for it is the only relationship that develops due to a sincere admiration of the individual in question as opposed to a bond formed because of genetics or attraction to physical attributes. C. S. Lewis has stated that friendship is 'in a sense not at all derogatory to it; the least natural of loves; the least instinctive, biological, gregarious and necessary' and further adds that 'Without Eros none of us would have been begotten and without Affection none of us would have been reared; but we can live and breed without Friendship' (1960:70). Lewis eloquently captures the reverent nature of friendship by highlighting its very unnaturalness, as surely something that is neither fundamental to survival nor an innate behavioural trait yet is still an important part of human life must possess special characteristics that raise its status to one of honour and respect.

Even though the explicit outlining of the importance of friendship has been neglected of late, professionals have not overlooked the essential role that it plays in the healthy development of an individual.

As suggested by important developmental theorists like Jean Piaget, Lev Vygotsky, and Harry Stack Sullivan, friends provide emotional support, validation and confirmation of the legitimacy of one's own thoughts and feelings, and opportunities for the development of important social and cognitive skills. Children with friends are less likely to feel lonely, and friendships provide a context for the development of social skills and knowledge that children need to form positive relationships with other people (Morris and Eisenberg, 2011).

This concise summary of theorists' opinions regarding friendship clearly depicts the significant impact that this relationship has on our lives. Forming these close bonds help humans grow into fully functioning social beings who are capable of making and sustaining relationships and also becoming acquainted with who they are and what their roles are in a social context and what their beliefs are and how these beliefs are viewed and supported by others. This could, perhaps, account for the important role that friendship plays in the *Harry Potter* series as the books are concerned with the struggles and subsequent development of Harry, a boy who the reader is introduced to at the age of eleven and whose journey we share for the next seven years. Aside from the friendships and bonds that Harry forms, there are also several other characters that have relationships that could be categorized as a friendship. J. K. Rowling ensures that through her depictions of the various bonds she makes it eminently clear which relationships are worthy and which cause the deterioration of characters' personalities and values. In exploring her representation of friends, Aristotle's minutely outlined three types of friendship that typically manifest themselves with supporting characteristic traits which are very useful because they can be found liberally spread across the books. Aside from Aristotle, both Cicero as well as C. S. Lewis offer theories that are particularly applicable to the *Harry Potter* series.

Harry makes his first lasting friendship on the day that he travels to Hogwarts. When he finds himself alone in a compartment with Ron Weasley, an instant friendship develops between the two that is helped along by Harry and Ron's immediate instinctive ability to

confide in each other. Ron begins by sharing with Harry his feelings of vulnerability and insecurity regarding his achievements and his place in his family.

“Five,” said Ron. For some reason he was looking gloomy. “I’m the sixth in our family to go to Hogwarts. You could say I’ve got a lot to live up to. Bill and Charlie have already left – Bill was headboy and Charlie was captain of Quidditch. Now Percy’s a prefect. Fred and George mess around a lot, but they still get really good marks and everyone thinks they’re really funny. Everyone expects me to do as well as the others, but if I do, it’s no big deal, because they did it first. You never get anything new, either, with five brothers. I’ve got Bill’s old robes, Charlie’s old wand, and Percy’s old rat.” (Rowling, 1997:99-100)

The information and feelings that Ron shares with Harry are very revealing and the fact that his ears are described as going ‘pink’ a short while later suggests that his talking about these issues is not a common occurrence. Thus, it is almost as though he instantly recognizes that he is speaking to a person that he can trust to offer him support and understanding. Harry shows his mettle as a friend by neither scorning Ron’s vulnerability nor making an issue over his lack of finances and even attempts to alleviate his embarrassment sharing with him the details of his deprived life with the Dursleys. He then, in turn, confides in Ron regarding a fear that he has silently been harbouring.

“...I’ve got loads to learn...I bet,” he added, voicing for the first time something that had been worrying him a lot lately, “I bet I’m the worst in the class.” (Rowling, 1997:100)

Ron similarly offers Harry his unhesitating belief in his capabilities making the reader aware that a relationship has formed that is unstintingly supportive and immensely

valuable. This bond that develops between the two is reminiscent of Cicero's thoughts on friendship.

But friendship by its nature admits of no feigning, no pretence: as far as it goes it is both genuine and spontaneous. Therefore, I gather that friendship springs from a natural impulse rather than a wish for help: from an inclination of the heart, combined with a certain instinctive feeling of love, rather than from a deliberate calculation of the material advantage it was likely to confer. (translated by E.S.Shuckburgh, 2007: Section 8 In11-15).

This idea of friendship captures the very essence of Harry's and Ron's relationship perfectly as it eloquently captures both the speed as well as the depth of their bond. A short while later Harry once more shows his worth as a friend and his keen judgement of people by rejecting Draco Malfoy's offer of friendship.

"You'll soon find out some wizarding families are much better than other's, Potter. You don't want to go making friends with the wrong sort. I can help you there."

He held out his hand to shake Harry's, but Harry didn't take it.

"I think I can tell who the wrong sort are for myself, thanks," he said coolly. (Rowling, 1997:109)

Unlike Ron, Harry is not on the receiving end of Draco's insults and is treated for what can pass as cordiality, for Draco, but he is not misled and does not forget where his loyalties lie. Additionally, in a moment of true wisdom he unwittingly adopts a doctrine of Cicero's regarding the choice of friends:

The true rule is to take such care in the selection of our friends as never to enter upon a friendship with a man whom we could, under any

circumstances, come to hate. (translated by E.S.Shuckburgh, 2007 Section 16 ln40-42).

Recognizing that neither their value system nor their manners are similar or complimentary, Harry acknowledges that here is someone destined to adopt a stance opposing his beliefs and wisely opts not to proceed as friends. Consequently, Harry cements his friendship with Ron while simultaneously avoiding a destructive relationship.

The second deep and abiding friendship that Harry forms is with Hermione Granger. Clearly, their friendship represents a cross-sex friendship and, therefore, has a unique dynamic. Their road to friendship is not as smooth as Harry's and Ron's as it is initially plagued by irritation and only later develops and is fortified by a near death experience. When we are first introduced to Hermione she is a 'know-it-all' who believes that all the answers lie in the pages of a book and does not appear to be very conversant with the appropriate manner of talking to her peers.

He turned to Hermione. "Can we help you with something?"

"You'de better hurry up and put you robes on, I've just been up to the front to ask the conductor, and he say's we're nearly there. You haven't been fighting, have you? You'll be in trouble before we even get there!"

"Scabbers has been fighting, not us," said Ron, scowling at her. "Would you mind leaving while we change?"

"All right- I only came in here because people outside are behaving very childishly, racing up and down the corridors," said Hermione in a sniffy voice. "And you've got dirt on your nose, by the way, did you know?"  
(Rowling, 1997:110)

Her tone throughout the exchange is very superior and condescending and this is supported by her speech as she speaks about her peers as being 'childish' suggesting that she views herself as being above engaging in similar antics. Not surprisingly this



antagonizes both Harry and Ron and does not make her very many friends. She is not, however, nonchalant regarding her friendless state as the reader witnesses when she is reduced to tears upon hearing Ron's scathing comments on her personality. She resorts to hiding in the bathroom where the troll eventually finds himself and Ron and Harry, who are partly responsible for trapping it there, save her. J. K. Rowling has stated that she was advised by her editor to remove this scene from *Harry Potter and the Philosopher's Stone* but she refused and fought to save its place in the book.

When we were editing 'Philosopher's Stone' my editor wanted me to cut the scene in which Harry, Ron and Hermione fight the troll. Although I had accepted most of the smaller cuts he wanted me to make I argued hard for this one. Hermione, bless her, is so very annoying in the early part of 'Philosopher's Stone' that I really felt it needed something (literally) huge to bring her together with Harry and Ron (Rowling, 2006).

The author blatantly states that Hermione is a very vexatious character who, as a result, does not engender tender, loving feelings upon the first meeting. In an effort to prompt her entry into the friendship already formed by Harry and Ron, an event was required that would cause both of them to overlook her glaring faults and view her as merely a fellow, vulnerable peer in need of help; hence, the preservation of the troll incident. When Hermione is saved by both Ron and Harry she shows both her appreciation and her loyalty by lying to the Hogwarts teachers regarding the true nature of the situation, much to the surprise of both her saviours.

"I went looking for the troll because – I thought I could deal with it in my own – you know, because I've read all about them."

Ron dropped his wand. Hermione Granger telling a downright lie to a teacher?

"If they hadn't found me, I'd be dead by now. Harry stuck his wand up its nose and Ron knocked it out with its own club. They didn't have time to come and fetch anyone. It was about to finish me off when they arrived."

Harry and Ron tried to look as though this story wasn't new to them.

"Well – in that case..." said Professor McGonagall, staring at the three of them, "Miss Granger, you foolish girl, how could you think of tackling a mountain troll on your own?"

Hermione hung her head. Harry was speechless. Hermione was the last person to do anything against the rules, and here she was, pretending she had, to get them out of trouble. It was as if Snape had started handing out sweets (Rowling, 1997:178).

Lying does not come naturally to Hermione and the mere fact that she is willing to lie and, furthermore, appear less than perfect in the eyes of a teacher shows that she is capable of compromising her strict rule system when she is called on to do so in order to protect those that she feels deserve protection. Harry's reaction to her lies indicates the enormity of her action and it is the combination of Harry's and Ron's deed and Hermione's subsequent response that forges a friendship that is to be both admired and marvelled at. Retaining the incident was a wise move to make as the life threatening event makes it easier for the reader to believe in the strong relationship that forms as opposed to any other less serious circumstances which would, perhaps, have questioned the authenticity of the bond formed because, as it is stated in the book: 'There are some things you can't share without ending up liking each other, and knocking out a twelve-foot mountain troll is one of them.' (Rowling, 1997:179)

Following this, the reader is presented with the story of three friends who band together to overcome evil and succeed because of the strength and security that their relationship offers them. Each individual has a different strong point that they contribute which in turn helps them in different ways to navigate the situations that they are faced with. Harry, Ron and Hermione recognize as early as *The Philosopher's Stone* the strength that their friendship affords them.

"But will it cover all three of us?" said Ron.

"All – all three of us?"

“Oh, come off it, you don’t think we’d let you go alone?”

“Of course not,” said Hermione briskly. “How do you think you’d get to the stone without us?” (Rowling, 1997:271)

Hermione’s words prove to be prophetic because without their help there would have been numerous obstacles that Harry would have been unable to overcome as it is each one of their individual skills sets that allow them to complete the mission indicating their functioning as a single entity. Therefore, from book one it is made clear to the reader that although ultimately Voldemort is predominantly Harry’s nemesis and that when it comes down to the wire it will be him battling Voldemort, the journeys involved along the way will require the support and unique expertise offered by his two best friends. Even upon occasion when one of the participants is unable to help their contribution to the joint mission is as important as the remaining two. *The Chamber of Secrets* sees Hermione petrified and unable to help to the end, yet, it is her discoveries that alert Harry and Ron as to the identity and nature of the foe. The first two books provide a reasonably simplistic and relatively peaceful depiction of friendship with no drastic differences in opinion to disrupt the smooth course of the relationship. The three friends depend on each other for support in its various manifestations and bolster each other when it is needed. The true development of the relationship occurs from book three onwards.

*The Prisoner of Azkaban* contains two of the possibly four incidents that test the friends’ loyalties the most across the seven books, which is surprising considering the frivolity of the issues in comparison with the various things that they have to overcome. The first being when Hermione reports the broomstick that Harry anonymously receives as a Christmas present. Hermione views reporting it as an act essential to ensuring the safety of her friend and does so irrespective of the fact that she is viewed as a traitor by the boys who are too full of swagger to consider any of the possible harmful outcomes that could arise should she be correct. Although Harry accepts that logically she is taking the appropriate precautions, he does not attempt to mend the slight crack that has appeared in their friendship because he is annoyed that he has been deprived of a

boast worthy gift highlighting the different value systems of adolescent boys and girls. Girls have higher rates of self-disclosure to friends about feelings and problems and greater emphasis on mutual support, whereas boys are more likely to share activities and interests in their friendships (Caldwell and Peplau, 1982; Frey and Rothlisberger, 1996; Wright, 1982, quoted by Lisa G. Colarossi, 2001). This explains why Hermione does not fully appreciate the loss of the broomstick, because to her there are more important things to be concerned with, whereas, for Ron and Harry who place particular importance on their shared love of Quidditch this betrayal cuts deep. Pure loyalty in a friendship risks defensive responses and even loss and entails the decision of whether one is willing to advise what is truly best for one's friend or will display shallow loyalty simply saying what is easy and pleasurable (Ree, 2007) and Hermione takes the harder but more loyal road showing the depth of her friendship. As the impact of this disloyalty wears off, once the broomstick has been returned, another event arises that once more causes friction between the friends. Ron's rat Scabbers goes missing and he assumes that it is Hermione's cat that killed him. The loss of his pet causes a grief ridden Ron to lash out at Hermione, creating a further crack in the friendship before the first one has properly mended. A study dedicated to determining the differences between same-sex and cross-sex friendships in adolescents determined that there is more closeness and cohesion in same-sex friendships than in cross-sex friendships and same-sex friendships are viewed as being more supportive and emotionally close than cross-sex friendships (Johnson, 2004). This could account for Hermione's estrangement from Ron and Harry even though there is no concrete proof to justify her being the outcast and Ron and Harry banding together against her. It requires the voice of an adult to highlight the stupidity of their quarrel with each other because as Hagrid states: "...but I gotta tell yeh, I thought you two'd value yer friend more'n broomsticks or rats. That's all." (202).

The problems that arise here are typical of adolescent relationships between the ages of 12 and 18 because, according to Erik Erikson, children are concerned with the ego development outcome of identity versus role confusion (Harder, 2009). A significant task of this stage is to establish a philosophy of life and in this process individuals tend to think in terms of ideals, which are conflict free, rather than reality, which is not.

Ideally, friends are supposed to support you unconditionally regardless of differences in opinion. On the other hand, life sometimes requires the voice of reason from a trusted person regardless of how unpalatable it may be to hear. Perhaps J. K. Rowling wished to highlight this point as she vindicated Hermione at the end of *The Prisoner of Azkaban* when the reader discovers that the broomstick was sent by Sirius Black who it was assumed was determined to hurt Harry and although her cat was unfriendly towards Scabbers, in reality Peter Pettigrew, it was justified as Peter was also responsible for Harry's parents death. In spite of the differences that they experience over the course of the book though, their friendship is deep enough to overcome it and they come together at the end to once again battle evil and protect each other from harm. When Ron thinks that Sirius is going to harm Harry, he immediately attempts to protect him.

“If you want to kill Harry, you’ll have to kill us, too!” he said fiercely, though the effort of standing up had drained him of still more colour, and he swayed slightly as he spoke.

Something flickered in Black’s shadowed eyes.

“Lie down,” he said quietly to Ron. “You will damage that leg even more.”

“Did you hear me?” Ron said weakly, though he was clinging to Harry to stay upright. “You’ll have to kill all three of us!” (Rowling, 1999:249)

Although he is in considerable pain, he still attempts to defend Harry to the death if necessary and implies that Hermione would do the same showing that although they experienced their fair share of discord they do not doubt each other’s loyalty. Hermione herself shows her devotion to her friend when she once more goes against her own set of rules and attacks a professor in order to help Harry uncover the truth. The three friends once more band together to reach a particular outcome and are successful because of their unshakeable unity, clearly indicating the bolstering quality of their bond and the fortifying power of love.

The tendency that Hermione has of bending rules upon occasion is reminiscent of a belief held by Cicero:

There must be complete harmony of interests, purpose, and aims, without exception. Then, if the case arises of a friend's wish (not strictly right in itself) calling for support in a matter involving his life or reputation, we must make some concession from the straight path on condition, that is to say, that extreme disgrace is not the consequence. Something must be conceded to friendship. (translated by E.S. Shuckburgh, 2011 section 17 ln2-6)

At the heart of their friendship, the three share similar belief and value systems with merely surface differences that distinguish them as individuals, enabling Hermione to forego her strict code at times when Harry is in need of assistance thereby making it possible to sustain a supportive friendship.

In *The Goblet of Fire*, Ron's and Harry's friendship is affected and tested for the first time due to jealousy owing to the inequality present in their friendship. Philosophers of old believed that true friendships were dependent upon the equality present between the individuals involved, suggesting that the absence of equality weakened a relationship. Although this makes sense theoretically it also negates the one supposed true basis of all friendships, which is: liking the person for who they are. If equality were to enter the equation as a further basis it would result in the need to first determine the worth of the person in relation to oneself and, depending on the result, determine how to proceed further. Conversely, there is no denying the difficulties that are sure to arise from one friend being in a slightly more privileged position than the other. Epstein (2006:141) claims that equality, far from being necessary to friendship, can also in some cases be an obstacle to it and this is true of the problem experienced by Harry and Ron. When Ron believes that Harry has managed to enter The Triwizard Tournament without sharing the secret with him, he is instantly filled with resentment that Hermione explains.

“Jealous?” Harry said incredulously. “Jealous of what? He wants to make a prat of himself in front of the whole school, does he?”

“Look,” said Hermione patiently, “it’s always you who gets all the attention, you know it is. I know it’s not your fault,” she added quickly, seeing Harry open his mouth furiously, “I know you don’t ask for it... but – well – you know, Ron’s got all these brothers to compete against with at home, and you’re his best friend, and you’re really famous – he’s always shunted to one side whenever people see you, and he puts up with it, and he never mentions it, but I suppose this is just one time too many...” (Rowling, 2001:254)

Although Harry is unaware of it, his famous title does tend to cause him to overshadow his friends and, unlike the difference in their financial standing, this affects Ron more because of the fact that he has always had to compete with his brothers for attention. Thus, the lack of unconditional love that Ron received at home has made him particularly vulnerable to the unequal attention distribution between him and Harry. The reason behind this inequality is Harry’s higher prestige and greater prestige as stated by Epstein (2006:148) can be disabling to a friendship, with the person holding it being rather in the position of the heftier of two children on a teeter-totter: he can control the game when he has a mind to do so by the sheer force of his weight. As such, in Ron’s eyes, Harry has always retained the more powerful position in their friendship and with his inclusion in the tournament his status is merely going to be raised further. Although Harry has never in any manner flaunted his position, the very existence of it is undeniable and its presence cannot be done away with. Cicero held the following belief concerning friendship and inequality:

For in friendship and relationship, just as those who possess any superiority must put themselves on an equal footing with those who are less fortunate, so these latter must not be annoyed at being surpassed in genius, fortune, or rank. (translated by E.S.Shuckburgh, 2011, Section 20 In1-4).

It would be a person of faultless character who would not succumb to the feeling defined by Cicero and, therefore, perhaps in an attempt to make allowances for humans' weaknesses, it would be best to say that friendship requires the overcoming and suppression of these feelings of annoyance. As per the common thread of their friendship, once Ron sees the risks involved and understands that Harry's life could be in danger he accepts the situation and rises above his grievances to be there to help his friend. His importance in Harry's life is made clear when Harry silently acknowledges: 'Ron's indignation on his behalf was worth about a hundred points to him.' (Rowling, 2001:315). This indicates the crucial importance that Harry places on his friends' support.

Their friendship is such an ingrained part of his life that he expects their indignation on his behalf.

"Seamus reckons Harry's lying about You- Know – Who," said Ron succinctly, when Harry did not respond.

Hermione, who Harry expected to react angrily on his behalf, sighed.

"Yes, Lavender thinks so too," she said gloomily.

"Been having a nice little chat with her about whether or not I'm a lying, attention-seeking prat, have you?" Harry said loudly.

"No," said Hermione calmly. "I told her to keep her big fat mouth shut about you, actually. And it would be quite nice if you stopped jumping down our throats, Harry, because in case you haven't noticed, Ron and I are on your side."

There was a short pause.

"Sorry," said Harry in a low voice. (Rowling, 2004:201).

Harry becomes deeply upset when he believes that Hermione neither jumped to his defence nor believes him regarding Voldemort. Having both Ron and Hermione at his side is something that Harry has come to rely on and the thought of desertion affects him deeply because it is this support system more than any other that he has placed his



trust in to help him on his journey. Cicero has advised regarding friendship that: “the qualities we ought to look out for in making our selection are firmness, stability, constancy.” (translated by E.S.Shuckburgh, 2011 Section 17 In16-17). It is doubtful whether Harry consciously looked for these qualities in his friends at age eleven but in her wisdom J.K. Rowling presented him with friends that not just possess but embody these qualities because in a series that relies strongly on the bonds of this friendship these qualities cannot be emphasized enough. Irrespective of the squabbles that intermittently occur, the friends’ faith and belief in each other is unwavering. The extent of Harry’s dependence on Ron and Hermione comes across in the manner in which he uses them as a sounding board and confides in them regarding everything. In *The Half-Blood Prince* when Dumbledore explains to Harry the importance of learning about Voldemort’s past, Harry enquires as to whether he can share the information with his friends. Dumbledore acquiesces saying that they have proven themselves trustworthy indicating that the quality of their relationship has not escaped notice which is unsurprising as its constancy in a world divided by prejudices is worthy of note. At the end of *The Half-Blood Prince* when Harry believes that he has to embark on the next stage of his journey alone, he is understandably distressed because he has at no stage prior to this faced travelled on his own but “the hour of need shews the friend indeed,” and Harry possesses two very good friends.

“We’ll be there, Harry,” said Ron.

“What?”

“At your aunt and uncle’s house,” said Ron. “And then we’ll go with you, wherever you’re going.”

“No-” said Harry quickly; he had not counted on this, he had meant them to understand that he was undertaking this most dangerous journey alone.

“You said to us once before,” said Hermione quietly, “that there was time to turn back if we wanted to. We’ve had time, haven’t we?”

“We’re with you whatever happens,” said Ron. (Rowling, 2006:607)

There is no sense of hesitancy in their offer and as there is no expectancy on Harry's part their willingness to accompany him indicates their genuine need to stand by a friend when he most requires them but does not deem it appropriate to alert them to this. Their offer means more than just company on a long road it also means that Harry is not going to lose his emotional compass because that is what Ron and Hermione represent and their presence gives him the courage to persevere and the strength to overcome the evil that would like to destroy him. The fortifying effect that they have on him becomes apparent in both *The Order of the Phoenix* and *The Deathly Hallows*, to name but two incidents, when he is facing Dementors. The Dementors are hooded creatures whose grotesqueness Harry witnesses when he sees one's hand and describes it as 'glistening, grayish, slimy-looking and scabbed, like something dead that had decayed in the water' (Rowling, 2004:66) and are 'the materialized anxiety of their victims'. Their very presence causes 'intense cold' to overcome those in their vicinity and drains people of happiness. The Dementors feed upon 'hope, happiness and the desire to survive' and the only way to defeat them is to use the Expecto Patronum spell which creates a patronus. Expecto Patronum is Latin for 'I expect a guardian' (Trevathan, 2008:174) and the patronus that emerges once the spell has been uttered provides the conjurer with a guardian 'that acts as a shield' between the individual and the Dementor. It is described as a 'kind of positive force, a projection of the very things a Dementor feeds upon...but it cannot feel despair, as real humans can, so the Dementors can't hurt it' (Rowling, 1999:176). In order for the spell to work the conjurer must concentrate with all their might on a single very happy memory. In *The Order of the Phoenix*, when under attack, Harry starts thinking about the fact that he will never see either Ron or Hermione again.

And their faces burst clearly into his mind as he fought for breath.

"EXPECTO PATRONUM!"

An enormous silver stag erupted from the tip of Harry's wand; its antlers caught the Dementor in the place where the heart should have been; it was thrown backwards, weightless as darkness, and as the stag charged, the Dementor swooped away, bat-like and defeated (Rowling, 2004:22)

Their memory is sufficient to produce a very powerful patronus that defeats the Dementors in a matter of moments. In *The Deathly Hallows*, when things are at their bleakest once more Harry calls on the memory of his friends to help him conquer the Dementors.

He raised his wand; he could not, would not, suffer the Dementors kiss, whatever happened afterwards. It was of Ron and Hermione that he thought as he whispered, "*Expecto patronum!*" (Rowling, 2007:449)

This particular spell has perhaps the deepest connection to love because it is by evoking images of those that are loved that the evil is overpowered. This spell is the very personification of the fortifying power of love and the mere fact that his friends appear to him in his times of need indicate the life-saving power that their friendship has.

Harry is fortunate enough to be blessed with the rare gift of two perfect friends. Perfect here does not mean that they are faultless because their very humanity renders this impossible. Rather, it refers to the qualities that his friends possess that make them invaluable to his survival. Centuries ago, Cicero asked the question 'Now what is the quality to look out for as a warrant for the stability and permanence of friendship?' (translated by E.S.Shuckburgh, 2011 Section 18 In1-2) and the answer that he himself provided was: 'It is loyalty.' The concept is a simple one but attempting to adopt the qualities that this word is connected to is not. It is very rare indeed to find such a friend but as with anything that is rare their worth is incalculable. J.K. Rowling, in her wisdom, gave her hero two friends that are unshakably loyal as they prove time and time again. Nothing less would have sufficed for a character which is destined to fight death almost every step of the way, because, in order to be courageous enough to face death in order to preserve life, it is essential to understand the value of life. Due to his friendship with Ron and Hermione, Harry learns the joys and sorrows of a fulfilling relationship and consequently the pleasures that life has to offer. Their bond sustains him through his

many brushes with evil and by knowing them he becomes a more fulfilled individual than he would otherwise have been.

Aside from the deep friendship that Harry shares with Ron and Hermione, the three do also befriend others. Epstein (2006:19) has claimed that the sense of connection that makes for friendship runs deeper in some instances than it does in others and in keeping with this thought has identified two additional categories of friendship. Firstly, there is what he calls secondary friendships which represent the relationship which sees one realizing that they are not one of the main players, or might not have been befriended at all if another relationship hadn't first been in place and is generally entered into as the friend of a friend, or as the relation of a relation of a friend (Epstein, 2006:5). The second category is that of specialized friendships which account for friends whom one sees only during a particular activity and has no real connection with outside the specific activity (Epstein, 2006:5). With regard to Harry, the first category would account for his friendship with Fred and George Weasley. They are his best friend's brothers and as a result of this, their paths cross on a regular basis thereby resulting in a friendship. When one is in need, the other does attempt to help as is characteristic of all friendships, however, the intensity of this friendship is not one that goes deep, it is perhaps more of a surface friendship as opposed to one of any true depth. The second category accounts for a greater number of Harry's friends. As a result of Hermione's idea to form a group concerned with learning practical Defence Against the Dark Arts called Dumbledore's Army (DA) the three friends became acquainted with more people, three of whom stand out. Neville, Ginny and Luna are part of the group and owing to this they all converse on a more regular basis. Prior to this Neville and Ginny were peripheral characters that featured in Harry's life but merely on the basis of the former being in the same house as him and the latter being Ron's sister. Luna, on the other hand, did not feature anywhere because she did not have anything in common with them as she belonged to a different house and they did not share any of the same friends. The DA becomes the common link between them and is the reason behind them forming a closer relationship. At first, Harry's trust in their abilities is not complete, as the reader is witness to, by his reluctance to have them accompany him

on his mission to save Sirius Black in *The Order of the Phoenix* ‘...if he could have chosen any members of the DA, in addition to himself, Ron and Hermione, to join him in the attempt to rescue Sirius, he would not have picked Ginny, Neville or Luna’ (Rowling, 2004:671). However, having proven themselves capable on this occasion, his trust in them is firmly established and it is Neville that he asks to destroy the final Horcrux should Ron and Hermione find themselves incapable of accomplishing the task. Harry’s belief in Neville’s ability proves to be justified as he is the one who eventually kills Nagini who represents the final Horcrux. This scene is once more indicative of the strength that friendship, in its many manifestations, offers. But for Harry’s ability to build lasting friendships, defeating Voldemort would have been infinitely more difficult. His delegation of an important task to a trusted individual ensures that he is free to engage in a fair fight with Voldemort. J. K. Rowling, therefore, continues emphasizing the importance of relationships in Harry’s life till the end, revealing her belief that there is never a stage when it becomes redundant or unimportant.

In an effort to further illustrate the importance of friendship, Rowling adds a friendship to the series that is unique because of its trans-species quality, that is, the friendship between Dobby and Harry. Dobby is a house elf who is, when the reader is first introduced to him, Lucius Malfoy’s indentured servant (Schafer, 2000:68). In *The Chamber of Secrets*, Dobby makes numerous efforts to save Harry and even though the actions that he takes to accomplish his task go predictably wrong the affection behind them is clear. Harry is instrumental in Dobby being set free and thereafter a friendship develops between the two that prospers irrespective of their different stations in the wizarding world, for in that world Dobby is a slave and Harry is their saviour. Although theirs is a friendship between two, socially unequal individuals, Harry’s friendship ‘confers equality’ (Epstein, 2006:141) on Dobby making him confident and giving him a sense of self-worth because if Harry Potter is his friend there must surely be something special about him. Sirius once advises Harry: “If you want to know what a man’s like, take a good look at how he treats his inferiors, not his equals.” (Rowling, 2001:456). Harry shows his admirable qualities in his friendship with Dobby by rejecting the wizarding society’s norms and embracing a house elf as his friend. Thus, Harry is

blessed with an additional friendship; a friendship, moreover, that is responsible for saving him. In *The Deathly Hallows*, Dobby risks his life to save Harry from being handed over to Voldemort and pays for his successful effort with his life. Harry would have been forced to face Voldemort on unfair terms if it were not for Dobby's action and this could have proven fatal for him. Therefore, a friendship that Harry fostered with a magical creature, against all the rules, comes to his rescue and allows him the chance to face Voldemort in a less vulnerable position. This proves, once more, that love in the form of friendship does indeed provide a protective force regardless of the form that it may assume.

Aristotle in his infinite wisdom has stated that: "One cannot be a friend to many people in the sense of having friendship of the perfect type with them, just as one cannot be in love with many people at once" (translated by W.D. Ross, 2009, *Nicomachean Ethics* Book VIII, section 6 In5) . This aptly describes Harry's various friendships. An additional bond that Harry has formed is with Professor Dumbledore. Although strictly speaking this association is supposed to play out as a formal teacher/student interaction would, the lines tend to blur when a prior relationship exists with the one that is now being enforced. Dumbledore was responsible for ensuring Harry's continued safety after the death of his parents and this responsibility inevitably resulted in a deeper connection forming between them than the one that is later thrust on them due to their different stations in life. Their acquaintanceship, therefore, begins with Dumbledore being concerned with Harry's welfare, which is indicative of a feeling of goodwill on his part towards Harry. Aristotle has explained goodwill as 'a friendly sort of relation, but is not identical with friendship; for one may have goodwill both towards people whom one does not know, and without their knowing it, but not friendship' (translated by W.D. Ross, 2009, *Nicomachean Ethics* Book IX section 5 In1-3). Harry at the commencement of his journey is unaware that there is someone wishing him well and, therefore, one cannot claim a friendship existed between Dumbledore and Harry from the onset, because this would be untrue. However, Aristotle has added that 'Goodwill seems, then, to be a beginning of friendship' (translated by W.D. Ross, 2009, *Nicomachean Ethics* Book IX section 5 In8) and, therefore, the foundation for Harry's and Dumbledore's future

relationship has already been laid. Upon further association with one another, the feeling of goodwill becomes mutual and as per Aristotle's belief 'when it is prolonged and reaches the point of intimacy it becomes friendship'(translated by W.D.Ross, 2009, Nicomachean Ethics Book IX section 5 In14-15). Goodwill has furthermore been noted to arise 'on account of some excellence and worth, when one man seems to another beautiful or brave or something of the sort'(translated by W.D.Ross, 2009, Nicomachean Ethics Book IX section 5 In22-23). Harry respects and admires Dumbledore as being one of the best wizards as he bravely tells Voldemort in *The Chamber of Secrets*.

"... No, Harry. I fashioned myself a new name, a name I knew wizards everywhere would one day fear to speak, when I had become the greatest sorcerer in the world!"

Harry's brain seemed to have jammed. He stared numbly at Riddle, at the orphaned boy who had grown up to murder Harry's own parents, and so many others...At last he forced himself to speak.

"You're not," he said, his quiet voice full of hatred.

"Not the greatest sorcerer in the world," said Harry, breathing fast. "Sorry to disappoint you, and all that, but the greatest wizard in the world is Albus Dumbledore. Everyone says so. Even when you were strong, you didn't dare try and take over at Hogwarts. Dumbledore saw through you when you were at school and he still frightens you now, wherever you're hiding these days." (Rowling, 1998:232)

Harry greatly admires Dumbledore's skill and thinks that he is very wise and he, therefore, loyally defends him. This loyalty later benefits him as it brings the phoenix Fawkes to his aid which, as Dumbledore relays, only occurs due to Harry's steadfast devotion to him. Harry's admiration of Dumbledore and his constant desire to both only hear and see the best for him clearly indicates his feelings of goodwill towards this wizard who has been fashioned in the legendary mould of wizards (Colbert, 2008:80). As the series progresses the relationship between Dumbledore and Harry grows in

strength due in part to the fact that 'unanimity', according to Aristotle, contributes to a friendly relationship and this becomes an important component of their relationship. Unanimity is described as follows:

...it is not identity of opinion; for that might occur even with people who do not know each other; nor do we say that people who have the same views on any and every subject are unanimous, e.g. those who agree about the heavenly bodies (for unanimity about these is not a friendly relation), but we do say that a city is unanimous when men have the same opinion about what is to their interest, and choose the same actions, and do what they have resolved in common. It is about things to be done, therefore, that people are said to be unanimous, and, among these, about matters of consequence and in which it is possible for both or all parties to get what they want.(translated by W.D.Ross, 2009, Nicomachean Ethics Book IX section 6 In1-8)

Both parties involved in the relationship share one main concern; namely, defeating Voldemort. They pool together their resources in order to achieve this task and usually their every conversation is concerned with determining the most effective way to achieve their goal. There is nothing of more importance in the world created by J. K. Rowling than eradicating the evil that Voldemort represents and the importance of this mission strengthens the bond of this war's most valuable fighters. Rather coldly, Aristotle has termed a friendship most influenced by this quality a 'political friendship' because 'it is concerned with things that are to our interest and have an influence on our life.' There is no doubt that these factors are of crucial importance to this relationship and there are undoubtedly components of a strategic nature present. Nevertheless, this does not detract from the genuine affection that has arisen which unfortunately and perhaps quite unexpectedly causes Dumbledore some grief.



“Do you see, Harry? Do you see the flaw in my brilliant plan now? I had fallen into the trap I had foreseen, that I had told myself I could avoid, that I must avoid.”

“I don’t-“

“I cared about you too much,” said Dumbledore simply. “I cared more for your happiness than your knowing the truth, more for your peace of mind than my plan, more for your life than the lives that might be lost if the plan failed. In other words, I acted as Voldemort expects us fools who love, to act.” (Rowling, 2004:739)

It is surprising to hear love’s biggest advocate refer to those who surrender to it as ‘fools.’ He believes that he has compromised their end goal by allowing himself to feel more than he was supposed to in order to keep things moving smoothly along. Colbert (2008:82), has opined that *The Order of the Phoenix* awakens Harry to the fact that Dumbledore is capable of making mistakes. Prior to this, Harry viewed Dumbledore as infallible but here he learns that he too can make grave errors in judgement which in this instance entailed withholding the truth from Harry. Dumbledore accredits this mistake on his part to his affection for Harry. In an effort to save Harry from more pain and perhaps allow him a brief period of normalcy he lets him remain ignorant concerning the foretold conclusion that has to be reached. This particular instance alerts us to the pitfalls that occasionally accompany love. Because of his more personal relationship with Harry, Dumbledore is hesitant to share with him crucial information, thereby, weakening him in his fight with Voldemort because knowledge was an asset that he was denied. However, Dumbledore does not repeat this mistake. He proceeds from this point forth in a meticulous fashion, revealing and concealing information as he considers appropriate. Therefore, although Dumbledore cares deeply for Harry he considers this to be to their disadvantage and ironically to Voldemort’s advantage. He consequently appears to bury his more tender feelings and approaches their relationship as that of guide and follower. Their association is classified by Aristotle as a friendship ‘which involves inequality between the parties.’ Examples of this type of friendship include that of elder to younger and that of ruler to subject. Both of these examples define an aspect of Dumbledore’s

and Harry's relationship. As the headmaster of Hogwarts, Dumbledore is in a position that could be described as a ruler because he is responsible for ensuring that the rules of the school are obeyed and that the conduct of the students and the teachers are appropriate and above reproach and if not, for meting out a befitting punishment. Harry is under Dumbledore's rule and as a result must obey the various rules and regulations that have been laid down. However, although this is undeniably one characteristic of their relationship, it does not account for the greatest portion of inequality, because both Harry and Dumbledore do not give it due importance. The age discrepancy between Harry and Dumbledore accounts for the greatest inequality in their friendship. This gap between the two is impossible to breach yet it is also responsible for the balance that is present in their friendship. Dumbledore possesses an immense amount of knowledge and wisdom, which makes him an infinitely valuable mentor for Harry, who is constantly in need of useful information in his quest to fight Voldemort. Their relationship that began as something borne from tragedy evolved into a friendship based on a bond forged to protect innocents and defeat evil grounded in the rules dictated by the inherent inequality presented by their ages. A characteristic of unequal friendship as stated by Aristotle is as follows:

In all friendships implying inequality the love also should be proportional, i.e. the better should be more loved than he loves, and so should the more useful, and similarly in each of the other cases; for when the love is in proportion to the merit of the parties, then in a sense arises equality, which is certainly held to be characteristic of friendship.(translated by W.D.Ross, 2009, Nicomachean EthicsBook VIII, section 7 In5-7)

The truth of this statement is clearly depicted in Harry's and Dumbledore's friendship. Dumbledore is undeniably the 'better' and 'more useful' of the two, owing to his advanced age and, in deference to this, Harry is always very respectful and loyal to him. He values Dumbledore's trust in him which is essentially the foundation of their friendship. Harry continuously relies on Dumbledore's advice to guide him through his various trials, even though he is a very independent and resourceful individual. At the

beginning of the series, Harry's manner towards Dumbledore is very formal and deferential. There is constantly an underlying tone of formality present in their interactions with one another that could perhaps be attributed to their relatively new association. At the end of *The Philosopher's Stone*, Harry asks Dumbledore for answers very uncertainly perhaps not fully expecting the respected much removed man to provide the answers he seeks.

Harry nodded, but stopped quickly, because it made his head hurt. Then he said, "Sir, there are some other things that I would like to know, if you can tell me...things I want to know the truth about..."

"The truth," Dumbledore sighed. "It is a beautiful and terrible thing, and should, therefore, be treated with great caution. However, I shall answer your questions unless I have a very good reason not to, in which case I beg you'll forgive me. I shall not, of course, lie." (Rowling, 1997:298)

This interaction between the two highlights the unequal ground that they find themselves on. Harry would like answers that only Dumbledore has but Dumbledore believes that it is his decision to make regarding what information Harry should receive and what should be kept from him. Consequently, he is obviously in a more powerful position and Harry has no option other than to respectfully accept this.

From *The Chamber of Secrets* to *The Goblet of Fire* their relationship progresses and the stiff formality changes to friendliness tempered with respect which shows the deepening friendship between the two. Their dealings with each other becomes less strained on Harry's part and the reader begins to sense a change in their relationship that is categorized by a comfortable familiarity between them that is not in harmony with the relationship that they are supposed to be sharing i.e. that of headmaster and student. In accordance with Aristotle's viewpoint, the greater portion of the feelings emanate from Harry. He shows his love for Dumbledore by placing his trust in him and by allowing himself to be blindly guided by him as Dumbledore does not always consider it necessary to fully disclose his thoughts and feelings with Harry in the same

way that Harry shares information with him. This does not denigrate Dumbledore's affection for Harry in any manner because, as depicted in *The Half-Blood Prince* when a situation arises that calls for assistance, Dumbledore indubitably trusts Harry to help and support him.

"It's going to be all right, sir," Harry said over and over again, more worried by Dumbledore's silence than he has been by his weakened voice. "We're nearly there...I can Apparate us both back...don't worry..."

"I am not worried, Harry" said Dumbledore, his voice a little stronger despite the freezing water. "I am with you." (Rowling, 2006:540)

This is the sole occasion in the series where Dumbledore is weak and in a position in which he requires someone's help. Given the foreign territory that this is for him his calm acceptance of Harry's reassurance provides a clear indication of the depth of trust that he has placed in Harry and also illustrates the unique bond shared by Harry and Dumbledore. However, although this represents an occasion that depicts Dumbledore's implicit trust in Harry and subsequently reveals his love for him, it does not begin to compare to Harry's feelings for Dumbledore. This inequality in emotion adds balance to a previously disproportionate relationship.

*The Order of the Phoenix* as stated previously proves to be the turning point in their friendship. Unbeknown to Harry, Dumbledore begins distancing himself from Harry in an effort to protect him. Throughout the book in question, Harry experiences feelings of neglect and bewilderment due to his ignorance regarding the reason behind Dumbledore's withdrawal from him. This makes him resentful and unwilling to share his fears with someone who until very recently had been a trusted friend. Reticence on his part and apparent abandonment on Dumbledore's part makes Harry vulnerable to manipulation. This grave error in judgement reveals Dumbledore's humanity to Harry and this significant slip in an otherwise impeccable record earns him nothing but Harry's anger because of the resulting loss. Surprisingly, J. K. Rowling has Dumbledore

acknowledge that his advanced years, responsible for raising him to a higher plain than Harry due to its accompanying wisdom, is also responsible for making him fallible.

“Harry, I owe you an explanation,” said Dumbledore. “An explanation of an old man’s mistakes for I see now that what I have done, and not done, with regards to you, bears all the hallmarks of the failings of age. Youth cannot know how age thinks and feels. But old men are guilty if they forget what it is to be young...and I seem to have forgotten, lately...” (Rowling, 2004:728)

Thereafter, follows an in-depth explanation by Dumbledore regarding the numerous mistakes that he has made and the reasons behind them. This in itself provides a clear indication of the high esteem that he holds Harry in because he is not one known for explaining his actions. Even though Dumbledore accepts that he is at fault, Harry is for the first time rude and abrupt with him because aside from the fact that he is grief stricken, he has also been disappointed by someone whom he did not expect it from. Although their relationship regains its initial footing in *The Half-Blood Prince*, Dumbledore does not modify his behaviour as he continues to withhold vital information from Harry regarding both the successful completion of the mission and fundamental personal details. Undoubtedly, there are sound reasons behind his decision but this was true too with regard to his previous decision to conceal facts from Harry and thus the absolute necessity and use of secrecy is questionable.

Their relationship, although multi-faceted, can never be described as one between equals and, therefore, develops and is upheld as per the characteristic traits of such a bond. Even within these parameters, its importance in Harry’s life is impossible to deny. His bond with Dumbledore provides him with the wisdom that he needs to appropriately arm himself in his fight with Voldemort, thereby, making him a stronger and more capable opponent. Conversely, it is also responsible for acquainting him with betrayal, disappointment and deceit, all with the purest of intentions, but hurtful nonetheless. This relationship, as a result, is indicative of a loving bond that strengthens and supports its

recipient as well as harms it, but due to the purity and depth of the love the former qualities are more influential and, therefore, overshadow the latter.

The *Harry Potter* series does not, however, revolve solely around Harry and as such there are various other friendships that exist that do not involve him. Given that there are many, the most effective way to explore them is to employ the definition provided by Aristotle. Prior to defining friendship, he believed that it was necessary to firstly identify objects of love.

For not everything seems to be loved but only the lovable, and this is good, pleasant, or useful; but it would seem to be that by which some good or pleasure is produced that is useful, so that it is the good and the useful that are lovable as ends. Do men love, then, the good, or what is good for them? These sometimes clash. So, too, with regard to the pleasant; now it is thought that each loves what is good for himself, and that the good is without qualification lovable, and what is good for each man is lovable for him; but each man loves not what is good for him but what seems good. This, however, will make no difference; we shall just have to say that this is 'that which seems lovable.' (translated by W.D. Ross, 2009, *Nicomachean Ethics* Book VIII, section 2 In1-4)

Having achieved clarity regarding what is lovable, he proceeds to discuss friendship as dictated by the objects of love.

There are therefore three kinds of friendship, equal in number to the things that are lovable; for with respect to each there is a mutual and recognized love, and those who love each other wish well to each other in that respect in which they love one another. Now those who love each other for their utility do not love each other for themselves but in virtue of some good which they get from each other. So too with those who love for the sake of pleasure; it is not for their character that men love ready-witted people, but

because they find them pleasant. Therefore, those who love for the sake of utility love for the sake of what is good for themselves, and those who love for the sake of pleasure do so for the sake of what is pleasant to themselves, and not in so far as the other is the person loved but in so far as he is useful or pleasant.(translated by W.D.Ross, 2009, Nicomachean EthicsBook VIII, section 3 In1-5)

“Perfect friendship is the friendship of men who are good, and alike in virtue; for these wish well alike to each other ‘qua’ good, and they are good themselves.” (translated by W.D.Ross, 2009, Nicomachean EthicsBook VIII, section 3 In 16-17)

By clearly outlining the basic idea behind his theory on friendship, Aristotle has provided us with a comprehensive model from which to work and his ideas are particularly constructive in conjuncture with the various other *Harry Potter* friendships.

Perhaps categorizing Snape’s and Dumbledore’s relationship as a friendship appears at first to be overreaching but upon closer inspection it becomes evident that they share a friendship that is reminiscent of Aristotle’s friendship of utility. They both benefit from their acquaintanceship and see no reason to expand on their relationship. Their association begins when Snape approaches Dumbledore as a last resort to beg him for his help to save Lily Potter. Dumbledore at first treats his plea with disdain because he possibly doubts its sincerity as it is Snape himself who is responsible for endangering her life in the first place, having relayed the prophecy that he overheard to Voldemort. However, the authenticity of Snape’s plea cannot be doubted for long and Dumbledore relents but not before extracting a payment from Snape.

“And what will you give me in return, Severus?”

“In – in return?” Snape gaped at Dumbledore, and Harry expected him to protest, but after a long moment he said, “Anything.” (Rowling, 2007:544)

Perhaps this could have been assumed to be a test by Dumbledore to determine the legitimacy of Snape's request, but the fact that Dumbledore wishes to know what there is in it for him, suggests that he will merely enter into an agreement if he is to benefit in some form. This does not place the highly revered Dumbledore in a pleasant light because he appears to be haggling at a time where time itself is of the essence and lives hang in the balance. Aside from the negative aspect of his character that we glimpse here, the reader also becomes acquainted with the sort of relationship that this is going to be henceforth. Their friendship never develops further than that of an exchange of value to each other and the selfish nature of this bond is evident even at the end of their association which arises due to Dumbledore's death. Due to his desire to possess a Deathly Hallow, Dumbledore foolishly wears the ring which has been turned into a Horcrux and is subsequently poisoned. In an effort to reduce the negative consequences that could arise from his death as planned by Voldemort and due to his shortening life span because of the poison, Dumbledore asks Snape to kill him.

Snape raised his eyebrows and his tone was sardonic as he asked, "Are you intending to let him kill you?"

"Certainly not. *You* must kill me."

There was a long silence, broken only by an odd clicking noise. Fawkes the phoenix was gnawing a bit of cuttlebone.

"Would you like me to do it now?" asked Snape, his voice heavy with irony.

"Or would you like a few moments to compose an epitaph?"

"Oh, not quite yet," said Dumbledore, smiling. "I daresay the moment will present itself in due course. Given what has happened tonight," he indicated his withered hand, "we can be sure that it will happen within a year."

"If you don't mind dying," said Snape roughly, "why not let Draco do it?"

"The boy's soul is not yet so damaged," said Dumbledore. "I would not have it ripped apart on my account."

"And my soul Dumbledore? Mine?"



“You alone know whether it will harm your soul to help an old man avoid pain and humiliation,” said Dumbledore. “I ask this, one great favour of you, Severus, because death is coming for me as surely as the Chudley Cannons will finish bottom of this year’s league. I confess I should prefer a quick, painless exit to the protracted and messy affair it will be if, for instance, Greyback is involved – I hear Voldemort has recruited him? Or dear Bellatrix, who likes to play with her food before she eats it.” (Rowling, 2007:548)

This exchange shows that Dumbledore is not particularly concerned with the effect that his request will have on Snape. He is worried about his potentially painful death at the hands of more mercenary individuals and wishes to escape such a fate irrespective of the outcome to Snape. The key component of goodwill appears to be missing in this relationship and the only thing that seems to be binding them together is their use to each other. It does, however, appear as though Snape makes for a better friend than Dumbledore because he acquiesces to his appeal even though the cost to him is great. On the other hand, Dumbledore consistently talks about himself and does not show a hint of remorse for the favour that he is asking and its consequences. This once more questions Dumbledore’s understanding of the concept of love. He is constantly espousing its value but does not appear to be capable of grasping the finer nuances attached to it. The very fact that he is involved in a friendship based on utility, highlights his inability to enter into an honest relationship.

Dumbledore previously formed another friendship that was also not created in the mould of Aristotle’s idea of perfect friendship. As a boy, he became closely acquainted with a fellow wizard named Grindelwald. Their friendship could be classified as one of pleasure. They delighted in spending time together contemplating their respective brilliance and making plans to enhance the power of the wizarding community. They enjoyed each other’s company because they were at that point; both fascinated by the Deathly Hallows and furthering the cause of ‘wizard dominance.’ Their fascination with each other ran deep and they spent as much time as possible together and if not

together than communicating by owl. Their relationship was not based on their love of who the other individual was, rather it stemmed from the stimulation that the other person's company offered because of their similarity in thought and their equal mental capacity. Furthermore, Grindelwald offered Dumbledore an escape from the pressures and responsibility of his home life with his grand thoughts and ideas that appealed to Dumbledore who was desperately in need of someone showing him the recognition that he believed he deserved. Thus, Grindelwald represented enjoyable companionship to a boy who was starved of any pleasure and bitter about his hunger. Not surprising then that the relationship came to a grounding halt the instance life intervened and the pleasure was crushed out by more pressing issues. The death of Dumbledore's sister, Ariana, was caused due to a fight between Dumbledore, his brother Aberforth and Grindelwald. Once the consequences of their actions registered, the weight of their guilt extinguished the flame of their friendship. To further add to their estrangement, the two friends chose different paths to travel. Dumbledore embraced the path of the straight and narrow whereas Grindelwald continued on with the Dark Arts.

Aristotle has advised the following concerning friendships of utility and pleasure:

Therefore, those who love for the sake of utility love for the sake of what is good for themselves, and those who love for the sake of pleasure do so for the sake of what is pleasant to themselves, and not in so far as the other is the person loved but in so far as he is useful or pleasant. And thus these friendships are only incidental; for it is not as being the man he is that the loved person is loved, but as providing some good or pleasure. Such friendships, then, are easily dissolved, if the parties do not remain like themselves; for if the one party is no longer pleasant or useful the other ceases to love him. (translated by W.D.Ross, 2009, Nicomachean Ethics Book VIII, section 3 ln4-7)

For a man reputed for his wisdom Dumbledore has surprisingly engaged in two of the more transient friendships and as foretold by Aristotle, once the purpose behind the

relationships change, the friendships becomes obsolete. Dumbledore befriended Snape for his utility value and Grindelwald for the pleasure that he offered. He was, therefore, attracted to the friendships based on what he could gain from them and not because of the worth of the individuals concerned. Thus, true friendship appears to be something that he is incapable of engaging in and this could account for the weakness in his character. Although Dumbledore is undeniably a wise and greatly admired man he is also a man that has his faults. Unfortunately for him, he does not have the support system offered by friends and as a result makes mistakes that could have been avoided. Had he been in possession of a true friend during his adolescent years he would not have come perilously close to succumbing to the Dark Arts because he would have had a support system that would have helped him shoulder the burden of his responsibilities. Similarly, years later, had he formed a friendship that provided much needed reinforcement he may not have been alone when discovering the Horcrux and his life may have been spared. Dumbledore is, therefore, a prime example of the importance of friendship in a person's life. The real tragedy concerning him is that he is aware of the power of loving relationships but due to either his fear or inability to engage in them he is unable to become a stronger individual and his lack of know-how as opposed to ignorance contributes to his eventual downfall.

Perhaps the most honest friendship aside from Harry, Ron and Hermione is the friendship shared by Sirius, Lupin and James Potter. Their friendship is also formed in their early school days at Hogwarts and they remain loyal to one another irrespective of the numerous trials that they suffer and in spite of being separated by death. Their circle of friends includes Peter Pettigrew. He, however, does not share a perfect friendship with them and is responsible for the heinous act of betrayal that leads to Harry's parents' deaths. The reader first becomes acquainted with them in *The Prisoner of Azkaban* when Lupin comes to Hogwarts as the new Defence Against the Dark Arts teacher. He confides in Harry that he shared a friendship with his father James, but does not explain the depth of their friendship, possibly due to an unwillingness on his part to admit to having known Sirius, the man reportedly responsible for Lily's and James' deaths. When Harry later discovers that Sirius was James's best friend and also

his godfather the idea of his betrayal of them becomes a greater crime because of their close bond and he is shattered and determined to avenge them. The end of *The Prisoner of Azkaban* clarifies matters and also explores true friendship.

When James, Sirius, Lupin and Peter were young and at school they discovered that Lupin was a werewolf. Lupin did not voluntarily share this information with them for fear of their reaction even though the three of them were responsible for making him happier than he had ever been in his life. However, due to the regularity with which he disappeared, his friends got curious and then discovered the truth and instead of rejecting him, they displayed true loyalty and support for a friend by doing everything in their power to make his time as a werewolf less lonely and frightening and more enjoyable.

“Now, my three friends could hardly fail to notice that I disappeared once a month. I made up all sorts of stories. I told them my mother was ill, and that I had to go home to see her...I was terrified they would desert me the moment that they found out what I was. But of course, they, like you, Hermione, worked out the truth...

“And they didn’t desert me at all. Instead they did something for me that would make my transformations not only bearable, but the best times of my life. They became Animagi.” (Rowling, 1999:259)

The gratitude that Lupin felt is very evident in the tone of his dialogue and it is apparent that this friendship was one that developed and was steadfast, based on the individual as a person as opposed to what they could offer. At least this is true of three of the friends with the glaring exclusion of Peter, whose deficiency, unfortunately for them, is not discovered until it is too late. As opposed to his three friends’ view on friendship Peter has a less noble view on the institution as Sirius after years of contemplation discovers and shares.

“I’ll tell you why,” said Black. “Because you never did anything for anyone unless you could see what was in it for you.”(Rowling, 1999:271)

Peter obviously does not belong in their charmed circle because, as opposed to them, he is more interested in what value someone can be of to him than the worth of the person. On the other hand, it is important to note that even though the other three share a closer more meaningful relationship it is not without its share of imperfections.

“Remus!” Pettigrew squeaked, turning to Lupin instead, writhing imploringly in front of him. “You don’t believe this... Wouldn’t Sirius have told you they changed the plan?”

“Not if he thought I was the spy, Peter,” said Lupin. “I assume that’s why you didn’t tell me Sirius?” he said casually over Pettigrew’s head.

“Forgive me, Remus,” said Black.

“Not at all, Padfoot, old friend,” said Lupin, who was now rolling up his sleeves. “And will you, in turn, forgive me for believing *you* were the spy?”  
(Rowling, 1999:273)

Their doubts concerning each other regarding this one issue had far reaching consequences but neither one of the men hold a grudge against the other because their friendship is more meaningful to them and also because they wish to rectify an old wrong against a friend that affected them deeply. Had their bond been anything aside from a true representation of what friendship is supposed to be between them, then there might have been more grievances and recriminations but because they love each other for what they are they accept faults in the other person and proceed with a friendship that means a great deal to both of them. Aristotle said that perfect friendship existed between men who are ‘good, and alike in virtue’ (translated by W.D.Ross, 2009, Nicomachean Ethics Book VIII, section 3 In16) and thus the reason behind the exclusion of Peter from this type of friendship becomes clear. James, Sirius and Lupin are good men who share the same value system and beliefs whereas Peter is merely concerned with his own welfare. In an effort to save himself, Peter acknowledges the differences

between them and his subsequent exchange of words with Sirius, which Lupin weighs in on, simply highlights them.

“Sirius, Sirius, what could I have done? The Dark Lord...you have no idea...he has weapons you can't imagine...I was scared Sirius, I was never brave like you and Remus and James. I never meant it to happen...He Who Must Not Be Named forced me.”

“DON'T LIE!” bellowed Black. “YOU'D BEEN PASSING INFORMATION TO HIM FOR A YEAR BEFORE LILY AND JAMES DIED! YOU WERE HIS SPY!

“He – he was taking over everywhere!” gasped Pettigrew. “Wh-what was there to be gained by refusing him?”

“What was there to be gained by fighting the most evil wizard who has ever existed?” said Black, with a terrible fury in his face. “Only innocent lives, Peter!”

“You don't understand!” whined Pettigrew. “He would have killed me, Sirius!”

“THEN YOU SHOULD HAVE DIED!” roared Black. “DIED RATHER THAN BETRAY YOUR FRIENDS, AS WE WOULD HAVE DONE FOR YOU!”

Black and Lupin stood shoulder to shoulder, wands raised.

“You should have realized,” said Lupin quietly. “If Voldemort didn't kill you, we would. Goodbye, Peter.” (Rowling, 1999:275)

Peter is portrayed as a sniveling, whiner who does not possess an ounce of integrity whereas Lupin and Sirius clearly display their utter contempt and derision for a man who is incapable of feelings for any one let alone close friends. Aristotle has accepted that perfect friendships are ‘infrequent’ and this could be because finding men of the required calibre is difficult but as J. K. Rowling has illustrated here, when such men are found the resulting friendship is truly something to be admired. Rowling, furthermore, shows her admiration of men capable of this depth of friendship by electing to grant them trusted positions in Harry's life. Their friendship with James is extended to include

his son and they become trusted figures in his life who he is genuinely fond of and whose counsel he seeks. Their value in Harry's life is displayed at a crucial point in the story. On his way to confront Voldemort and face his death in *The Deathly Hallows* the Resurrection Stone allows Harry the comfort of his loved ones and Sirius and Lupin join his parents to complete his loving support system.

"They won't be able to see you?" asked Harry.

"We are part of you," said Sirius. "Invisible to anyone else." (Rowling, 2007:561)

Their presence is significant because they appear in addition to his parents and thus their value to him is equated with that of his parents. This demonstrates that the true friendship and loyalty that his father was fortunate to be a part of is an integral part of Harry's life and that the strengthening force of the bond of friendship is long standing.

In view of the fact that the *Harry Potter* series is concerned with the battle between good and evil it might be prudent to consider a point made by Aristotle regarding bad men, 'bad men will be friends for the sake of pleasure or of utility, being in this respect like each other' (translated by W.D.Ross, 2009, *Nicomachean Ethics* Book VIII, section 4 In 17). This aptly describes the relationship between Voldemort and the Death Eaters. During his rise to power, Voldemort needs them because they provide him with a band of loyal supporters that feed his ego and do his bidding and they are in awe of him because of his vast knowledge and enviable skill and power. Thus, each party gains something from being in contact with the other. During his period of suffering, Voldemort manages to gain the odd person to feed off but he is essentially left alone to deal with his situation with only himself to rely on. As he no longer possesses the qualities that first attracted people to him, his appeal is minimal and he is, therefore, left alone. His rise once again to power brings his supporters back but he makes his disappointment in their lack of assistance very clear.

“I see you all, whole and healthy, with your powers intact – such prompt appearances! – and I ask myself...why did this band of wizards never come to the aid of their master, to whom they swore eternal loyalty?”

No one spoke. No one moved except Wormtail, who was upon the ground, still sobbing over his bleeding arm.

“And I answer myself,” whispered Voldemort, “they must have believed me broken, they thought I was gone. They slipped back among my enemies, and they pleaded innocence, and ignorance, and bewitchment...”

(Rowling, 2001:562)

Voldemort is clearly unhappy with the Death Eaters desertion of him, based on the premise of their ‘friendship’ though he does not have a valid grievance. When he is once more in possession of his power, those who were devoted to him reappear. It is perhaps not prudent to categorize the relationship between Voldemort and the Death Eaters as a friendship because there are not many similarities. However, with reference to Aristotle’s guidelines, it is possible to draw parallels and once these have been established, Voldemort’s inability to inspire or foster a friendship is unmistakable. Voldemort’s relationships are based on devotion and submission as opposed to loyalty and love and consequently they can never be considered a strengthening force.

Lewis (1960:97) has stated that friendships are dangerous because they can be a school of virtue as well as a school of vice thereby capable of making good men better and bad men worse. Harry, Ron and Hermione as well as the members of the DA and Order of the Phoenix are examples of friendships that enhance. These individuals come together with a common goal that unites them and makes them a force that inspires respect as well as fear in the enemy. Voldemort and the Death Eaters represent friends that amongst themselves promote their vile beliefs and because of the support that they give each other, reinforce their thoughts. Lewis (1960:96) adds that every real friendship is frowned on by authority because it is a sort of secession, even a rebellion. As distasteful as it is to equate two vastly different groups, the wisdom of his thoughts are irrefutable. Both Harry and Voldemort have surrounded themselves with groups of



people rebelling against a system that they do not believe in. Undeniably, the formers' support system is largely based on affection and the latters' awe but the concept of friendship as a group formed because of a shared belief or activity lends itself as a description to both groups. However, Lewis (1960:84) does state that: "the kingliness of Friendship is that in a circle of true friends each man is simply what he is: stands for nothing but himself, no one cares about anyone else's family, profession, class, income, race, or previous history." This is the distinguishing factor between the two groups. For Voldemort and the Death Eaters 'race' and prestige are of great consequence whereas Harry and his friends are supremely unconcerned with these factors and accept a person based solely on who they are irrespective of other factors. Thus, true friendship and the positive force that it generates elude those motivated by malice and driven by prejudice.

Epstein (2006:241) asserted that friendship, like most words with -ship as a suffix, implies not passivity, but an active hand; it suggests taking control, charting a course, planning a future. Actions of this nature require skill and unfortunately not all the characters in the *Harry Potter* series are blessed with the necessary skills. It has been proposed that only when a child has developed an inner sense of self with enough basic sense of security can he or she begin to develop the sincerely loving and intimate self-fusings with others that we call friendship (Douglas and Atwell, 1988:151). The sense of self and security is a product of good parenting and the all-pervasive effect of parental love is brought to the fore. Taking into account the fact that not all the characters were the recipients of enriching parental love it is obvious that friendship would be a developmental task that some are unable to execute and reap the benefits of.

## Chapter Three

### Romance in the *Harry Potter* series

The one manifestation of love that has managed to enthrall humanity is romantic love. Experiencing it has become an obsession for millions to the unfortunate extent that 'being in love with love' is a phrase that is commonly used to explain the breakdown of relationships. Popular media extols its virtues and even glorifies the suffering that has become synonymous to romantic love. We have additionally been led to believe that it is an essential ingredient for living a happy and fulfilled life, thereby implying that its absence from our lives renders our existence meaningless and unworthy. Romantic love has of recent times become the popularly conceived solitary meaning for the word love, eclipsing the other manifestations as well as depreciating their worth. Its perceived importance is thus apparent. Robert C. Solomon (1981) eloquently expresses our preoccupation with romantic love:

We are obsessed by it, this passion. We are *the* romantic society, for whom all our successes sometimes seem but distractions, inessential periods of happiness, during our search for our "one true love." We do indeed have a moral view of this passion. To accuse someone of being "incapable of love" is an indictment, as if he or she is less than wholly human. Not to have ever been in love is a matter of grave concern, as if one has not yet really lived, or as if one might have some probably fatal flaw in his or her moral character.

It is difficult to argue with his view point because he has successfully captured our attitude towards romantic love. We have become consumed with the idea that romantic love is the solution to any dissatisfaction or dejection that we may experience. It has become responsible for giving us a sense of self-worth and even an identity. Although this may be asking as well as expecting too much from this form of love its importance in our lives is difficult to ignore or reject. Even the physical effect that love has on those

experiencing it is likened to something known for its addictive properties as it has been compared to drug-induced highs.

Stimulant drugs such as cocaine and amphetamine have much the same effect as love; love is a natural high. Whether we fall in love or take a stimulant drug, the upshot is increased limbic-system activity in the form of increased neurotransmitter activity. This observation should not diminish our humanity or the marvels of romantic love. Rather, it should comfort us to think that nature has wired us to respond to other human beings with such pleasure. Natural highs, such as the “runners high”, are positive highs that are beneficial to us. They are nature’s way of bringing some joy into our lives. It is precisely because some people experience so little joy mediated by the brain’s own internal chemicals that they resort to artificial chemicals that briefly mimic pleasure, and soon become physically addicted. (Walsh, 1991:188)

Walsh explains the appeal of romantic love while simultaneously saluting nature for awarding us the opportunity to experience this phenomenon. His account of romantic love acknowledges love as having a legitimate effect on our bodies that is extraordinarily pleasant and, therefore, appealing. This would explain humanities fascination and preoccupation with the emotion and also justify the significant importance that we have bestowed upon it. Recognising romantic love’s honoured position and critical importance to humanity is vital. Moreover, equally as important is clearly, comprehending its meaning because this will provide crucial information regarding the emotions that it arouses. Jankowiak and Fischer (cited by Gottschall and Nordland, 2006:453) understood romantic love as ‘any intense attraction that involves the idealization of the other, within an erotic context, with the expectation of enduring for some time into the future.’ This is a practical definition that covers three important aspects of romantic love, namely; idealization, desire and commitment (Gottschall and Nordland, 2006). However, a more complete account is offered in Helen Harris’s detailed combination of previous academic definitions that include elements such as desire for

union or merger, both physical and emotional, idealization of the beloved, exclusivity (reciprocal), intrusive thinking about the love object, emotional dependency, reordering of motivational hierarchies or life priorities, powerful empathy and concern for the beloved. The exploration of romantic love by these scholars provides a comprehensive explanation of the feelings and behavioural patterns attached to this type of love and serves to highlight the extent to which romantic love seizes control of our lives. Romantic love is in essence a very intrusive force that is welcomed because of the feelings of euphoria that it arouses in us. It is a feeling that we enthusiastically embrace and are loathe to see depart and for the duration that our lives are influenced by it, it makes an impact that is difficult to ignore and impossible to recreate. It is additionally a unique experience that may comprise certain similarities but essentially differs in intensity and duration and also effect from one person to another and it, therefore, presents an intriguing topic to explore, particularly with respect to the *Harry Potter* novels because of the numerous characters present and their distinctive personalities.

Many of the characters in *Harry Potter* experience romantic love at some stage of their lives and their encounter with the emotion has long term effects on them all, some in a constructive manner and others are adversely affected by the experience. Irrespective of the type of romantic love that they experience their entanglement with it has an undeniable impact on their lives. The depiction of romantic love is diverse and at times surprising and its shaping of events is symbolic of romantic loves pervasive and undeniably transformational power. The Triangular Theory of Love developed by Robert Sternberg is particularly valuable as it 'seeks to emphasize the dynamic quality of love relationships' (Strong, B., Devault, C., Sayad, B. W., and Cohen, T. F., 2001:158) and consequently explores a number of different types of love. This theory sees love as composed of three elements, namely intimacy, passion and decision/commitment, as the points of a triangle (Strong et al., 2006:159). Intimacy refers to 'feelings of closeness, connectedness, and bondedness in loving relationships and as such refer to feelings that give rise to the experience of warmth in a loving relationship (Sternberg, 2006:185). Passion represents the drives that lead to romance, physical attraction, sexual consummation and related phenomena in loving relationships (Sternberg, 2006:

185). This component also includes those sources of motivational and other forms of arousal that lead to the experience of passion in a loving relationship (Sternberg, 2006: 185). The decision/commitment element refers to the decision that one loves another in the short term and a commitment to maintain that love in the long term. However, it does not follow that these two components have to co-exist. The three components form the three points of the triangle; however, the triangle is not always represented by an equilateral triangle because it is possible that certain relationships may lack one or even two of the elements and so the shape of the triangle changes to suit the elements present in a relationship. The full range of possible combinations of the commitment, passion, and intimacy elements in The Triangular Theory of Love is reflected in the Table below (Sternberg, 2006:187):

Type	Commitment	Passion	Intimacy
Non-love	No	No	No
Friendship	Yes	No	No
Infatuated Love	No	Yes	No
Empty Love	No	No	Yes
Romantic Love	Yes	Yes	No
Companionate Love	Yes	No	Yes
Fatuous Love	No	Yes	Yes
Consummate Love	Yes	Yes	Yes

The numerous angles that this theory provides on love, makes it invaluable to the study of romantic love in the *Harry Potter* series because it lends itself to the various relationships presented across the series and allows for a unique study of each one.

Harry Potter, as the main character in the series, does get the opportunity to experience romantic love. His journey to true love though is not without its distractions. During his fourth year at Hogwarts Harry begins to seriously notice girls for the first time, in particular a girl named Cho Chang. To coincide with his awakening awareness of the

opposite sex there is a dance at Hogwarts that inevitably requires intimate interaction between the sexes. Having been informed that they are expected to find themselves a date, Harry consciously begins looking at girls as prospective dates but the only one that appeals to him is Cho. He very briefly acknowledged her presence in *The Prisoner of Azkaban* before a Quidditch match. She was the seeker for their opposing team, Ravenclaw and was at that point the only girl on the team and even though it was mere minutes before the beginning of the game 'Harry couldn't help noticing, nervous as he was, that she was extremely pretty' (Rowling, 1999:192). Aside from noticing her presence, Harry also had a physical reaction to Cho.

She smiled at Harry as the teams faced each other behind their captains, and he felt a slight jolt in the region of his stomach that he didn't think had anything to do with nerves (Rowling, 1999:192).

His reaction at this stage and the attention that he pays her, although worthy of note because of his ignorance regarding his feelings, is almost negligible, as indicated by the word 'slight', but the foundation has been laid by J. K. Rowling for a future relationship. His attraction to her is brought to the fore in *The Goblet of Fire*, prior to news of the dance, during a discussion with his friends about the attractive girls from Beauxbaton.

"She's a Veela!" he said hoarsely to Harry.

"Of course she isn't!" said Hermione tartly. "I don't see anyone else gaping at her like an idiot!"

But she wasn't entirely right about that. As the girl crossed the Hall, many boys' heads turned, and some of them seemed to have become temporarily speechless, just like Ron.

"I'm telling you, that's not a normal girl!" said Ron, leaning sideways so he could keep a clear view of her. "They don't make them like that at Hogwarts!"

“They make them OK at Hogwarts,” said Harry, without thinking. Cho Chang happened to be sitting only a few places away from the girl with the silvery hair. (Rowling, 2001:222-223)

Veela are incredibly beautiful creatures who possess a very seductive nature. Their presence entrances men and results in them behaving very oddly. The mere fact that Harry could look at Cho and defend the girls at Hogwarts in a conversation that centres on the Veela, provides an indication of how attracted he is to Cho. When questioned by Ron about whom he is going to ask to accompany him to the dance he does not reply but keeps his choice to himself.

Harry didn't answer. He knew perfectly well who he'd *like* to ask, but working up the nerve was something else...Cho was a years older than he was; she was pretty, she was a very good Quidditch player, and she was also very popular (Rowling, 2001:339).

He undoubtedly admires her appearance and also appreciates her skills as a Quidditch player. She is the only girl that he considers attending with but, perhaps because of her popularity, which he is very aware of, he is apprehensive. Additionally, this is his first foray into the complex world of relationships between the sexes. Prior to this girls did not feature very prominently in his life. Aside from his purely platonic friendship with Hermione, Harry's relationships were predominantly with members of the same sex. However, as he enters the middle adolescent stage of his life, girls are slowly becoming more than just peripheral characters in his life. However, he is still a novice at this and is bewildered by the social differences between boys and girls and is thus very clumsy in his dealings with girls. The upcoming ball though does not allow for an adjustment period as girls scramble to secure dates for themselves; and do not shy away from doing the asking instead of waiting to be asked.

A curly-haired, third-year Hufflepuff girl to whom Harry had never spoken in his life asked him to go to the ball with her the very next day. Harry was

so taken aback he said 'no' before he'd even stopped to consider the matter. The girl walked off looking rather hurt, and Harry had to endure Dean's, Seamus's and Ron's taunts about her all through History of Magic. The following day, two more girls asked him, a second-year and (to his horror) a fifth-year who looked as though she might knock him out if he refused (Rowling, 2001:339).

His reaction to their invitations is not very tactful and makes his inexperience visible. *The Goblet of Fire* marks the first occasion that author J. K. Rowling openly and explicitly addresses adolescent sexual relationships and the blundering inaptitude of the students is apparent. Harry's inexperience is further highlighted in the scene that sees him asking Cho to accompany him to the dance:

Harry turned to look at her and his stomach gave a weird lurch as though he had missed a step going downstairs.

"Er," he said.

He couldn't ask her. He couldn't. But he had to. Cho stood there looking puzzled, watching him.

The words came out before Harry had quite got his tongue around them.

"Wangoballwime?"

"Sorry?" said Cho.

"D'you – d'you want to go to the ball with me?" said Harry. Why did he have to go red now? Why?

"Oh!" said Cho, and she went red, too. "Oh, Harry, I'm really sorry," and she looked it, too. "I've already said I'll go with someone else."

"Oh," said Harry.

It was odd; a moment before, his insides had been writhing like snakes, but suddenly he didn't seem to have any insides at all.

"Oh, Ok," he said, "No problem."

"I'm really sorry," she said again.

"That's OK," said Harry.



They stood there looking at each other, and then Cho said, "Well-"

"Yeah," said Harry.

"Well, bye," said Cho, still very red. She walked away. (Rowling, 2001:346)

Both his spoken request as well as his thoughts are fragmented and thus it is clear that he is very nervous. When he first asks her to the ball his words are unintelligible and it requires another effort to successfully voice his invite. The fact that both of them blush is an additional indication of the unfamiliarity of the situation and Cho's departure is as uncomfortable as the preceding conversation. As new as the situation is to him the hollow feeling that her rejection creates is something that is inescapable and, perhaps, worse because of the courage that was required to face possible rejection. Unfortunately for Harry, the situation steadily deteriorates because it is at this stage that Harry is attacked by the green eyed monster. As Cho is leaving Harry stops her and asks her who she will be attending the dance with and she replies that her date is Cedric Diggory. Upon hearing this, his emotions are, once again, under attack: "His insides had come back again. It felt as though they had been filled with lead in their absence." (Rowling, 2001:346). The sensations aroused are wholly unpleasant and understandable because jealousy is created by feelings of inadequacy created by the belief that someone is held in higher regard than you implying that you may lack certain qualities. Harry's jealousy triggers a litany of bad feelings and thoughts about Cedric Diggory, who is clearly, for Harry, the usurper in this scenario.

Completely forgetting about dinner, he walked slowly up to Gryffindor Tower, Cho's voice echoing in his ears with every step that he took. 'Cedric- Cedric Diggory'. He had been starting to quite like Cedric – prepared to overlook the fact that he had once beaten him at Quidditch, and was handsome, and popular, and nearly everyone's favourite champion. Now he suddenly realised that Cedric was in fact a useless pretty-boy who didn't have enough brains to fill an eggcup (Rowling, 2001:347).

Harry is generally faultlessly generous with regard to his opinion on other students' characters notwithstanding their numerous idiosyncrasies but he is undoubtedly harsh in this instance concerning Cedric's intelligence due to his own feelings of inferiority created by Cho's acceptance of Cedric's invitation and refusal of his own. Jealousy is responsible for arousing numerous unpleasant emotions and it is apparent that Harry has not managed to escape its clutches as further highlighted when Cedric tries to help Harry with the second task in the Triwizard Tournament and Harry instantly assumes that he is trying to lead him astray in order to make him look like a fool so that 'Cho would like Cedric even more by comparison.' (Rowling, 2001:376). There is never any indication that Cedric would stoop to this level but Harry is both bitter and hurt and, therefore, is unfair in his assessment of Cedric's character. However, despite any private animosity that he feels towards Cedric, he does not behave unfairly towards him during the Tournament and even honours his wish to bring his body back to his father. Even in the midst of all the negative feelings Harry does not lose his way and behave in a manner that is either dishonourable or malicious showing strength of character that is to be admired. The manner in which J. K. Rowling has approached the feelings that Harry becomes acquainted with is to be applauded as she does not succumb to typical exaggerations, instead she gives it an authenticity by exploring it in an emotionally viable way.

*The Goblet of Fire* makes the reader aware of Harry's undeniable attraction for Cho but because of Cedric Diggory nothing is allowed to develop between the two. In *Harry Potter and the Order of the Phoenix*, Cedric's untimely demise the previous year leaves Cho single and Harry is still very interested in her. He meets her again for the first time on the train and it becomes apparent that his interest in her has not waned. Once Cho joins Dumbledore's Army, Harry is presented with frequent opportunities to interact with her and from here on in their relationship begins to develop. When Harry sees her at the first meeting his 'stomach did a back-flip.' (Rowling, 2004:301) and when she smiles at him his mouth becomes 'exceptionally dry.' (Rowling, 2004:302). As the meeting progresses Cho praises Harry's admirable skills at the Triwizard Tournament.

“And that’s not to mention,” said Cho (Harry’s eyes snapped across to her; she was looking at him, smiling; his stomach did another somersault) “all the tasks he had to get through in the Triwizard Tournament last year – getting past dragons and merpeople and Acromantula and things...”

There was a murmur of impressed agreement around the table. Harry’s insides were squirming. He was trying to arrange his face so that he did not look too pleased with himself. (Rowling, 2004:306)

Cho’s effect on Harry is a typical biological response to the stimuli presented by Cho whom Harry finds particularly appealing. Walsh (1991:187) has explained the rather complex process as follows:

When we see, touch, or most of all, make love with our lovers, our senses of sight, smell, and touch send messages to the limbic system. The pleasure centres in the limbic system process the flood of information that we may collectively call desire or passion and send it on to the hypothalamus, the part of the limbic system that, among other things, synthesises hormones and activates sexual behaviour. The hypothalamus gets excited and releases a peptide called adrenocorticotrophin, releasing a hormone (ACTH) from the pituitary gland. ACTH is then transported through the bloodstream to receptors at the adrenal gland, which then releases a substance called corticosterone. This substance increases the metabolism of glucose, which results in the classic symptoms of feeling love and/or sexual excitement.

This is clearly a very complex process that nevertheless depicts the very real physical effects that attraction and love has on an individual. Harry’s reaction to Cho, therefore, reinforces the belief that he has indeed fallen in love with her at the most or is suffering from his first crush. The relationship between the two progresses in spite of Harry constant blunders and their nervousness when in contact with one another and is eventually physically cemented with their first kiss.

They looked at each other for a long moment. Harry felt a burning desire to run from the room and, at the same time, a complete inability to move his feet.

“Mistletoe,” said Cho quietly, pointing at the ceiling over his head.

“Yes,” said Harry. His mouth was very dry. “It’s probably full of Nargles, though.”

“What are Nargles?”

“No idea,” said Harry. She had moved closer. His brain seemed to have been stunned. “You’d have to ask Loony. Luna, I mean.”

Cho made a funny noise halfway between a sob and a laugh. She was even nearer to him now. He could have counted the freckles on her nose.

“I really like you, Harry.”

He could not think. A tingling sensation was spreading through him, paralysing his arms, legs and brain.

She was much too close. He could see every tear clinging to her eyelashes (Rowling, 2004:403).

The nervous tension in this scene is almost palpable and Harry’s inaptitude is blatant and as momentous an occasion as this is, it is conspicuously lacking any tender feelings. When he later discusses the kiss with Ron and Hermione we learn that he is unsure about the success of the kiss because Cho had been crying but as Hermione explains this is due to her confusion about how she feels and how she is perhaps expected to feel because of Cedric’s death. Thus, although Cho clearly likes Harry, her feelings are in turmoil and their relationship is besieged with complications. The contact between the two is also minimal. Aside from holding his hand and a peck on the cheek the one kiss is the closest physical contact that they have and apart from one disastrous attempt at a date the only interaction that they have with one another are the DA meetings that also include numerous other people. The relationship thus does not get sufficient time to develop before it is tested and does not prove strong enough. When it is discovered that it is Cho’s friend, Marietta, who betrays the members of the DA by

making their existence known to Umbridge, Harry does not take kindly to Cho defending her friend and criticizing Hermione for causing her discomfort for her betrayal. Things deteriorate from this point and Harry's changing feelings for Cho are fittingly revealed in his physical reaction to Cho.

“... Bradley...Davies...Chang,” he said, and Harry felt his stomach perform, less of a back flip, more a feeble lurch as Cho walked out on to the pitch, her shiny black hair rippling in the slight breeze. He was not sure what he wanted to happen anymore, except that he could not stand any more rows. Even the sight of her chatting animatedly to Roger Davies as they prepared to mount their brooms caused him only a slight twinge of jealousy.” (Rowling, 2004:603).

This paragraph is very revealing concerning Harry's feelings towards Cho. By the description that Harry provides of her hair it is evident that he still finds her attractive but the 'feeble lurch' that his stomach gives alerts Harry, as well as the reader, to the fact that his interest in Cho is on the decline. Furthermore, the poor jealous reaction that the sight of her talking to another boy creates in comparison to his irrational dislike of Cedric, reinforces the idea that their relationship is not going to survive much longer. It is incredibly symbolic that the deterioration of their relationship is marked by a cooling in Harry's physical reaction to Cho because their entire association has been described by the weakening effects that her presence has on him. It is thus particularly easy to categorize their association as Infatuated Love, as per Sternberg, or Infatuation because this type of love is solely the result of Sternberg's passion component which is categorized by physical attraction. The reader is constantly being informed by Harry that Cho appeals to him physically but barring this, she does not affect him in any other manner. The lack of the intimacy component in their relationship is highlighted by Harry's fear regarding 'what on earth they were going to talk about.' (Rowling, 2004:491) on their date and the absence of the commitment element is depicted by the paragraph above where he acknowledges that he is not aware of where he would like their relationship to progress to. It is consequently possible to conclude that Harry is

merely infatuated with Cho. Infatuation comes from the same root word as fatuous, meaning 'silly' or 'foolish' and consequently to become infatuated is to become foolish (Walsh, 1991:190). This is apparent in Harry's situation when he bemoans being seen by Cho with two uncool people, namely Neville and Luna. Harry is not known for being concerned with the opinions of others regarding the company that he chooses but because he likes the popular Cho he wishes that he were acquainted with people who were not viewed as ridiculous. This admittedly minor change is nonetheless an indication of the derisible way that infatuated people behave. Infatuation is reportedly 'snuffed out by one of the first cool drafts of adversity' (Douglas and Atwell, 1988:158) and is characterized by its transience. Harry's and Cho's relationship does not disprove this theory as their association ends very abruptly and with no explanations as is perhaps befitting of a bond that was not very strong to begin with.

Harry's second attempt at a relationship is with Ginny Weasley, sister of his best friend Ron Weasley. Their relationship develops subtly and goes through stages of hero worship on her part and a certain degree of indifference on his part to a romance that is worthy of note. When Ginny first hears about Harry Potter being on the train to Hogwarts in *The Philosopher's Stone* she is exceptionally eager to meet him due to his elevated status in the eyes of the wizarding community and is ecstatic when she catches a glimpse of him at the end of the book. She features more prominently in *The Chamber of Secrets* due to that being her first year at Hogwarts and her crucial role in the story. When Harry arrives at her home she is caught unaware and behaves very awkwardly in his presence.

At that moment, there was a diversion in the form of a small, red-headed figure in a long nightdress who appeared in the kitchen, gave a small squeal, and ran out again.

"Ginny," said Ron in an undertone to Harry. "My sister. She's been talking about you all summer."

“Yeah, she’ll bewanting your autograph, Harry.” grinned Fred, but he caught his mother’s eye and bent his face over his plate without another word (Rowling, 1998:31).

He and Ron went down to breakfast to find Mr and Mrs Weasley and Ginny already sitting at the kitchen table. The moment she saw Harry, Ginny accidently knocked her porridge bowl to the floor with a loud clatter. Ginny seemed very prone to knocking things over whenever Harry entered a room. (Rowling, 1998:37)

From the little things that her brothers let slip it is apparent that Ginny is fascinated with Harry and has been discussing him avidly perhaps in the hope of learning as much as possible about someone who has achieved idol status in her eyes as indicated by Fred’s comment about her asking for an autograph. She is, furthermore, excessively nervous in his presence to the extent that her co-ordination suffers and this behaviour is characteristic of individuals placed in the vicinity of someone that they are attracted to. J. K. Rowling foreshadows their future relationship very shrewdly in the second book using language as her tool. Harry describes Ginny’s eyes as “bright brown”, aside from being a surprisingly complimentary description of his best friend’s younger sister’s eyes, it is also reminiscent of the manner in which he describes his mother’s eyes when he sees her in the Mirror of Erised; “bright green.” This would perhaps not be as significant if it were not for the fact that he never describes Cho’s eyes in a similar manner, one is hard pressed to find a description of Cho’s eyes, yet Harry is not tardy in noticing Ginny’s eyes at a stage in his life where he is not very keen on the subject of the opposite sex. Furthermore, he even describes her blushing using a rather poetic phrase; “her face glowing like the setting sun”, whereas Cho’s blushing is merely referred to as being “slightly flushed” or alternatively “red.” His descriptions of Ginny appear as early as the second book in the series, namely; *The Chamber of Secrets*, a time during which Ginny is meant to be little more than an acquaintance whereas his descriptions of Cho occur at the height of his infatuation.

Despite being only twelve years old and rather tongue tied when in Harry's vicinity, Ginny is quick to jump to Harry's defence when she feels that he is in need of support.

"Bet you loved that, didn't you, Potter?" said a voice Harry had no trouble recognising. He straightened up and found himself face to face with Draco Malfoy, who was wearing his usual sneer.

"*Famous Harry Potter*," said Malfoy. "Can't even go into a bookshop without making the front page."

"Leave him alone, he didn't want all that!" said Ginny. It was the first time she had spoken in front of Harry. She was glaring at Malfoy. (Rowling, 1998:50)

She is indignant at the unfair assessment of Harry's character and fearlessly jumps in to defend him knowingly exposing herself to insults which she inevitably receives. This is an indication of the depth of her feelings even at such a tender age. Harry, in turn, is also very careful with the way he approaches Ginny, which is very unusual for a boy of twelve.

Just then, Ginny Weasley came over and sat down next to Ron. She looked tense and nervous, and Harry noticed that her hands were twisting in her lap.

"What's up?" said Ron, helping himself to more porridge.

Ginny didn't say anything, but glanced up and down the Gryffindor table with a scared look on her face that reminded Harry of someone, though he couldn't think who.

"Spit it out," said Ron, watching her.

Harry suddenly realised who Ginny looked like. She was rocking backwards and forwards slightly in her chair, exactly like Dobby did when he was teetering on the edge of revealing forbidden information.

"I've got to tell you something," Ginny mumbled, carefully not looking at Harry.



“What is it?” said Harry.

Ginny looked as though she couldn’t find the right words.

“*What?*” said Ron.

Ginny opened her mouth, but no sound came out. Harry leaned forward and spoke quietly, so that only Ginny and Ron could hear him.

“Is it something about the Chamber of Secrets? Have you seen something? Someone acting oddly?”

Ginny drew a deep breath and, at that precise moment, Percy Weasley appeared, looking tired and wan.

“If you’ve finished eating, I’ll take that seat, Ginny. I’m starving, I’ve only just come off patrol duty.”

Ginny jumped up as though her chair had been electrified, gave Percy a fleeting, frightened look, and scampered away (Rowling, 1998:211-212).

Harry is surprisingly perceptive concerning Ginny considering their short and superficial acquaintance as a result of her inability to converse with him and this, therefore, suggests an almost instinctual knowledge of her that hints at a profound and deep-seated bond between the two. He is particularly observant of her emotional state and is, as a result, very gentle with her and although she appears to be addressing Ron, it is Harry who speaks to her. One cannot argue that this sensitivity is an inherent part of Harry’s personality because he never displays this level of intuitiveness with either Ron or Hermione and is never shy to expose them to his considerable temper. Nevertheless, he displays neither aggravation nor ignorance with Ginny and thus the reader is exposed to a level of understanding, at an early stage in their relationship, which suggests a deep and meaningful future relationship.

A fan site named The Sugar Quill featured an essay titled Giving Her the Power: The Characterization of Harry/Ginny written by an individual using the pseudonym Red Monster (2005) that offers very insightful information regarding Harry’s and Ginny’s developing relationship, the most interesting being the following:

Then there are my personal favourites among all the examples of how Harry notices Ginny: the eye-catches. These little incidents, brief and subtle as they are, point to a fine emotional rapport between Harry and Ginny. They reach for each other to share these quiet, silly moments, and enjoy them together.

"Ah, there's Penelope!" said Percy, smoothing his hair and going pink again. Ginny caught Harry's eye, and they both turned away to hide their laughter as Percy strode over to a girl with long, curly hair, walking with his chest thrown out so that she couldn't miss his shiny badge. (Rowling, 1999:57)

This is the first eye-catch between these two, and it is made more remarkable by the fact that it is not in *The Order of the Phoenix*, the book in which Ginny bursts onto the scene like the fireball she is. It is not even in *The Chamber of Secrets*, where Ginny is quiet, but vital to the plot. This is in *The Prisoner of Azkaban*, the book in which she barely appears. Still, she is not too shy to catch Harry's eye. She is able to grab his attention enough to share a private joke with him. They communicate without words, by laughing at the same thing.

"Blimey!" said Ron, also staring at the man.

"Oh my goodness," said Hermione suddenly, sounding breathless.

"Professor Lockhart!"

Their ex-Defense against the Dark Arts teacher pushed open the doors and moved toward them, wearing a long lilac dressing gown.

"Well, hello there!" he said. "I expect you'd like my autograph, would you?"

"Hasn't changed much, has he?" Harry muttered to Ginny, who grinned (Rowling, 2004:450).

Again, Harry shares a private joke with Ginny, and this time, he turns to her for the silliness. Notice that they are in the company of Ron and Hermione, who are Harry's best friends, and Harry could have shared his little joke with either of them. In fact, he probably would not have caused Lockhart any offense by saying it out loud for all his friends to hear. However, Harry chooses Ginny to hear his smart-assed comment about Lockhart, and he knows how to make her grin. He singles her out, just for the sake of having a quick grin together.

"Daddy sold it to them," said Luna vaguely, turning a page of *The Quibbler*. "He got a very good price for it too, so we're going to go on an expedition to Sweden this summer and see if we can catch a Crumple-Horned Snorkack."

Hermione seemed to struggle with herself for a moment then said: "That sounds lovely."

Ginny caught Harry's eye and looked away quickly, grinning (Rowling, 2004:747).

For the third time, Ginny catches Harry's eye, and they share a private joke over the foibles of the other two girls in the Sextet. Ginny is able to catch Harry's eye because he looks at her. She gets his attention because he lets her.

The author of the essay highlights a very important aspect of their relationship, namely; that of a growing rapport between the two that enables them to share private jokes solely by means of eye contact. This indicates a familiarity and ease with each other that is not a trait of the relationship that they are supposedly at this point engaging in. Red Monster painstakingly explores the significance of these moments and the analysis is extremely accurate. When Harry turns to Ginny to share an amusing moment with her instead of his two best friends it becomes apparent that he appreciates her sense of humour and knows that she appreciates his and thus J. K. Rowling cleverly inserts a small incident in the narrative that, once acknowledged, is indicative of a couple that

share a common characteristic that will benefit them in the future. If one were to reflect on Harry's and Cho's relationship, this information increases in value because Cho and Harry floundered and eventually failed because they did not have moments like this to rely on to engage in a well-rounded relationship. The Wheel Theory that explores the development of love developed by sociologist Ira Reiss very accurately plots the course of Harry's and Ginny's love. The theory calls for Rapport described as "a sense of ease, the feeling that they understand each other in some special way" (Strong et al., 2001:159) to develop and, as explained, this is clearly something that Harry and Ginny share. Secondly, Self- Revelation which is "the disclosure of intimate feelings" is likely to occur.

"It's Easter eggs from Mum," said Ginny. "There's one for you...there you go."

She handed him a handsome chocolate egg decorated with small, iced Snitches and, according to the packaging, containing a bag of Fizzing Whizzbees. Harry looked at it a moment, then, to his horror, felt a lump rise in his throat.

"Are you OK, Harry?" Ginny asked quietly.

"Yeah, I'm fine," said Harry gruffly. The lump in his throat was painful. He did not understand why an Easter egg should have made him feel like this.

"You seem really down lately," Ginny persisted. "You know, I'm sure if you just talked to Cho..."

"It's not Cho I want to talk to," said Harry brusquely.

"Who is it then?" asked Ginny.

"I..."

He glanced around to make quite sure nobody was listening. Madam Pince was several shelves away, stamping out a pile of books for a frantic-looking Hannah Abbot.

"I wish I could talk to Sirius," he muttered. "But I know I can't"

More to give himself something to do than because he really wanted any, Harry unwrapped his Easter egg, broke off a large bit and put it into his mouth.

“Well,” said Ginny slowly, helping herself to a bit of egg, too, “if you really want to talk to Sirius, I expect we could think of a way to do it.”

“Come on,” said Harry hopelessly. “with Umbridge policing the fires and reading all our mail?”

“The thing about growing up with Fred and George,” said Ginny thoughtfully, “is that you sort of start thinking anything’s possible if you’ve got enough nerve.”

Harry looked at her. Perhaps it was the effect of the chocolate; Lupin had always advised eating some after encounters with Dementors or simply because he had finally spoken aloud the wish that had been burning inside him for a week, but he felt a bit more hopeful (Rowling 2004:577-578).

Ginny is there for Harry in a moment when he is in need of some comfort. She is simultaneously gentle yet firm and he eventually divulges what has been plaguing him for a while. It is symbolic that it is Ginny that he confides in. He has two best friends that are always there for him and ready to help him yet it is his best friend’s sister that he chooses as his confidante. This scene makes the reader aware that Harry trusts Ginny implicitly to listen to him as well as help him find a way to achieve what he desires. Thus they have a bond that allows for self-revelation.

Mutual dependency, the next aspect of The Wheel Theory, refers to the need to share pleasure, fears and jokes (Strong et al., 2001:159). As indicated above, this is already present in the relationship that Harry and Ginny share. The one intense pleasure that they take great joy in is Quidditch. The game is a very important part of Harry’s life and the fact that Ginny too is both skilled as well as passionate about it adds something more to their connection. Their first kiss is an extension of the joy they experience when Gryffindor wins a match.

“We won!” yelled Ron, bounding into sight and brandishing the silver cup at Harry. “We won! Four hundred and fifty to a hundred and forty! We won!”

Harry looked around; there was Ginny running towards him; she had a hard, blazing look in her face as she threw her arms around him. And without thinking, without planning it, without worrying about the fact that fifty people were watching, Harry kissed her (Rowling, 2006:499).

The next component in the theory concerned, is fulfilment of intimacy needs which is ‘the need for someone to love, the need for someone to confide in, and the need for sympathetic understanding’ (Strong et al., 2001:159). This is essentially a combination of the factors mentioned above and Ginny provides all these factors for Harry in a way that no one else is able to. However, as important as the fulfilment of emotional needs is, as Sternberg so accurately determined, attraction or passion, is equally important. Simply intimacy does not make for a fulfilling romantic relationship. As spontaneous as their first kiss is, it does not stem solely from mutual pleasure concerning the outcome of the game but from an attraction that can be determined from the way that Harry has previously described either expressions on Ginny’s face or her physical features or even the way that she conducts herself. He constantly makes reference to her eyes ‘blazing’, he compares her to a cat which is a comparison that is known to be complimentary when used to describe girls and he, furthermore, makes constant reference to her ‘mane’ of red hair, which is very flattering in contrast to his constant references of Hermione’s ‘bushy’ brown hair and more in accord with the way he described Cho’s hair. Douglas and Atwell (1988: 188) suggest that one seems to develop a general archetype of beauty (or more than one), which becomes an Inner Vision of Perfection for us, this vision of beauty may include the gracefulness of movement, the tinkle of laughter, and character traits such as charity. It would appear as though Harry has developed a general archetype of beauty as he is attracted to girls who enjoy Quidditch, have nice hair and are relatively small so as not to dwarf him. Ginny is the personification of his archetype of beauty and she is furthermore not the confrontational type which is something that Harry values because, as his relationship with Cho

demonstrated, he tires easily of constant fights. Additionally, he reacts the same way physically to Ginny that he did to Cho and he is also fiercely jealous when he sees Ginny kissing Dean.

When Harry pushed open the tapestry to take their usual short cut up to Gryffindor Tower, however, they found themselves looking at Dean and Ginny, who were locked in a close embrace and kissing fiercely as if glued together.

It was as though something large and scaly erupted into life in Harry's stomach, clawing at his insides; hot blood seemed to flood his brain, so that all thought was extinguished replaced by a savage urge to jinx Dean into a jelly. Wrestling with this sudden madness, he heard Ron's voice as though from a great distance away (Rowling, 2006:268).

The emotions that he expresses are rather violent and we glimpse the intensity of his feelings for Ginny. Ginny, in turn, also experiences her share of jealousy where Harry is concerned.

"She's part Veela," said Harry. "You were right – her grandmother was one. It wasn't your fault, I bet you just walked past when she was turning on the old charm for Diggory and got a blast of it – but she was wasting her time. He's going with Cho Chang."

Ron looked up.

"I asked her to go with me just now," Harry said dully, "and she told me."

Ginny had suddenly stopped smiling (Rowling, 2001:347-348).

The stage at which Ginny stops smiling is clearly a reaction to Harry's revelation. She is upset by the fact that he asked Cho. Harry's and Ginny's reaction to each other being with someone else is a sign of their wish to be in an exclusive relationship with each other and the resulting feeling of both resentment and also inadequacy when their wish is thwarted is a direct result of their being jealous. Unfortunately, for a large part of the

series their timing is off; Ginny falls for Harry when she is little more than a child and he does not consciously see her in a romantic light at that point. The author, however, does not belittle her feelings due to her age. In an additional case of foreshadowing J. K. Rowling describes Ginny's feelings very sensitively in *The Prisoner of Azkaban*.

Ginny, who had always been very taken with Harry, seemed even more heartily embarrassed than usual when she saw him, perhaps because he had saved her life during their last term at Hogwarts (Rowling, 1999:51).

J. K. Rowling does not use words such as 'crush' or 'infatuation' when describing Ginny's feelings for Harry because these words would suggest something short term and lacking in intensity. Her choice of 'very taken' implies something deeper and enduring and the ensuing books depict the strength of her feelings.

"I never really gave up on you," she said. "Not really. I always hoped ... Hermione told me to get on with my life, maybe go out with some other people, relax a bit around you, because I never used to be able to talk if you were in the room, remember? And she thought you might take a bit more notice if I was a bit more – myself." (Rowling, 2006:603).

Ginny's disclosure displays the depth and intensity of her feelings. She loves Harry irrevocably and is not ashamed to admit it to him. Furthermore, this reveals that she is committed to maintaining and upholding that love. Perhaps, because it takes Harry longer to recognise his love for Ginny, his commitment cannot be summed up in a single conversation. However, if one were to reflect on the way that he has nurtured the relationship in its various stages, his commitment is impossible to overlook. Thus, the three elements present in Sternberg's Triangular Theory of Love are undoubtedly present in Harry's and Ginny's relationship and their love can, therefore, be categorized as Consummate Love, which is the type of love that is viewed as an ideal that we should aspire to achieve.



Ironically, even though Harry is blessed with a romantic love that is to be treasured it is not a love that fortifies him; rather, it is something that makes him weak and vulnerable.

“Ginny, listen ...” he said very quietly, as the buzz of conversation grew louder around them and people began to get to their feet. “I can’t be involved with you any more. We’ve got to stop seeing each other. We can’t be together.”

She said, with an oddly twisted smile, “It’s for some stupid, noble reason, isn’t it?”

She did not cry, she simply looked at him.

“Voldemort uses people his enemies are close to. He’s already used you as bait once, and that was just because you’re my best friend’s sister. Think how much danger you’ll be in if we keep this up. He’ll know, he’ll find out. He’ll try and get to me through you.” (Rowling, 2006:602).

While his mother’s love makes him impregnable and his friends love gives him the strength to persevere, his love for Ginny makes him an easy target. His fear for her safety and their consequent parting of ways does not mean that he is more willing to sacrifice his two friends than he is Ginny, it merely indicates that, as important as romantic love is in his life, it is not this particular manifestation of love that has the most positive impact on his life. Harry views romantic love as a luxury that he can ill afford because it will provide his enemies with a weapon to use against him. Curiously, and perhaps also symbolically, Harry is capable of giving up romantic love but is always distressed at losing the support of his friends. Additionally, although Harry is given a love life by author J. K. Rowling, his romance does not account for the most important love story in the series, this honour is awarded to three other characters. This is perhaps the author’s way of alerting the readers to the minor role that romantic love plays in Harry’s life in comparison to the crucial importance of parental love and friendship.

Another example of the weakening effect of romantic love on Harry is the following:

Ripples of cold undulated over Harry's skin. He wanted to shout out to the night, he wanted Ginny to know that he was there; he wanted her to know where he was going. He wanted to be stopped, to be dragged back, to be sent home... (Rowling, 2007:558).

At a crucial moment where Harry is required to rise above his fellow man and be a hero, he is weakened by the sight of Ginny and the temptation that she presents. She brings out the coward in him that she makes him long to be less than he is and less than people expect him to be. Voldemort never doubts Harry's nobility because of past events but Harry wavers for a second when he sees Ginny. Therefore, romantic love is not a weapon in Harry's arsenal.

One of the most important couples in the series is Harry's best friends Ron and Hermione. Their relationship can be traced back to the first book and develops over the course of the series with its fair share of drama, conflict and no shortage of arguments. When they first meet in *The Philosopher's Stone* their relationship begins in the same vein as it continues; that is, littered with numerous arguments and bickering. *The Chamber of Secrets* marks a turn in their relationship that alerts the reader to the direction that their relationship is going to take. When Hermione is called a 'Mudblood' by Draco, a name that is derogatory and also insulting, Ron immediately jumps to her defence, his reaction furthermore is not sedate but rather passionate and, therefore, indicative of the growing strength of his feelings.

"No one asked your opinion, you filthy little Mudblood," he spat.

Harry knew at once that Malfoy had said something really bad because there was an instant uproar at his words. Flint had to dive in front of Malfoy to stop Fred and George jumping on him, Alicia shrieked, 'How dare you!' and Ron plunged his hand into his robes, pulled out his wand, yelling, "You'll pay for that one, Malfoy!" and pointed it furiously under Flint's arm at Malfoy's face (Rowling, 1998:87).

Although the others present are disgusted by the insult and make their disapproval known, Ron's reaction is the most intense and is a sign of his desire to protect Hermione from being insulted and getting hurt and clearly shows how much he cares about her. When Hermione is later hurt, it is Ron's reaction that is most heartfelt; "*Hermione!*" Ron groaned."(Rowling,1998:190) The use of the word 'groaned' suggests that he is greatly distressed at the sight of Hermione Petrified and when he visits her in the hospital wing it is said that he looks 'sadly' (Rowling, 1998:214) at her face, this indicates that the sight of her ill makes him very unhappy. Harry is Hermione's friend as well but the emotive words are used with reference to Ron and never Harry, signifying a closer relationship between Ron and Hermione that is not related to their friendship. With the help of one book and a handful of events, J. K. Rowling makes her intention of developing a future relationship between these two characters clear.

*The Prisoner of Azkaban* accounts for the turbulent period of their relationship. The friendship between the three, that is, Harry, Ron and Hermione is tested by a couple of key events that also affects Ron's and Hermione's more intimate relationship. Aside from these events, the two argue about everything from homework to Harry and more often than not the reader is informed that they are not speaking to each other. Even amidst all their problems, Ron cares about Hermione enough to be worried about her work over load and Hermione is frantic when she hears that he was attacked by Sirius Black. Given their volatile personalities when in each other's company, perhaps the most enlightening scene concerning their feelings for each other is the following:

"They can't do this," said Harry. "They can't. Buckbeak isn't dangerous."

"Malfoy's dad frightened the Committee into it," said Hermione, wiping her eyes. "You know what he's like. They're a bunch of doddery old fools, and they were scared. There'll be an appeal, though, there always is. Only I can't see any hope ... nothing will have changed."

"Yeah, it will," said Ron fiercely. "You won't have to do all the work alone this time, Hermione, I'll help."

“Oh, Ron!”

Hermione flung her arms around Ron’s neck and broke down completely. Ron, looking quite terrified, patted her very awkwardly on the top of the head. Finally, Hermione drew away.

“Ron, I’m really, really sorry about Scabbers ...” she sobbed.

“Oh – well – he was old,” said Ron, looking thoroughly relieved that she had let go of him. “And he was a bit useless. You never know, Mum and Dad might get me an owl now.” (Rowling, 1999:215)

Ron is moved by how upset Hermione is and offers to help her with her research which is something that he is not very fond of. She in turn is touched by his offer and his support and rushes towards him in gratitude and in search of comfort. Being a thirteen year old boy he is uncomfortable with this physical need for reassurance but unwilling to hurt her he blunders on to the best of his ability. Their subsequent softening towards each other with regard to their respective pets signifies their desire to once more communicate with each other. Evidently, their estrangement had been a cause for concern to both of them otherwise they would not be so willing to lose their rigid stance and grant each other a respite. This scene clearly depicts Ron’s concern for Hermione and Hermione’s need to depend on Ron. These feelings are typical of a loving relationship and show the reader the course that the author has charted for Ron’s and Hermione’s relationship.

When questioned by a fan whether Hermione liked Ron as more than a friend, J.K. Rowling replied that: “The answer to that is in *Goblet of Fire*.” (Accio Quotes, 2001) suggesting that the book in question provides the most evidence on the subject of the romance developing between Ron and Hermione and true to her word the book proves invaluable in this regard. The first sign of the intimate relationship that exists between Ron and Hermione is revealed with Hermione’s instinctive knowledge of Ron’s most intimate feelings without being alerted to it, illustrating a bond that does not require words to communicate feelings.

“Oh, Harry, isn’t it obvious?” Hermione said despairingly. “He’s jealous!”  
“Jealous?” Harry said incredulously. “Jealous of what? He wants to make a prat of himself in front of the whole school, does he?”  
“Look,” said Hermione patiently, “it’s always you who gets all the attention, you know it is. I know it’s not your fault,” she added quickly, seeing Harry open his mouth furiously, “I know you don’t ask for it ... but – well – you know, Ron’s got all those brothers to compete against at home, and you’re really famous – he’s always shunted to one side whenever people see you, and he puts up with it, and he never mentions it, but I suppose this is just one time too many ...” (Rowling, 2001:254)

Hermione is so in tune with how Ron feels that she is capable of eloquently summing up his disappointment with merely a few words. Harry, who is his best friend, is unaware of Ron’s insecurities but Hermione understands him as well as the reason behind his feelings. As per Helen Harris’s correlation of the various definitions of love one of the characteristics of love is ‘powerful empathy and concern for the beloved’, which Hermione displays in her understanding of Ron.

The most illuminating plot device utilized is the show of jealousy. Jealousy has been defined by Bringle and Bunk (1985) and Sharpsteen (1993) as ‘an aversive response that occurs because of a partner’s real, imagined or likely involvement with a third person’ (quoted by Strong et al., 2001:166). Jealousy is a feeling immutably tied to love (Carotenuto, 1989:71) and, therefore, Ron’s and Hermione’s jealous reactions concerning each other’s involvement with others is proof of the love that exists between the two.

‘How’s it going?’ Harry asked Ron, sitting down and opening a bottle of Butterbeer.

Ron didn’t answer. He was glaring at Hermione and Krum, who were dancing nearby. Padma was sitting with her arms and legs crossed, one foot jiggling in time to the music. Every now and then she threw a

disgruntled look at Ron, who was completely ignoring her (Rowling, 2001:366).

Ron is so distracted and upset at the sight of Hermione and Krum together that he is unaware of the people around him. The feelings that he is experiencing are also unexpected because although the reader has been able to interpret his feelings, Ron has remained ignorant regarding his emotions and this makes him mean and unpleasant.

'Hi,' said Harry. Ron didn't say anything.

'It's hot, isn't it?' said Hermione, fanning herself with her hand. 'Victor's just gone to get some drinks.'

Ron gave her a withering look.

'Victor?' he said. 'Hasn't he asked you to call him Vicky yet?'

Hermione looked at him in surprise.

'What's up with you?' she said.

'If you don't know,' said Ron scathingly, 'I'm not going to tell you.'

Hermione stared at him, then at Harry, who shrugged. 'Ron, what -?'

'He's from Durmstrang!' spat Ron. 'He's competing against Harry! Against Hogwarts! You're – you're -' Ron was obviously casting around for words strong enough to describe Hermione's crime, '*fraternising with the enemy*, that's what you're doing!'

Hermione's mouth fell open.

'Don't be so stupid!' she said after a moment. 'The *enemy*! Honestly – who was the one all excited when they saw him arrive? Who was the one who wanted his autograph? Who's got a model of him up in the dormitory?'

Ron chose to ignore this. 'I s'pose he asked you to come with him while you were both in the library?'

'Yes, he did,' said Hermione, the pink patches on her cheeks glowing more brightly. 'So what?'

'What happened – trying to get him to join *spew*, were you?'

'No, I wasn't! If you *really* want to know, he – he said he'd been coming up to the library every day to try and talk to me, but he hadn't been able to pluck up the courage!'

Hermione said this very quickly, and blushed so deeply that she was the same colour as Parvati's robes.

'Yeah, well – that's his story,' said Ron nastily (Rowling, 2001:366-367).

His aggression is almost tangible and all the more surprising for Hermione because she was unaware of his feelings; however, by giving vent to his anger which is reportedly a typically male expression of jealousy, he alerts her to his feelings.

He climbed into the common room, and found Ron and Hermione having a blazing row. Standing ten feet apart, they were bellowing at each other, each scarlet in the face.

'Well, if you don't like it, you know what the solution is, don't you?' yelled Hermione; her hair was coming out of its elegant bun now, and her face was screwed up in anger.

'Oh yeah?' Ron yelled back. 'What's that?'

'Next time there's a ball, ask me before someone else does, and not as a last resort!'

Ron mouthed soundlessly like a gold fish out of water as Hermione turned on her heels and stormed up the staircase to bed. Ron turned to look at Harry.

'Well,' he spluttered, looking thunderstruck, 'well – that just proves – completely missed the point -'

Harry didn't say anything. He liked being back on speaking terms with Ron too much to speak his mind right now – but he somehow thought that Hermione had got the point much better than Ron had (Rowling, 2001:376).

Hermione is very perceptive where Ron's emotions are concerned but because of her feelings for him she is insecure and unsure and is, therefore, hurt and dismayed by his earlier callous comments on the importance of a girl's appearance. This is primarily because he has never shown the slightest appreciation of her looks which, his comments lead her to believe, are very important to him. However, in a moment of anger he unwittingly reveals himself to her and she is quick to speedily decipher the reason for his anger and perhaps unwisely angrily alerts him to her discovery. 'Thunderstruck' implies that even though he reacted negatively to Hermione being in another boy's company he is still oblivious to the reason for his response. J. K. Rowling cleverly inserts Harry's opinion on the matter to make it clear to the reader that Hermione's assessment of the situation is not wishful thinking on the part of a girl in love but rather an accurate reading of Ron's reaction. Hermione's involvement with Krum is difficult to categorize because although she is fond of him and has kissed him she remains emotionally untouched, it is neither a crush nor an infatuation, the kindest reading on the episode is that it is her attempt at feeling like an attractive girl which is made possible by the rather famous boy who is taken with *her* even though he is being pursued by many. Furthermore, it helps that Ron is now, because of her association with Krum, aware that she is a girl who does appeal to other boys.

Hermione, in turn, is also jealous of Ron's attraction to Fleur but because it is merely him gazing at her with a besotted look on his face and making a fool of himself, she does not react much aside from looking disgusted and not smiling when she sees his behaviour in Fleur's presence.

*Harry Potter and the Order of the Phoenix* represents a calmer stage in their relationship, which does not mean that they do not fight or argue, it is merely not as aggressive as the previous books. It could perhaps be classified as an adjustment period in their relationship during which time they are both attempting to come to terms with the discovery of their mutually undisclosed love. Although Ron still has bouts of jealousy, this book sees them bandying together to promote Hermione's idea to form the DA and also their position as prefects accounts for them spending time away from



Harry and alone together sharing a responsibility. This show of solidarity and their time alone shows conclusively the future direction of their relationship. However, it has been stated that nothing worth having has ever been easily achieved and this is true too of Hermione's and Ron's romance. *The Half-Blood Prince* firstly shows Hermione taking the initiative and asking Ron out instead of waiting for him to muster up the courage.

“*Slug Club*,” repeated Ron with a sneer worthy of Malfoy. ‘It’s pathetic. Well, I hope you enjoy your party. Why don’t you try getting off with McLaggen, then Slughorn can make you King and Queen Slug-’

‘We’re allowed to bring guests,’ said Hermione, who for some reason had turned a bright, boiling scarlet, ‘and I was *going* to ask you to come, but if you think it’s that stupid then I won’t bother!’

Harry suddenly wished the pod had flown a little further, so that he need not have been sitting there with the pair of them. Unnoticed by either, he seized the bowl that contained the pod and began to try and open it by the noisiest and most energetic means he could think of; unfortunately, he could still hear every word of their conversation.

‘You were going to ask me?’ asked Ron, in a completely different voice.

‘Yes,’ said Hermione angrily. ‘But obviously if you’d rather I *got off with McLaggen* ...’

There was a pause while Harry continued to pound the resilient pod with a trowel.

‘No, I wouldn’t,’ said Ron, in a very quiet voice.

Harry missed the pod, hit the bowl and it shattered.

‘*Reparo*,’ he said hastily, poking the pieces with his wand, and the bowl sprang back together again. The crash, however, appeared to have awoken Ron and Hermione to Harry’s presence. Hermione looked flustered and immediately started fussing about her copy of *Flesh-Eating Trees of the World* to find out the correct way to juice Snargaluff pods; Ron, on the other hand, looked sheepish but also rather pleased with himself (Rowling, 2004:264).

Ron is bitter about once more being an outsider and being excluded from Hermione's life but to Hermione he is very important and, therefore, she courageously makes the first move, however, she does not abandon her feminine wiles and makes certain to try and arouse the jealousy she knows he is susceptible to. His rather subdued demeanour is indicative of his surprise and their ignoring Harry makes it clear that they are absorbed in a world of their own which is something people in love admit to feeling. Although they are both embarrassed once they become aware of Harry's presence, Ron's 'pleased' look highlights how important this is to him. Even though all seems well, their relationship which has been defined by jealousy is fittingly nearly torn asunder by it. Two types of jealousy have been identified namely Suspicious jealousy and Reactive jealousy. The former occurs when there is either no reason to be jealous or only ambiguous evidence to suspect a partner and the latter occurs when a partner reveals a current, past, or anticipated relationship with another person (Strong et al., 2001:166). Ron and Hermione are plagued by Reactive Jealousy most expressly in *The Half-Blood Prince*.

'D'you think Hermione did snog Krum?' Ron asked abruptly, as they approached the Fat Lady. Harry gave a guilty start and wrenched his imagination away from a corridor in which no Ron intruded, in which he and Ginny were quite alone –

'What?' he said confusedly. 'Oh ... er ...'

The honest answer was 'yes', but he did not want to give it. However, Ron seemed to gather the worst from the look on Harry's face (Rowling, 2006:270).

Prior to this, although Ron was immensely jealous, he naively assumed or perhaps did not want to consider Hermione kissing Krum but once the possibility is presented to him and he has to accept it as the truth, from Harry's reaction, he displays all the anger that this emotion is characterized by.

'...who was not only cold-shouldering Ginny and Dean, but also treating a hurt and bewildered Hermione with an icy, sneering indifference. What was more, Ron seemed to have become, overnight, as touchy and ready to lash out as the average Blast-Ended Skrewt. Harry spent the day attempting to keep the peace between Ron and Hermione with no success. Finally, Hermione departed for bed in a high dudgeon and Ron stalked off to the dormitory after swearing angrily at several frightened first-years for looking at him (Rowling, 2007:271).

Ron's drastic change in personality could only have been caused by his discovery of Hermione and Krum because, as he has displayed on numerous other occasions, he only gets furiously angry and irrational where her interaction with other boys is concerned. Having been forced to acknowledge that Hermione is not as inexperienced as he would like her to be, Ron becomes open to the idea of gaining some experience of his own. Lavender Brown represents Ron's experience that will level the playing field. The reader is well aware of Ron's feelings and, therefore, it is perfectly clear that Ron neither cares for nor are his feelings in any way involved in his relationship with Lavender. J. K. Rowling had the following to say about Ron and Lavender : 'Basically it's dawned on Ron that Hermione's had some action, Harry's had some action and he's never got close.' (Accio Quotes, 2005) Purely physical though it may be, Hermione is unaware of this and her reaction after she sees them kissing is quite violent.

The door behind them burst open. To Harry's horror, Ron came in, laughing, pulling Lavender by the hand.

'Oh,' he said, drawing up short at the sight of Harry and Hermione.

'Oops!' said Lavender, and she backed out of the room, giggling. The door swung shut behind her.

There was a horrible swelling, billowing silence. Hermione was staring at Ron, who refused to look at her, but said with an odd mixture of bravado and awkwardness, 'Hi, Harry! Wondered where you'd got to!'

Hermione slid off the desk. The little flock of golden birds continued to twitter in circles around her head so that she looked like a strange, feathery model of the solar system.

'You shouldn't leave Lavender outside,' she said quietly. 'She'll wonder where you've gone.'

She walked very slowly and erectly towards the door. Harry glanced at Ron, who was looking relieved that nothing worse had happened.

'Oppugno!' came a shriek from the doorway.

Harry spun round to see Hermione pointing her wand at Ron, her expression wild: the little flock of birds was speeding like a hail of fat golden bullets towards Ron, who yelped and covered his face with his hands, but the birds attacked, pecking and clawing at every bit of flesh they could reach.

'Gerremoffme!' he yelled, but with one last look of vindictive fury, Hermione wrenched open the door and disappeared through it. Harry though he heard a sob before it slammed (Rowling, 2006:282-283).

The violent nature of this scene is not something that would have been expected of Hermione but it emphasizes the depth of her emotions and also the type of jealousy, that is, Reactive jealousy which provokes the most intense feelings. She is terrifying in her rage and her spell leaves physical marks on Ron depicting the serious nature of her attack. Although neither fatal nor severe, the attack was meant to hurt. Carotenuto's (1989:71) exploration of jealousy delves into an aspect of the emotion that is particularly edifying.

An emotion that notoriously blurs our vision of external reality and darkens our inner landscape nevertheless turns out to be illuminating with regard to knowledge of ourselves, for it tells us what we expect here and now from the other: an exclusive love, unlimited and single-minded affection.

Hermione is suffering because she would like Ron's emotional and physical focus to be on her exclusively in much the same way that that was Ron's wish too and the root of his negative reaction to Krum. Exclusivity and the desire for union or merger, both physical and emotional, are two of the possible definitions of love that Helen Harris unearthed and the need for these aspects to be present in their relationship is stressed by Ron's and Hermione's jealous behaviour, thus revealing the love that these two unknowingly share. Following the attack, the two are not on speaking terms because Ron continues his very physical, public relationship with Lavender and Hermione is incapable of being in the vicinity of the constantly kissing couple. The true turning point in Ron and Hermione's relationship occurs when he is hurt and she rushes to his bedside. While unconscious he says her name and when he is recovering he craves her company. This need to have her support when he is in hospital and requiring some companionship, is indicative of the intimacy that exists between them. The importance of this behaviour increases when one considers that he has a girlfriend eager to support him and a friend there for him as much as possible, yet it is Hermione's presence that he desires. Considering the build up to this point of their relationship, Ron's dependent behaviour is not surprising; it simply intimates that they are both now aware of their mutual feelings and that what follows is going to bring them closer to openly acknowledging it.

Sadly, their romance cannot be accredited with strengthening them because it is the cause of irrational as well as violent behaviour. In their search to find one another and become the 'we' that all lovers aspire to, they acquire characteristics that are neither admirable nor representative of their usual character traits. The jealousy and associated insecurity and fear of loss are the causes for their drastic change in behaviour. Their search for the Horcruxes in *The Deathly Hallows* draws attention to Ron's insecurity regarding Hermione's love. Although nothing has been verbalized between the two the events that followed his ill health brought the two closer as depicted by the comfort they sought in each other's arms at Dumbledore's funeral and Ron offering Hermione compliments freely and without any sign of awkwardness whereas previously this would have caused them both embarrassment. There is a more pronounced air of intimacy

and love surrounding them that has supplanted the previous tension. However, the acquisition and subsequent donning of the Horcrux brings Ron's underlying issues to the fore. The Horcrux is undeniably an evil object and evil forces are skilled at amplifying the negative qualities that we all possess (Trevvarthen, 2008:169). When Ron wears the Horcrux, Hermione notices that it affects him badly. Considering the source of the evil contained within the Horcrux, it is expected that when fighting to survive, it employs devious methods to disarm its enemy. The Horcrux cleverly does not make Ron do something utterly alien but instead plays on the jealousies and insecurities that he was used to feeling (Trevvarthen, 2008:169). When confronted with eminent destruction the Horcrux brings Ron face to face with his worst fear.

*'I have seen your dreams, Ronald Weasley, and I have seen your fears. All you desire is possible but all that you dread is also possible...'*

*'... least loved now by the girl who prefers your friend ... second best, always eternally overshadowed...'*

Out of the locket's two windows, out of the eyes, there bloomed, like two grotesque bubbles, the heads of Harry and Hermione, weirdly distorted. Ron yelled in shock and backed away as the figures blossomed out of the locket, first chests, then waists, then legs, until they stood in the locket, side by side like trees with a common root, swaying over Ron and the real Harry, who had snatched his fingers away from the locket as it burned, suddenly white-hot.

'Ron!' he shouted, but the Riddle-Harry was now speaking with Voldemort's voice and Ron was gazing, mesmerized, into its face.

*'Why return? We were better without you, happier without you, glad of your absence ... we laughed at your stupidity, your cowardice, your presumption-'*

'Presumption!' echoed the Riddle-Hermione, who was more beautiful and yet more terrible than the real Hermione; she swayed, cackling, before Ron, who looked horrified yet transfixed, the sword hanging pointlessly at his side. *'Who could look at you, who would ever look at you, beside Harry*

*Potter? What have you ever done, compared with the Chosen One? What are you, compared with the Boy Who Lived?’*

‘Ron, stab it, STAB IT!’ Harry yelled, but Ron did not move; his eyes were wide, and the Riddle-Harry and the Riddle-Hermione were reflected in them, their hair swinging like flames, their eyes shining red, their voices lifted in an evil duet.

*‘Your mother confessed,’* sneered Riddle-Harry, while Riddle-Hermione jeered, *‘that she would have preferred me as a son, would be glad to exchange...’*

*‘Who wouldn’t prefer him, what women would take you? You are nothing, nothing, nothing to him,’* crooned Riddle-Hermione, and she stretched like a snake and entwined herself round Riddle-Harry, wrapping him in a close embrace: their lips met (Rowling, 2007:306-307).

The Horcrux acknowledges that the cause of Ron’s insecurity are his doubts about the depth of his mother’s love for him but it presents before him his worst fear and expects to disconcert him sufficiently to change its fate. Ron’s love for Hermione is strong but he is unsure of her and is plagued by doubts of whether it is truly him that she wants. The Horcrux turns Ron’s love for Hermione into fear, anger and jealousy and, thereby, takes what is loftiest, that is love, and brings it low. Their romance, therefore, makes them more susceptible to being hurt and makes them vulnerable to evil objects and is, therefore, a weapon in the hands of the enemy as opposed to the sustaining force that Dumbledore promoted.

Admittedly, romantic love does have its moment to positively shine on them since it is because of his love for Hermione that Ron eventually revises his stance on house elves.

‘Hang on a moment,’ said Ron sharply. ‘We’ve forgotten someone!’

‘Who?’ asked Hermione.

‘The house-elves, they’ll all be down in the kitchen, won’t they?’

‘You mean we ought to get them fighting?’ asked Harry.

'No,' said Ron seriously, 'I mean we should tell them to get out. We don't want any more Dobby's, do we? We can't order them to die for us-'

There was a clatter as the Basilisk fangs cascaded out of Hermione's arms. Running at Ron, she flung them around his neck and kissed him full on the mouth. Ron threw away the fangs and broomstick he was holding and responded with such enthusiasm that he lifted Hermione off her feet (Rowling, 2007:502).

Although Hermione has been attempting to change people's perception on the treatment of house-elves, her message is only grasped by Ron because he has the most invested in Hermione and because even though they constantly argue he is the only one who actively listens to what she has to say. When questioned about the kiss between Ron and Hermione, J. K. Rowling said 'I loved writing it, and I loved that Hermione took the initiative. Ron had finally got SPEW and earned himself a snog.' (The Leaky Cauldron, 2007) This scene represents the culmination of seven books worth of emotion and it is fitting that it is a result of Ron showing that he cares about Hermione's views and opinions. Nozick (1995:232) has stated that to be part of a 'we' involves having a new identity, an additional one. Ron's show of concern for a cause close to Hermione's heart indicates that he is starting to change his own ideas and adopt some of her beliefs, thereby, solidifying them as a 'we' and also proving that romantic love does have the capacity to be a positive force.

Undoubtedly, the most powerful love story in the series comes from the least expected source; namely, Professor Severus Snape. He is throughout the series portrayed as a thoroughly objectionable character who is mean spirited and evil. Discovering the trials that he faced at the hands of James Potter and his friends when at school in *Harry Potter and the Order of the Phoenix* earns him some sympathy and understanding from the reader but that does not last. The true bravery that Snape is capable of and the depth of his love is revealed in one powerful chapter entitled The Prince's Tale in *The Deathly Hallows*. The chapter explores his intense and enduring love for Lily Potter. Douglas and Atwell (1988:182) have stated that love is at its purest and most intense in



first love, because that is the only love that partakes of eternity and infinity. First love wells up within us as divine mystery that transfixes heart and soul in love at first sight. The sheer romance of this statement is undeniable and a cynic might doubt the sentiment but Snape demonstrates the truth of the statement. Snape first meets Lily when he is ten years old. The reader is informed that he watches her with 'undisguised greed'. This is perhaps an odd way to describe a ten-year-old looking at a girl but it does emphasize the depth and intensity of his feelings at the outset of the relationship. The ensuing conversation is not very successful because of Snape's social ineptitude and Harry as an observer of the event discloses that he 'recognised Snape's bitter disappointment, and understood that Snape had been planning this moment for a while, and that it had all gone wrong...' (Rowling, 2007:534). Clearly, Snape had taken time to build up the courage to talk to Lily which implies that he has been watching her for quite some time, illustrating his fascination with her. Following their disastrous first meeting, a friendship develops between them that even then cannot be strictly classified as a mutual one considering the strong feelings that she evokes in Snape. Even though he is dismissive of 'Mudbloods' he takes great care to avoid using the word in relation to her thus making her an exception to his rule and even attempts to ease her concern over being 'Muggle-born.' When in her company he constantly watches her with an intensity that is surprising in one that young but it is something that never wanes. His greatest disappointments and worst low points are related to disappointing her, being separated from her or arguing with her. Lily becomes the focus of Snape's world. Unfortunately, Snape is also fascinated with the Dark Arts and his two overriding passions are not complimentary. J. K. Rowling explains Snape's quandary best when questioned by a fan:

Nithya: "Lily detested Mulciber, Avery, if Snape loved her, why didn't he sacrifice their company for her sake?"

J. K. Rowling: "Well, that is Snape's tragedy. Given his time over again he would not have become a Death Eater, but like many insecure, vulnerable people he craved membership of something big and powerful, something impressive.

J. K. Rowling: He wanted Lily and he wanted Mulciber too. He never really understood Lily's aversion; he was so blinded by his attraction to the dark side he thought she would find him impressive if he became a Death Eater." (Accio Quotes, 2007)

From the author's explanation, even Snape's desire to be a Death Eater is fuelled by his need to impress Lily. It is his insecurity that makes him vulnerable and his hatred of this vulnerability that leads him to seek a path that will give him a sense of power which he feels will make him worthy of Lily's attention and love. Love is reportedly an emotion through which we create for ourselves a little world in which we play the roles of lovers and, quite literally, create ourselves as well, even 'unrequited' love is shared love and shared identity (Solomon, 1981:146). Snape's romantic interest in Lily is not returned, yet his love for her alters and changes him and the person that emerges is someone irrevocably transformed. Although this is initially displayed in small ways, such as his eagerness to downplay her status as a Muggle-born even though he is supposed to despise them, the effect that she has on his life is far greater and more profound than it first appears and becomes an integral part of his character which further exposes the depth of his love. The Snape that the reader is introduced to is an amalgamation of the Snape pre-Lily Evans and the Snape that is continuously shaped by his unrequited and unfulfilled love for Lily Evans.

In love we are said to transform ourselves and one another, the self, transformed in love, is a shared self, and, therefore, by its very nature at odds with, even contradictory to, the individual autonomous selves that each of us had before (Solomon, 1981:146). Thus, inevitably a struggle ensues between the two selves. Snape is grappling to choose between Voldemort's beliefs which he supports and his love for Lily. Good and evil wage a war within him because his choice is not straightforward as he is conflicted regarding which self to let reign. Unfortunately for Snape during the struggle, due to being humiliated, his former self emerges and ruins a relationship that was positively influencing him and had the potential to change the course of his life.

He watched as Lily joined the group and went to Snape's defence. Distantly he heard Snape shout at her in his humiliation and his fury, the unforgivable word: '*Mudblood*'

The scene changed...

'I'm sorry.'

'I'm not interested.'

'I'm sorry!'

'Save your breath.'

It was night time. Lily who was wearing a dressing gown, stood with her arms folded in front of the portrait of the Fat Lady, at the entrance of the Gryffindor Tower.

'I only came out because Mary told me you were threatening to sleep here.'

'I was. I would have done. I never meant to call you Mudblood, it just -'

'Slipped out?' There was no pity in Lily's voice. 'It's too late. I've made excuses for you for years. None of my friends can understand why I even talk to you. You and your precious little Death Eater friends – you see, you don't even deny it! You don't even deny that's what you're all aiming to be! You can't wait to join You-Know-Who, can you?'

He opened his mouth, but closed it without speaking.

'I can't pretend anymore. You've chosen your way, I've chosen mine.'

'No – listen, I didn't mean-'

'- to call me Mudblood? But you call everyone of my birth Mudblood, Severus. Why should I be any different?'

He struggled on the verge of speech, but with a contemptuous look she turned and climbed back through the portrait hole... (Rowling, 2007:542).

Carotenuto (1989:28) has declared that anyone who loves is in a position to hurt the beloved, and, moreover, often does. Snape illustrates this in the scene above because as much as he loves Lily he still cannot stop himself from using the unforgivable word 'Mudblood' in his anger. For a second, his self, prior to his love for her, comes to the

fore and he hurts the one person that he cares for the most. His remorse is heartfelt but even when faced with his beloved's disdain concerning his path he still does not change his course. Change in any form is a difficult process but when change occurs as a result of a relationship the progression is also daunting because the person that appears is someone that has been created by the influence that another individual has had on us and this gives the other person a power over us that is rather intimidating. As much as Snape loves Lily, having her defend him in front of James Potter, his adversary, makes him appear openly vulnerable and in need of her and this is uncomfortably close to the truth which accounts for his harsh public rejection of her. When an individual is in love they feel ravished and violated and because no one is allowed to conquer our inner self without impunity (Carotenuto, 1989:28) we are known to lash out at those who are the most important. Lily had become everything to Snape as indicated from the way he looked at her: 'The intensity of his gaze made her blush.'(Rowling, 2007:541) to the way he behaved around her which was particularly needy "...thought we were supposed to be friends?" Snape was saying. "Best friends." (Rowling, 2007:540).As he has never had the luxury of friendship and, therefore, she is the recipient of his unwarranted but perhaps understandable rage in a moment of humiliation. Snape was raised by inattentive parents and, therefore, does not grasp the importance of love because, as per Bowlby's argument, early infant-caregiver relationships become the model for subsequent adult attachment relationships. Consequently, his past did not equip him for his feelings and he is therefore more vulnerable because of both his ignorance concerning the subject as well the strength of his love. Regrettably, his one mistake and his duelling passions cost him the love of his life. However, the person that the love created cannot be destroyed because the love was not fleeting and therefore its effects are indestructible.

It has been stated that a person in love feels unexpectedly capable of confronting even dangerous situations (Carotenuto, 1989:26) and this symptomatic fearlessness is something that Snape repeatedly demonstrates. When he first realises that Voldemort is going to hurt Lily he risks being hurt by first asking Voldemort to spare her and then pleading with Dumbledore for his help. Both of his pleas are dangerous because either

one of the two men that he appeals to could choose to harm him but all he cares about is the safety of the person that he loves. This willingness to risk his life in order to safeguard the life of his beloved is an action that is reminiscent of Lily sacrificing herself to save her son. Perhaps not as heroic an action but the thought process is sufficiently similar to be praiseworthy. It is also in her honour that he plays a spy for Dumbledore and puts his life in great peril in order to keep her son safe, all the while ensuring that his actions and motivations are kept a secret from everyone including Harry himself.

'You have kept him alive so that he can die at the right moment?'

'Don't be shocked, Severus. How many men and women have you watched die?'

'Lately, only those whom I could not save,' said Snape. He stood up. 'You have used me.'

'Meaning?'

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

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

'For him?' shouted Snape. 'Expecto Patronum!'

From the tip of his wand burst the silver doe: she landed on the office floor, bounded once across the office and soared out of the window. Dumbledore watched her fly away, and as her silvery glow faded he turned back to Snape, and his eyes were full of tears.

'After all this time?'

'Always,' said Snape (Rowling, 2007:552).

Time is allegedly the test of love (Solomon, 1981:262) and Snape does not disappoint. His Patronus, years later is the same as Lily's and this is crucial because J.K.Rowling has divulged that a Patronus often mutates to take the image of the love of one's life as they often become the 'happy thought' that generates a Patronus (The Leaky

Cauldron,2007). Snape's love can be neither doubted nor faulted. His love changed both him and consequently the course of Harry's life. When questioned by a fan about whether or not she considered Snape a hero, J. K. Rowling had the following to say:

Yes, I do; although a very flawed hero. An anti-hero, perhaps. He is not a particularly likeable man in many ways. He remains rather cruel, a bully, riddled with bitterness and insecurity – and yet he loved, and showed loyalty to that love and, ultimately, laid down his life because of it. That's pretty heroic! (The Leaky Cauldron, 2007)

Snape is arguably the most heroic character in the *Harry Potter* series because he faces death fearlessly every time he is in Voldemort's presence in honour of Lily Potter and the undisputedly undying love that he feels for her. His love for her made him a better man and it is his love that proves to be one of the greatest contributions to Voldemort's downfall as Harry emphatically spells out for him in the end:

'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 realised 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.

'Snape's Patronus was a doe,' said Harry, 'the same as my mother's, because he loved her for nearly all his life, from the time when they were children. You should have realised,' he said, as he saw Voldemort's nostrils flare, 'he asked you to spare her life, didn't he?' (Rowling, 2007:593).

This depiction of romantic love is a testament to the strengthening force that it can be even if it is unrequited. Even though Snape did not have a childhood that promoted love he was surprisingly capable of feeling it and giving it passionately without asking for anything in return and in life getting nothing, yet his love never waned. Even though he

is portrayed for the most part as an angry and bitter man his love for Lily did turn him into an honourable man who loved loyally till his dying breath.

Lily Evans was fortunate to be loved by two men. Snape regrettably is not the recipient of the type of love that he desires but the tragedy of his story is that it was a possibility as the author explained to a fan.

Jaclyn: "Did Lily ever have feelings back for Snape?"

J. K. Rowling: "Yes. She might even have grown to love him romantically (she certainly loved him as a friend) if he had not loved Dark Magic so much, and been drawn to such loathsome people and acts." (The Leaky Cauldron, 2007)

The Dark Magic robs Snape of his love because he does not timeously embrace his evolved self. The foundation for a romantic relationship has been laid but due to conflicting passions, Snape loses and his loss is James Potter's gain. James's feelings become clear in the glimpse the reader gains of his school days through Snape's memory. The relationship between Lily Evans and James Potter begins as a love/hate one. She is not overly fond of him and does not appreciate his manner whereas he is particularly taken with her. He doodles her name on his paper and shows off when she is around in order to impress her. These actions are characteristic of a teenager in love wishing to catch the attention of the object of their affection and also of their preoccupation with the beloved. She, on the other hand, never shows any affection for him and is openly scornful of his behaviour. A fan of the *Harry Potter* series appeared quite perplexed by the romance between James and Lily, 'How did they get together? She hated James from what we've seen?' and *The Order of the Phoenix* shows Harry, himself, worried about the love that supposedly existed between his parents.

Yet, the memory of the look on her face as she had shouted at James disturbed him quite as much as anything else; she had clearly loathed James, and Harry simply could not understand how they could have ended

up married. Once or twice he even wondered whether James had forced her into it... (Rowling, 2004:576).

Perhaps naively we believe that all romance stories should proceed in a similar fashion and as timeless as the love/hate relationship is, it always unfolds in a leisurely way, which allows the reader time to assimilate looks and undertones between the characters that hint at a future bond. However, the *Harry Potter* series does not offer its readers this crucial time. We are aware of the fact that James and Lily were married and sacrificed their lives for their son but their back story is sadly lacking in depth and one can, therefore, sympathise with Harry for having his doubts because of the isolated event that he was witness to. Clarity is offered by Jane. G. Goldberg (1999:30) when she explores the myth of pure love, which is the belief that love is pure and good, unpolluted by the stench of negativity and cannot conceivably be defined by hate. Yet, she hypothesizes, upon reflection it is apparent that we hate, most of all, precisely those whom we love the most (Goldberg, 1999:30). Harry, who has not experienced this variation of romantic love, is unable to understand the concept that love and hate are occasionally bedfellows. The fact that Lily had been looking at James 'with every sign of great dislike' and is not averse to calling him 'an arrogant, bullying toerag' and, furthermore, refuses to go on a date with him 'if it was a choice between you and the giant squid' (Rowling, 2004:570) throws Harry and spoils his image of the grand love affair that his parents must have had. These reactions though do not translate into a suspicious marriage because hating does not mean the death of love.

Hate and love are not so different from each other. Indeed, they have more in common with each other than they have differences. We hate when we care and when we want; so, too, when we love. Hate is an active process that implies active involvement; so, too, is love. Hate, like love, stems from an unconscious drive related to self-preservation. Hate, constructively channelled, and love, belong together (Goldberg, 1999:56).



It is no secret that James notices, cares for and wants Lily; it is her feelings for him that are more intricate. She is always angry with him regarding his behaviour and one is left to question her reasoning if she does not have a vested interest in the way the he conducts himself. J. K. Rowling answered the concerned fan as follows: 'Did she really. You're a woman, you know what I'm saying (laughter)'. Although cryptic it does manage to convey that it was not mere hatred that Lily felt for James.

'Messing up your hair because you think it looks cool to look like you've just got off your broomstick, showing off with that stupid Snitch, walking down corridors and hexing anyone who annoys you just because you can – I'm surprised your broomstick can get off the ground with that fat head on it. You make me SICK.' (Rowling, 2004:572)

Her criticisms of him show that she had been observing him quite closely and this hints at the 'active involvement' that is a common element to both love and hate. Hence, she is interested in James but is perhaps disapproving of his general behaviour and is upset with him for the distance that this forces upon them. Romantic love is an emotion of shared self and must be understood in just those terms, as shared determination of self (Solomon, 1981:155). There are numerous ways that James Potter could have turned out but because of his obvious feelings for Lily and her less noticeable feelings for him he chooses 'the self that we want through mutual agreement with a single person who shares our most treasured self-images' (Solomon, 1981:155).

'What is it with her?' said James, trying and failing to look as though this was a throwaway question of no real importance to him.

'Reading between the lines, I'd say she thinks you're a bit conceited, mate.' said Sirius.

'Right,' said James, who looked furious now, 'right -' (Rowling, 2004:571-572).

'How come she married him?' Harry asked miserably. 'She hated him!'

'Nah, she didn't,' said Sirius.

'She started going out with him in seventh year,' said Lupin.

'Once James had deflated his head a bit,' said Sirius.

'And stopped hexing people just for the fun of it.' said Lupin (Rowling, 2004:591).

Aware of the fact that she disapproves of the way that he handles himself he changes his behaviour and he is rewarded with her reciprocal show of affection and this eventually leads to the two getting married. He becomes the self that is determined by the love that they share and the vision that they have for him. This change in him is unarguably a change for the better and, as such, once more shows the positive influence that romantic love can have on an individual. The love that becomes Harry's inheritance due to their sacrifice suggests that love was something that was never lacking in their relationship and as such it is safe to conclude that upon finding love they upheld the institution as a shining example of the strength that it is capable of providing.

Ron's parents, Molly and Arthur Weasley, represent another couple that values love and are fortunate to experience it. Possibly the most befitting manner to describe the love that they share is to liken it to a myth relayed in Plato's *Symposium* by Aristophanes. He tells a delightful tale about 'the original state of man' as a double creature, cleft in two by Zeus for *hubris* and ever since yearning to get together with their other half (Solomon, 1981:71). Prior to their separation love did not exist, it came into being only after they were cut into two, for then each half yearned for the part from which it had been severed (Singer, 1966:53). Love itself, therefore, 'is simply the name for the desire and pursuit of the whole' (Singer, 1966:53). Here, then is a myth about love from Aristophanes that echoes the biblical myth of Adam and Eve, where God created Eve from Adam's rib and they were thus complimentary parts of what was once a whole (Walsh, 1991:23). Myths, as per Mark Schorer, (Guerin et al., 1992:149) are fundamental because they represent our deepest instinctual life. As such, humans crave a union with another human being that resembles a merger of two halves that, thereafter, becomes equal to a whole. Although the reader is not provided with too much information regarding the details of the Weasley's married life the material

provided is sufficient to recognize the bond that exists between them. The intimacy that they share in their marriage even after the long period that they've been together becomes obvious by means of the following:

'What do you like me to call you when we're alone together?'

Even by the dim light of the lantern Harry could tell that Mrs Weasley had turned bright red; he himself felt suddenly warm around the ears and neck, and hastily gulped soup, clattering his spoon as loudly as he could against the bowl.

'Mollywobbles,' whispered a mortified Mrs Weasley into the crack at the edge of the door (Rowling, 2006:86).

The use of a nickname in private reveals that they have a relationship that has its share of intimate moments that are special to both of them. Mrs Weasley going pink at the question and answer in front of Harry is a clear indication that this is something incredibly personal that is meant for the two of them and it shows the reader that although they have been portrayed for the most part as loving and involved parents who function in their own unique way, they do connect with each other as more than parents; they are lovers who are still deeply in love. Molly and Arthur, furthermore, have personalities that complement each other. She is given to affectionately ordering those around her and worrying excessively about their welfare, whereas he is mildly eccentric and is usually guided by her on all matters of importance. Their different personalities ensure that as a team they are very well rounded, whatever she may lack he has and vice versa thereby cementing the perfection of their union.

'It was the same last time he was powerful, people eloping left right and centre - '

'Including you and Dad.' said Ginny slyly.

'Yes, well, your father and I were made for each other, what was the point in waiting?' said Mrs Weasley. (Rowling, 2006:92).

Although this is a sentiment universally and occasionally untruthfully repeated by lovers, its sincerity regarding the Weasleys is unquestionable. Molly and Arthur met when at Hogwarts themselves and have been together ever since, their relationship appears sound and evidently the romance has not left their union. Furthermore, although the *Harry Potter* series is not short of romance this is the only instance that the author uses such a trite phrase. This reinforces the belief that they are the epitome of Aristophanes myth because the author is patently not given to making the statement easily and it, therefore, depicts the utter belief in the appropriateness of their relationship. Molly and Arthur are representative of a couple that function perfectly as a unit because of the mythical quality of their bond and the security that this offers them; it makes it possible for them to move forward in life in a healthy, honourable way irrespective of public scorn and ridicule.

Although the above characters loved with varying results their stories did not turn into overtly negative forces in their lives but in much the same way as J. K. Rowling explores conflicting theories across the series, so too does she also look into the damaging consequences of love. Surprisingly, one of the characters to be most adversely affected by love is one of loves greatest supporters; namely, Albus Dumbledore. Albus means 'white' in Latin(Colbert, 2008:79) and is, therefore, a befitting name for a man who for the most part is considered a brilliant, wise man fighting for good to triumph evil in the form of the 'Dark' Lord who represents the very antithesis of his name. For all his accomplishments and wisdom, Dumbledore is, however, only human, with all its accompanying frailties and mistakes and his greatest mistake is the person that he falls in love with. J.K. Rowling surprised fans when she answered a question, after being asked for the first time at an event, about Dumbledore's romantic life by confiding that he was gay. This significant piece of information changed the way that many read and viewed Dumbledore's friendship with Grindelwald, converting the text that was first viewed as innocent into signs of a romantic relationship and rightly so according to the author herself.

Well, to me it was only relevant in as much as Dumbledore, who was the great defender of love, and who sincerely believed that love was the greatest, most powerful force in the universe, was himself made a fool of by love. That, to me, was the interesting point; that, in his youth, he was – he became infatuated with a man who was almost his dark twin. He was as brilliant. He was morally bankrupt. And Dumbledore lost his moral compass. He wanted to believe that Grindelwald was what he wanted him to be, which I think is what particularly a young person's love tends to do. We fill in the blanks in the beloved's personality with the virtues we would like them to have. So Dumbledore was wrong and his judgement was entirely – was very suspect at the time. And, of course, it was more than being infatuated. Grindelwald appeared to be offering him a solution to this horrible dilemma. Dumbledore was not cut out, to his shame, to be a carer (TLC, J.K. Rowling, 2007).

The author acknowledges in the fan interview that Dumbledore is caught up in his feelings for Grindelwald, which she herself describes as infatuation. Although she is able to make this distinction, the character experiencing the emotion will not find it as easy to recognize the difference between love and infatuation. Douglas and Atwell (1988:158) have explained the reason for this confusion as the lack of any apparent differences between most crushes and most loves, especially love at first sight and Dumbledore is indisputably experiencing love at first sight as depicted by an eye witness account of the progression of their association: 'The boys took to each other at once.' (Rowling, 2007:291). The intensity and dedication that are experienced during an infatuation is equal to that when in love and, therefore, infatuation is, at the onset, indistinguishable from the 'real thing' (Solomon, 1981:262), which accounts for the fact that J. K. Rowling states that Dumbledore was made a fool of by love. Thus Dumbledore's actions subsequent to his meeting Grindelwald are coloured by his love for him. Plato stated in the *Symposium* that 'Love is desire for the perpetual possession of the good.' Singer (1966:56) elaborated on this philosophy:

“... there is something in the nature of desire which explicates the meaning of love.”

This something is, for Plato, that fact desiring always implies a desire to have what is good. No one desires anything unless he at least thinks it will do him good. Though people may act out of compulsion, the compulsion itself results from a distorted search for goodness.

Dumbledore is lead astray because he believes that Grindelwald stands for everything that is good. Although the course is not worthy of the noble man that Dumbledore is, he is convinced that it is good and thereby succumbs to its allure. Grindelwald's arguments appeal to Dumbledore and his resultant belief in the faultlessness of their cause inflames his desire to possess the good that he believes he sees and he thereby falls deeper for Grindelwald and craves his company that much more.

*'Yes, even after they'd spent all day in discussion – both such brilliant young boys, they got on like a cauldron on fire – I'd sometimes hear an owl tapping at Gellert's bedroom window, delivering a letter from Albus! An idea would have struck him, and he had to let Gellert know immediately!'*  
(Rowling, 2007:291).

Dumbledore portrays an urge to constantly relay his thoughts to Grindelwald regardless of time or distance. It is almost as though he only derives pleasure from his discoveries once he shares it with him and this hints at him becoming dependent on Grindelwald for his enjoyment. This need to share with the beloved is a sign of love and because it is something that he is so enthusiastic about, as well as a shared interest, his dependency becomes that much more pronounced. A point worthy of note is that Dumbledore is seduced by Grindelwald and his *ideals*; they are both obsessed with the attainment of power that their knowledge offers. In the *Phaedrus* Plato shares with the reader another myth of love.

In this myth human nature is represented as a pair of winged horses and a charioteer. One of the horses is black, the other white. The black horse, belonging to the world of sense, tries to pull the charioteer toward bodily pleasures at the expense of everything else. The white horse wants to soar upward, toward the world of ideals from which the soul originated. In Plato's conception, the nature of man is double, an unstable composition of body and soul, each separable from the other, each governed by contrary impulses, each struggling to move the human being in its own direction. Both horses are impelled by the dictates of love, but love for different kinds of objects (Singer, 62).

Dumbledore embodies the myth. When we are introduced to him he is a morally upstanding, revered member of the magical society with nary a chink in his armour. However, upon learning his back story we are forced to re-evaluate our opinion of him. It does not diminish his sterling character merely reinforces Plato's myth. '...when fed upon evil and foulness and the opposite of good, wastes and falls away', Plato is here referring to the reason that the black horse loses its wings and accounts for the soul losing its way. Dumbledore does not realize that he is in the company of 'the opposite of good' because love is the desire to possess the good even if it is influenced by his opinion and is not reflective of the true state of things. However, the true nature of his love is not conducive to the growth of his soul, which to his detriment he becomes aware of a few bad decisions and one tragedy later. Grindelwald appeals to Dumbledore's pitiful desire for power and his passion for him and as such Dumbledore is ruled by his less noble wishes as dictated by his desire to fulfil his 'bodily pleasures'. For the two months that he is immersed in his world with Grindelwald pursuing their theories for a better wizarding world he is blind to his family's needs and the graver implications of Grindelwald's plans. It is as he says: 'Two months of insanity, of cruel dreams, and neglect of the only two members of my family left to me.' (Rowling, 2007:574). He is inattentive regarding both his responsibilities as well as his principles and as a result loses his way. The soul though is nourished by 'beauty, wisdom, goodness, and the like' and Dumbledore later surrounds himself with these things and

thereby redeems himself. Once Dumbledore embraces the path of truth and justice and puts the desire of others before his own bodily pleasures, he becomes a man ruled by the world of ideals and soars upwards.

Dumbledore, for all his belief in the power of love, is not fortunate enough to experience its strengthening power. As a man in love he is sadly prone to making bad decisions and acting destructively. Consequently, romantic love is unfortunately more a negative force in his life than a reinforcing one and illustrates the darker face of romantic love.

Another character to be swept up in romantic love much to their disadvantage is Bellatrix. Regrettably, she is a relatively minor character which limits readers' knowledge of her. J. K. Rowling did, however, make her position pertaining to Bellatrix's emotional state very clear.

She took a pureblood husband because that was what was expected of her, but her true love was always Voldemort. (The Leaky Cauldron, 2007)

To love is apparently to fantasize, to idealize, to see someone as "the most wonderful person in the world," perhaps the most beautiful, the most charming, and so on (Solomon, 1981:179). This view suggests that the beloved is revered and almost worshipped and it is a particularly appropriate description of Bellatrix's emotional state. She is fanatical in her devotion to Voldemort. Although Voldemort's ruin at the beginning of the series resulted in defectors and people renouncing their support of him, Bellatrix did neither and instead chose to spend the intervening years in prison awaiting his return.

'I am not proud of it, I was wrong, but there it is... if he had not forgiven we who lost faith at the time, he would have very few followers left.'

'He'd have me!' said Bellatrix passionately. 'I, who spent many years in Azkaban for him!' (Rowling, 2006:32).



Her fervent response shows that she believes that her commitment to him would have been sufficient to sustain him. She is unfailingly loyal to him and believes in him even when all the facts point to his ruin. Both loyalty and commitment are central attributes of love (Strong et al., 2001:151-152) and although the person displaying these qualities is not admirable and it is not comforting to the reader to acknowledge it, the emotion is love. Solomon (1981:191), however, would argue the existence of love in this instance because he believes that it is not 'love when one admires, adores or worships' because this creates a distance between lovers that seems incompatible with the intimacies of love. Bellatrix adores Voldemort to the point that she almost worships him because, to her, his word is law, she is his to command and subdue and she values herself according to the extent that he values her. Their roles are the equivalent to that of master and slave as reinforced by the fact that she only calls him the 'Dark Lord' and nothing more affectionate or personal. Slaves cannot be lovers of masters because love requires equals and where there are no equals, where one is the master and the other a slave and where one is adoring the other, who is high and far away; that is not love (Solomon, 1981:194). Yet her devotion to him and her need to be of assistance as well as care for him are undisputedly characteristics of love as is her eternal commitment to him.

As dastardly a character as Bellatrix is, the emotion that she feels for Voldemort is most certainly best described as love regardless of its obvious shortcomings. Romantic love creates equals, and it is unfair to denigrate Bellatrix's emotions merely because her beloved did not care to bridge the gap as 'he loved only power and himself. He valued people whom he could use to advance his own objectives.' (The Leaky Cauldron, 2007) For Voldemort, it is very convenient to have Bellatrix reduced to a slave because of her love for him as it ensures her instant obedience. Lewis(1960:136) states that 'in love' we have our own 'law', a religion of our own, our own god. Bellatrix proves the truth of this statement with her love for Voldemort, her love is absolute and the ruling and driving force in her life. It is almost embarrassing for the reader to see a grown woman reduced to the level of submission that Bellatrix is because of her adoration but it does nevertheless emphasize the darker and weaker side of romantic love.

Voldemort's mother, Merope is charged with portraying the most disturbing romance in the series. Merope is the victim of child abuse and, because of her objectionable childhood, develops an Anxious/Ambivalent attachment style in general, because according to the Attachment theory the degree and quality of attachments that we experience in early life influence our later relationships (Strong et al., 2001:162). These individual's experiences in love are often obsessive and marked by a desire for union (Strong et al., 2001:163). Her obsession is revealed by the action that she takes to possess him, that is, according to Dumbledore's supposition, by employing the help of a love potion.

'Amortentia doesn't really create love, of course. It is impossible to manufacture or imitate love. No, this will simply cause a powerful infatuation or obsession. It is probably the most dangerous and powerful potion in this room – oh yes,' he said, nodding gravely at Malfoy and Nott, both of whom were smirking sceptically. 'When you have seen as much of life as I have, you will not underestimate the power of obsessive love ...'  
(Rowling, 2006:177).

Slughorn takes great pain to explain to his students that the potion cannot create love and merely creates a weak imitation of the powerful emotion. For a person to want to use the potion they must, as such, be fairly desperate to form a bond with their loved one. One could easily understand Merope's desperation to escape her dire circumstances and be rescued by her knight in shining armour, regardless of the action that she would have to take to achieve this. A characteristic phenomenon of love is that the presence of the other, captures us with an intensity and an immediacy that is not to be encountered at any other time (Carotenuto, 1989:15). The lover is bewitched and obsessed by the image of the other (Carotenuto, 1989:15).

'She likes looking at that Muggle,' said Morfin, a vicious expression on his face as he stared at his sister, who now looked terrified. 'Always in the

garden when he passes, peering through the hedge at him, isn't she? And last night -'

Merope shook her head jerkily, imploring, but Morfin went on ruthlessly, 'Hanging out of the window waiting for him to ride home, wasn't she?' (Rowling, 2006:199).

'Intensity', 'bewitched' and 'obsessed' are apt descriptions for her preoccupation with Tom Riddle. Her brother's taunting makes it clear that she is so intent on catching a glimpse of her beloved that she hides and lays in wait for him. Merope's instant and overwhelming attraction to Tom, represents Phase one in John Moore's Obsessive Love Wheel. John Moore, an addictions counsellor, designed the Obsessive Love Wheel to illustrate an overall process called Obsessive Relational Progression (ORP) which is the specific attachment style of people who confuse love with obsession (Moore, 2004). Becoming hooked on the look of another is one of the behaviours attached to phase one (Moore, 2004) and because Merope has never had a conversation or any contact with him she is clearly basing her love on his outward appearance and is determined to gaze upon him as much as she possibly can. Phase two of the wheel is the anxious phase which deals with the developing relationship and associated behaviours. Merope, however, skips this stage because the lack of interaction between them and his ignorance of her existence makes it impossible for a relationship between them to develop. Phase three is the obsessive phase and it is characterised by neurotic, compulsive behaviour as well as extreme control tactics (Moore, 2004). Neurotic behaviour would most certainly include the use of a love potion and this also controls the loved one's behaviour because it removes Tom's freedom of choice as he is coerced into loving her. Love is something that is *done* rather than suffered and thus the key to romantic love, as an emotion, is the concept of *choice* (Solomon, 1981:48). Tom is not awarded the chance to choose Merope and he, as a result, suffers through the experience under the influence of the potion that she gives him. Between this phase and the fourth phase of the Obsessive Love Wheel, Merope allows herself to fall for the illusion of love that she has created and now believes in and stops feeding him the potion. Illusions are dangerous because they are wilful

misperceptions, a forced expectation, not “on top of” but despite the facts and what one knows (Solomon, 1981:187). Merope chooses to overlook the fact that prior to giving Tom the potion he did not acknowledge her existence, she instead would like to believe that their time together will have inflamed his desire to be with and love her.

Illusions though are destined to be shattered and hers suffer a quick death when he leaves her, accusing her of deception which she is regrettably guilty of. Merope’s love influenced her decision to trick Tom into ‘falling in love’ with her but it was also her love for him that prompted her to stop giving him the potion. Her desire for a union with him was the driving force behind the decisions that she made, her first action was due to her desire for a physical union whereas her second action was because of her need for intimacy and a spiritual bond which would be impossible to achieve with the love potion between them. Therefore, romantic love dictated her actions but, because theirs was not a relationship that was desired by both participants and had begun based on deception, the end was fated to be tragic. Destruction is the fourth phase of the obsessive theory; the obsessed person plummets into a deep depression because of the breakdown of the relationship (Moore, 2004). Her unrequited love left Merope feeling defeated and with utter despair she merely lived long enough to give birth to her son before succumbing to her dejection and lack of desire to live. Her story stresses the pitfalls of obsessive love and her ultimate death highlights the dire consequences that an unwise love can have.

Romance is an important element of the love experience in the *Harry Potter* series. Author J. K. Rowling set about creating love stories within the world of magic that are equally as fascinating as the world that they are set in. Realistically, not all the depictions of love end with the fairy tale ‘happily ever after’ but this merely enhances the authenticity of the emotion and the readers enjoyment of the characters individual stories. Singer (1987:384) has described falling in love as volcanic and added that it is a phenomenon of great emotional stress. The emotional mayhem that love wreaks is evident in Dumbledore’s, Bellatrix’s and Merope’s stories of ‘obsessional fixation’ which, with reference to Dumbledore, ‘disrupts his prior system of values’ (Singer, 1987:384)

making him one of the characters depicting the dark side of love. Lewis (1960:134) declared that Eros, honoured without reservation and obeyed unconditionally, becomes a demon and J. K. Rowling depicts the demonic side of romantic love in the love lives of the three characters mentioned above.

The numerous other love stories unfold during the characters' adolescent years. Snape falls in love with Lily when they are little more than children and his love steadily grows through their teenage years; a phase Singer categorized as a period of 'erotic awakening' and 'valuational questioning.' His value system is subsequently influenced by his love for her and it serves to eventually make him a better person, a person who is defined by his deep and true love because, as Dumbledore tells him, it is the best part of him. James Potter's and Lily Evan's love story develops in the typical teenage genre fashion. He is the popular boy who falls for the pretty girl and because of his love for her, becomes the inherently good person that he is. Their story is reflected years later in their son's road to love which has a happy ending. Thus, their stories reflect the brighter more promising side of love even if it does not yield the desired outcome.

Romantic love can be accredited with evoking feelings of grandeur as well as feelings of terror. All great poets and authors of great literature have recognized that the state of being in love is a fragile one and that while it may feel enduring and profound and arouse intense emotions, if one misunderstands the true nature of being in love, romantic love has the ability to turn from lightness into dark (Goldberg, 1999:175) and far from being a strength it becomes something that weakens the individual. J. K. Rowling understands this duality and has deftly brought it to her readers' attention.

## Chapter Four

### *Harry Potter* Films

As popular as the *Harry Potter* books are, their success has arguably been eclipsed by the popularity of the *Harry Potter* Films. Entertaining and enjoyable as a novel may be, they require the readers' imagination to bring the story alive whereas: 'The predominant myth of cinema, fostered by cinema itself ... that its images and sounds represent reality.' (John Ellis, quoted by Gupta, 2003:142). Thus, the appeal of film is that it conveys the impression that what is observed on screen by a spectator is, in some sense, *really* happening (Gupta, 2003:142). The *Harry Potter* viewer is similarly enraptured by the onscreen images and willingly deceived into believing that magic and the wizarding world does indeed exist. As opposed to relying on the mind's eye films bring the books alive for viewers to visually marvel at and revel in and by doing so attract an audience that may have been excluded by the written word. However, by changing the medium and adapting the novels, there are sure to be critics who are unhappy with the results and bemoan the end product. Philip Nel (2002:172) disclosed that his students' reactions regarding the first film, that is, *Harry Potter and the Philosopher's Stone* were divided.

Those who read the novel before seeing the film gave the film – at best- a mixed review. Generally speaking, they felt that the movie was not as good as the book, even if (as one student put it) they “did enjoy the money that was spent on making Hogwarts castle look real.” In contrast, those who saw the film before reading the novel really liked the film because, unlike many film adaptations, they said that this movie did not distort the book.

The division in opinion is expected when adapting a novel as it is not realistic to hope that the vision that is presented to the viewer will correspond with and satisfy everyone's personal vision of the world captured between the pages of the book. The students' opinions prove this prior bias. Those who watched the film in ignorance were happy with

the adaptation yet those who had read it were not similarly satisfied because they had, in all likelihood, entered the cinema with their personal views of the manner in which the film should have taken shape based on their favourite scenes and images from the book. As such, an adaptation is a complex art that requires vision to produce a film that may not please all concerned but certainly a large majority while simultaneously attracting a new audience.

A good adaptation captures the essence, the spirit, the soul of the novel rather than providing a faithful transcription (Krevolin, 2004:10) and the scriptwriters of the *Harry Potter* movies understood and implemented this when bringing the magic of Hogwarts and its characters to the big screen. Although the first two films in the franchise were accused of being too faithful to their corresponding books and accordingly coming across as re-enactments, this is not strictly true. In accordance with Krevolin's advice, the scriptwriters concerned determined that the soul of the *Harry Potter* novels was the importance of love in the various relationships and they sought to translate the emotion to film. Nel (2002:172) believes differently as it is his view that Chris Columbus's movie pays lavish attention to the visual and leaves little time for the characters to interact with one another. This is a particularly harsh judgement of a film that needed to amaze its audience with the new world that it was creating while also drawing them in with the poignant relationships that were developing. Nel's judgement was based on the omission of Ron's and Harry's sharing of their fears and insecurities during their train ride to Hogwarts. Although this is a valid view it does not mean that its exclusion from the film precludes a bond forming between the two boys. Boys the world round frequently bond over their favourite sports teams and likes or activities they may have in common as opposed to a session involving them discussing their feelings. Similarly, Harry and Ron engage in an easy and comfortable conversation concerning Ron's magical card collection and the possibility of Harry starting a similar collection as well as magic and spells. It may not be profound and emotional but it is more realistic and serves a two-fold purpose. Firstly, the scene depicts the camaraderie that the boys share and, secondly, it explains and shows more about magic. The dual purpose is

useful in a film that needs to bear in mind the time constraint that is inevitably imposed, dictating the exclusion, addition and changing of scenes.

The friendship that develops between the boys and Hermione Granger is similar to the incidents depicted in the book but, with a little tweaking, the friendship is represented as being a result of caring as opposed to responsibility. Harry is, firstly, concerned about Hermione's whereabouts following her distress caused by her overhearing Ron insult her. In the book, Harry does not think to enquire and is merely aware of her being in the bathroom due to something he hears a fellow student say. Moreover, in the movie version, Harry and Ron brave the troll to rescue Hermione because they are worried about her as opposed to them taking action because they are responsible for exposing her to the danger by locking the troll in the bathroom with her, as in the book. Their friendship is resultantly formed because of genuine concern instead of guilt and obligation, thereby, demonstrating the importance of loving human relationships to Harry. A further testament to the importance of friendship in the films is the scene when Harry wakes up in hospital after his confrontation with Voldemort. One of the first things that he does is enquire about the well-being of his friends, a concern that is sadly lacking in the novel. Harry's relationship with Dumbledore is also dealt with very discreetly but effectively in the first film. Dumbledore sits up straighter and appears more attentive when Harry's name is called at the sorting ceremony and furthermore claps enthusiastically and salutes him with his glass when Harry finds himself in Gryffindor. These actions suggest joy at the proceedings and because he conducts himself in this manner only in relation to Harry the assumption can safely be made that he has a vested interest in Harry that is quite outside the realms of their student/headmaster relationship. These actions were not found in the text and are, therefore, proof that additions can be welcome surprises.

In *Harry Potter and the Chamber of Secrets*, once more the film stays remarkably close to the storyline of the book itself but, yet again, the friendship angle is given a more loving face. When Hermione is admitted to hospital after being petrified, Harry and Ron, in the book, only visit her when they have to invent a plausible excuse for being



someplace they were not meant to be. The movie, on the other hand, sees them taking her flowers and Harry also voices his wish that she were there with them as they need her. He is, here, showing his appreciation of her. He, furthermore, holds her hand in a gesture of comfort that is characteristic of friendship. Their voluntary visit is indicative of caring; a concept that was not considered in the book where neglect of a friend was a more prevalent theme and the slight deviation from the source material strengthens the bond between the friends and provides a more heart-warming, emotional effect.

*Harry Potter and the Prisoner of Azkaban* is the first film in the series to deviate quite blatantly from the source material, setting a precedent that is adopted by the films that follow. *The Prisoner of Azkaban* represents a period of discord for the three friends in the book. Numerous events crop up that cause conflict and they spend an equal amount of time apart as they do together. The director of the film conversely did not see any benefit in including the disputes between the friends and as a result excluded the scenes from the film version. If one were to refer back to one of the central rules of an adaptation, which is, staying true to the core concept, the exclusion of the scenes are understandable and possibly even constructive. The film does not have the advantage of time that is essential to depict convincing conflict resolution between Ron, Hermione and Harry. If the arguments had been included, the friendship that the viewer admires and depends on to assist Harry in fighting evil would have suffered. The audience watching the film, who had invested their own emotions in the friendship portrayed on screen, would have been disillusioned and this could have accordingly affected viewer enjoyment. Conceivably this motivated the director to maintain the harmony between Ron, Harry and Hermione. In the context of an adaptation the burden is to make the story better, it must be clearer, move faster, and be funnier than the source material (Krevolin, 2003:12). J. K. Rowling is concerned with the development of her characters over the course of her series and conflict is an essential element in development but the triviality of the issues that the friends argue over is not conducive to the sustained belief of an unwavering and enduring friendship. It is effective in the book because of the author's development plan for the characters and their distinctive personalities. The directors and scriptwriter of the films, however, have changed the characters to make

them more engaging and create a trio that complement each other as well as influence each other's personalities. Hermione has altered from being a bookworm, who sadly lacks a sense of humour and unreservedly follows the rules to the detriment of her friendship, to a friend who although a dedicated student is capable of laughing with her friends and is not stringent about the breaking of rules. The slight change in her personality allows for a deeper friendship to develop between Harry and Hermione. The books present numerous instances where Harry is irritated with Hermione and is glad to be free of her company. This does not imply that he is not fond of her or value her friendship, their vastly different, uncomplimentary personalities does not allow for them to share an easy camaraderie. The film, conversely, does not have their friendship suffering from the same fate. They converse regularly, laughing together and he does not hesitate to confide in her. Hermione, as portrayed in the movie, is a stronger individual who does not shriek or cower in fear or break into tears but rather bravely, determinedly and niftily faces danger alongside her friends. She does not lose her basic studious quality but she gains a sense of humour and is more assertive and less apologetic for who she is. She is not afraid to voice her opinion and does so vehemently, less concerned with offending Harry and more concerned with meeting him on an equal footing as friends.

Ron is an endearing character in the books and, as such, his on screen personality is not altered much. He is humorous in his bumbling, supportive and loyal way. The skirmishes between Hermione and him are still present but the underlying attraction between the two comes across in his curiosity regarding her affairs and a charming scene that shows him exaggerating his wound to garner her sympathy. Harry, the hero of the film, is portrayed as an admirable thirteen year old boy trying to deal with his place in two conflicting worlds. *The Prisoner of Azkaban* begins with an act of rebellion on his part. He blows up Mr Dursley's sister in an act of rage prompted by her insulting his parents. The scene shows his pride in his parents and his commitment to defending their honour. Prior to her derogatory comments, Harry finds her brash and insulting manner humorous; a departure from the Harry of the novels who is trying to concentrate on something else in order to distance himself from the scene. Harry as portrayed in the

film is also more tolerant and more entertained by his friends' constant squabbles, illustrating that he cares for them as they are and is accepting of their quirks. Harry is, additionally, sufficiently attached to Ron and Hermione to be comfortable showing his distress about learning the truth regarding Sirius. He breaks down in tears in front of them and shows his vulnerability. *The Prisoner of Azkaban* lays the foundation for the development of their friendship. There is a deep emotional bond that exists between the three that is touching to view. Perhaps the most poignant and demonstrative scene in the movie is their sorrow at what they think is Buckbeak's execution. Upon seeing the descent of the axe they assume the worst, Hermione leans on Ron for support and he puts his arm around her to offer comfort and Harry hugs her at the same time to offer his support. The three of them standing together comforting and being comforted illustrates the depth of the friendship leaving the viewer in no doubt as to the strength of the friendship that they are witness to.

The third film shows Harry learning new powerful magic in order to overcome Dementor attacks. The key to fighting them is to think of a happy memory and say Expecto Patronum. Here, the memory that Harry uses emphasizes his love for his parents and is a physical representation of their love for him.

Professor Lupin : A Patronus is a positive force. For the wizard who conjures one it works like a shield, with the Demento feeding on it rather than him. But in order for it to work, you need to think of a memory. Not just any memory, a very happy memory, a very powerful one. (*Harry Potter and the Prisoner of Azkaban*, 2004)

Harry initially thinks of the first time he rode a broom. However, this memory is not powerful enough to keep him safe from the Dementor, his next attempt is successful because of the source of the joy and the reality of the protection.

Harry: There's another. It's not happy exactly. Well, it is. It's the happiest I've ever felt but it's complicated.

Harry (after successful use of the Patronus charm): I was thinking of him (his father). And Mum. Seeing their faces. They were talking to me. Just talking. That's the memory that I chose. I don't even know if it's real. But it's the best I have. (*Harry Potter and the Prisoner of Azkaban*, 2004)

The scene is effective because it illustrates his yearning for his parents while simultaneously depicting the protection that even their memory offers. It, thereby, defines parental love and the security that it offers a child. Even though Harry has been denied their presence, their love is still a powerful force in his life. The reason that he has been denied their presence is supposedly due to Sirius Black betraying them. Sirius is portrayed as a deeply disturbed, unhinged and unkempt individual. It is simple and easy to believe that he is the evil that Harry has to face and overcome but things turn out differently. He is Harry's Godfather and was always a loyal friend and is a loving figure in Harry's life. Unfortunately, Harry is destined to lose his daily presence after being given a chance to hope for a change in his neglected home life because he is not exonerated and has to live his life in hiding. Sirius leaves Harry with the following words: 'But know this: The ones that love us never truly leave us. And you can always find them in here (touches location of heart).' (*Harry Potter and the Prisoner of Azkaban*, 2004) James, Lily and Sirius are all taken from Harry by circumstances that are beyond his control and Sirius understands that Harry feels abandoned. He offers him the only comfort that he can and also reassures him that he will never be alone as long as he is loved. Although he is forced to leave him he leaves Harry with hope that things are never as bleak as they seem. Once again the movie focuses on love, the theme that is at the heart of the *Harry Potter* books.

In the same vein as the book, *Harry Potter and the Goblet of Fire*, deals with the awakening sexuality of the students at Hogwarts as well as the potential friendships between the different wizarding schools. The Triwizard Tournament brings together three schools and with it an influx of new students as well as the Yule Ball. Harry's infatuation is foregrounded on the train when the viewer sees him staring at Cho Chang. Ignorant of the forthcoming ball, the viewer is nonetheless conscious that Harry is finally

awake to the existence of girls. Everything in literature is an act of language, it does recount but it does not literally represent or enact, whereas, the cinema and especially the sound film is adept at the “mise-en-scene” of an actual speech situation, at the visual and aural contextualization of speech (Stam, 2005:18-19). It can render those phenomena that lie on the border of the verbal and non-verbal, the spoken and the non-spoken (Stam, 2005:19). The distinction between the two mediums makes for a more entertaining as well as informative interaction between the boys and girls. Films allow the viewer to decipher from both non-verbal communication as well as voice intonation the precise nature of the relationship portrayed on screen.

The fourth *Harry Potter* film offers numerous relationships that demonstrate the effectiveness of visual presentation. Harry is preoccupied with Cho, Hermione is involved with Krum and Ron is blundering along hindered by his fascination with Fleur. Harry and Ron have to furthermore, attempt to procure dates for themselves for the ball. The viewer is aware of Harry’s attraction to Cho due to the numerous times that he stares at her. Infatuation and attraction are characterized by fascination with an individual. The movie contains a sweet scene depicting Harry’s interest in Cho. While drinking water she smiles at him and forgetting the water in his mouth he smiles back causing the water to spill out. The dazed expression on his face coupled with his loss of co-ordination is an endearing representation of his inexperience in matters concerning the opposite sex. When he finally garners the courage to ask her out, the scene is enhanced by his nervous actions and the plainly uneasy way that he voices the request. Although the book does effectively capture Harry’s anxiety, the movie allows the audience to engage with the character’s awkwardness due to the expression on Harry’s (played by Daniel Radcliffe) face as well as the way that he speaks and his general body language which is tense and uncoordinated. Cho’s refusal, because of her prior acceptance of Cedric Diggory’s invitation, causes Harry acute embarrassment characterized by his false smile and desire to escape her presence. The authentic portrayal of the scene has the audience grimacing for Harry and recalling their own personal embarrassing experiences. An accomplishment that was outside the realm of the written word irrespective of how well penned it was.

Aside from Harry, Hermione too, is becoming accustomed to interaction between members of the opposite sex. Although she appears baffled as well as flattered by Krum's attentiveness she never gives the impression that she is particularly taken with him. She is notably dazed by his keen interest in her as the viewer is able to deduce from the slightly bewildered and pleased smile that she wears on her face when he waits for her to come down the stairs and join him. For the first time we are introduced to Hermione's fun side as she lets loose and enjoys herself dancing with Krum. As taken as she is with him, there are neither verbal nor non-verbal clues that suggest that she is suffering from her first crush or infatuation. She does not stare at him nor does she seek the pleasure of his company. In a scene between Harry and Hermione she relays that he merely watches her studying something that she finds incredibly irritating. This sharing of intimate information reinforces the close friendship that the two share and also makes it apparent that although Hermione is flattered by Krum's interest in her she is not similarly enamoured with him. The book does not explore Hermione's feelings for Krum and thus the reader is not as well informed as the viewer. The reader is, furthermore, not treated to the display of affection between the two characters because their friendship in the book is portrayed as something vastly different.

Ron is also new to the awakening feelings of attraction to the opposite sex but, unfortunately for him, his experience is slightly less exciting and more complicated but humorous. He is especially drawn to Fleur and his fascination with her is characterized by the dreamy almost vacant expression on his face whenever she is in his general vicinity, which as well as being informative, is a study in comedy. He unashamedly succumbs to the allure of her looks and scant else alerting the viewer to the fact that his feelings are strictly shallow. His impudent and insolent manner with regard to Hermione represents the complication. His blundering invitation is insulting and he does not show any appreciation for her as a person. His feelings for her are revealed by his show of jealousy upon realizing that she does indeed have a date for the ball. Jealousy is considered an age old indication of personal romantic interest and his violent distaste of Hermione and Krum's association clarifies matters for the viewer even if it does not prove enlightening for the character. The fight between Ron and Hermione prompted by

his jealousy is enacted in a manner that is characteristic of the squabbling relationship that they have engaged in over the course of the movies. It consequently reinforces the depth of their emotions for each other because it gives the impression that their feelings have naturally progressed to reach the current state. Neither Harry nor Ron has a satisfactory end to their respective romances in this movie, whereas, with regard to Hermione, Krum leaves to return to his school and, although he asks her to write, their imminent friendship is evident. The prominent relationship theme in this movie is the sexual development of Ron, Hermione and Harry and the bewildered expressions on the characters' faces, belligerent tone in their voices and their observable uneasiness in the presence of the opposite sex makes for illuminating viewing. Reviewer Paul Byrnes (2005) has stated that J.K. Rowling has been writing a sort of handbook for growing up, not a lament for lost childhood and this movie is a noticeable step in the growing up phase and her characters openly and fumblingly embrace the challenges that this development brings with it. The scene that captures the heart of the students' preoccupation in *The Goblet of Fire* is when Moaning Myrtle glides down from the ceiling and dives into the bath where Harry is sitting in an attempt to glimpse more of Harry than is decent. Although slightly crude it does encapsulate the central development issue being addressed in the movie.

*Harry Potter and the Order of the Phoenix* is a testament to the friendship between Harry, Ron and Hermione. Traumatized by the awakening of the Dark Lord and the death of Cedric Diggory that he witnessed his previous year at Hogwarts, Harry is understandably troubled. Unfortunately he has also not heard anything from his friends and this leaves him feeling abandoned and alone. The viewer is introduced to a more temperamental side of Harry's personality as he is quick to snap at his friends because of his grief and the wizarding world's eagerness to malign him as opposed to accepting the implications of his recounting of events. In a letter to his godfather, Sirius Black, he writes 'In spite of being back at Hogwarts, I feel more alone than ever.'*(Harry Potter and the Order of the Phoenix, 2007)* This is an odd sentiment from a boy who has friends eager to assist him but an emotion that he is experiencing nonetheless. The fifth book in the series is the longest and deals extensively with Harry's feelings of disconnection

and isolation and as such the adaptation required adept handling to retain the essence of the novel.

Adaptation for film is, by definition, a process of editorializing. The dramatist is obliged to make innumerable decisions: what is the book about? How will it fit into the prescribed length of a movie, how to dramatize the secret thoughts and aspirations the novelist can describe but the film can only suggest a; where to begin; how to end; how to collect the tone of the prose? (Minghella, 1999: xi)

*The Order of the Phoenix* depicts Harry's feelings very effectively, losing nothing in the translation from novel to film exemplifying the art of adaptation. The movie did not include elements from the novel that could be excluded without compromising the soul of the novel and benefitting viewers because it highlighted Harry's emotional struggle without proving tedious and resultantly less effective. Italo Calvino declared that the tale is not beautiful if nothing is added to it (Minghella, 1999: xi) and the fifth movie has capitalized on his advice.

Luna: We both believe you, by the way. That He-Who-Must-Not-Be-Named is back, and you fought him and the Ministry and the Prophet are conspiring against you.

Harry: Thanks. It seems you're about the only ones that do.

Luna: I don't think that's true. But I suppose that's how he wants you to feel.

Harry: What do you mean?

Luna: well, if I were You-Know-Who I'd want you to feel cut off from everyone else because if it's just you alone you're not as much of a threat.

(*Harry Potter and the Order of the Phoenix*, 2007)



The scene is unique to the movie and is an effective bridge for Harry to cross from being alone to accepting the support that his friends offer. It also moves the story of the movie along at a faster pace which is required to sustain the attention of the audience.

*The Order of the Phoenix* is a demonstration of how Harry, Ron and Hermione unite and are there for each other; it is the strength of their friendship and their support of each other that attracts everyone else and, thereby, sets in motion an alliance between a group of kids who are going to change the wizarding world (*Harry Potter and the Order of the Phoenix*, Disk 2, 2007). It is Hermione's belief in Harry's skills that sparks the idea of the DA and it is Harry's trust in Hermione's and Ron's confidence in him that gives him the courage to undertake the task. The film deftly handles their reliance on each other by more often than not having them share the same frame. This is effective because it highlights their banding together to overcome the odds and defeat Voldemort. Body language is an effective tool to determine the nature of a relationship and film has the advantage of being able to present this to the audience in addition to the spoken word, thereby, offering them the opportunity to decipher the exact nature of the relationship for themselves without forcing a view on them. Proximity, which entails where a person sits or stands in relation to another person, signifies levels of intimacy (Strong et al., 2001:182). The friends' nearness to each other and the camera's expert capturing of this provides the necessary evidence of the level of their intimacy with each other. The director adds another scene in the movie that is effective in its ability to depict the source of Harry's strength.

The fifth movie is essentially a battle for Harry's soul and it is won because of something inside him that makes him impregnable. At a crucial stage in the movie when Voldemort possesses Harry the two struggle to gain the prize of Harry's soul and Harry digs deep in himself to avoid being taken over.

Voldemort: So weak. So vulnerable. Look at me.

Dumbledore: Harry it is not how you are alike. It's how you are not.

Harry flashes back to happy times with his friend, the warmth and affection that they have for each other as well as moments that he spent with Sirius and the memory of his parents.

Harry: You're the weak one and you'll never know love or friendship. And I feel sorry for you.

Voldemort: You're a fool Harry Potter. And you will lose everything. (*Harry Potter and the Order of the Phoenix*, 2007)

Dumbledore's advice allows Harry to focus on his strengths and it is not his superior wand skill or his better grasp of magic but love that sets him apart and makes him strong. Daniel Radcliffe, the actor who portrays Harry in the movies, succinctly captures the crux of the scene as does Ralph Fiennes the actor portraying Voldemort.

Daniel: Voldemort may have the followers and may have power and weapons but ultimately he will never have what Harry has which is the people who surround Harry. Whatever happens they will stand by each other. (*Harry Potter and the Order of the Phoenix*, Disk 2, 2007)

Ralph: Voldemort's philosophy which comes down to: Every man for himself. You're only alone. Love is an irrelevance. (*Harry Potter and the Order of the Phoenix*, Disk 2, 2007)

The actors understand the difference between their characters and are, therefore, capable of bringing the emotions alive for the audience to see. Harry, writhing on the floor, sounds strong as well as sympathetic towards his enemy. He is comfortable in the knowledge that the people in his life are a blessing and love will make him resilient. Voldemort, conversely, is disdainful of the emotion and his surprise at Harry's belief is plain to see by the rather disgusted and surprised expression on his face as well as the rigidity of his body upon hearing Harry voice his thoughts. Needless to say, Harry is triumphant because of his argument and the various manifestations of love in his life. The movie ends with a scene that is heart-warming in its motivation to persevere.

Harry: I've been thinking about something Dumbledore said to me.

Hermione: What's that?

Harry: That even though we've got a fight ahead of us we've got one thing that Voldemort doesn't have.

Ron: Yeah?

Harry: Something worth fighting for. (*Harry Potter and the Order of the Phoenix*, 2007)

After his traumatic experience, Harry finds strength in the people around him and the fact that they are worth the ugly fight. The conviction, with which Harry utters these words, is convincing and reassures the audience that their hero's courage has not been undermined by events. Rather, he has rallied and found what he needed to inspire him. *The Order of the Phoenix* is also significant because it includes Harry's first kiss and the death of his godfather. Harry and Cho have an opportunity to bond when she joins the DA. They share numerous glances signifying their interest in each other and when he touches her hand during one of the lessons she loses concentration showing her nervousness in his company. Flirting is a word that is derived from an old English word *flitting*, which means 'darting back and forth', as so often occurs when one flirts with his or her eyes (Strong et al., 2001:184) which is the main sort of flirting that Harry and Cho engage in. They do not converse much nor do they spend a considerable amount of time together, they communicate primarily with their eyes and the camera captures their glances for the audience to process and understand. An adolescent's first kiss is often regarded as a milestone, a rite of passage, the beginning of sexuality (Strong et al., 2001: 274) and Harry's first kiss is portrayed as such. Harry's and Cho's mutual attraction follows the natural progression which leads to their kiss. Although kissing is an intimate action the lack of intimacy in their relationship is ironically depicted in their kiss. Their lips touch but their bodies do not, it is purely technical and does not bode well for a future relationship. When discussing it with his friends he merely describes it as 'wet' because she had been crying, not a romantic beginning nor a romantic description. The kiss represents their relationship. They are attracted to each other as demonstrated by their kiss but their relationship lacks intimacy and their body language

illustrates this. Furthermore, the lack of passion and closeness between them as the viewer glimpses, predicts the unravelling of their relationship. Harry does not show any disbelief in Cho's betrayal of them and this speaks volumes about the nature of their association. The depiction of the kiss on film is symbolic of their relationship in a way that the book could never have been.

Harry's attachment to Sirius is evident by the broad smile on his face when he sees him and the fierce hug that they exchange. Harry confides in him his fears and doubts and trusts his opinions and advice. It is fairly obvious to the viewer that Harry has accepted Sirius as a valued father figure in his life and his death subsequently devastates Harry. Movie reviewer, Tony Macklin (2007) stated that Daniel Radcliffe is an impressive actor who displays an impressive emotional range and added that Radcliffe and director David Yates humanize Harry like no previous movie and his opinion is reinforced by Harry's reaction to Sirius's death. The rage and desolation that Harry feels is almost palpable and his desire for revenge is virtually tangible. The viewer never doubts the grief and cannot help but be affected by Harry's loss. Stam (2005:6) affirmed that while novels are absorbed through the mind's eye during reading, films directly engage the various senses, as cognitive therapists point out films have an impact on our stomach, heart and skin working through 'neural-structures' and 'visuo-moto schemata). This would explain the reason behind the physical and emotional impact that the display of grief has on the viewer and is a testimony to the realistic and powerful acting. David Yates emphasizes human characteristics in *Harry Potter and the Order of the Phoenix* in order to produce a movie that is character-driven. The audience leaves with a better understanding of the characters and a deeper appreciation of the relationships.

The sixth film, *Harry Potter and the Half-Blood Prince*, picks up the thread of the previous film in that it, too, focuses on relationship albeit of a different sort. Whereas the previous film was driven by friendship this movie is concerned with romance. The depth of the three characters' friendship is now unquestionable and their bond unassailable and, therefore, the exploration of romance is the obvious next choice. A large part of the film is dedicated to Ron's physical relationship with Lavender Brown. It is possible to categorize it as physical and little else because there is no indication in the film that he

noticed her in a romantic sense prior to her grabbing him and initiating their first kiss in front of an audience. He is initially preoccupied with Hermione. Small gestures such as him wiping traces of toothpaste off her face or attaching importance to her casual mention of the two of them snogging or even his acknowledgement of her nice skin demonstrates his attraction to her. However, Lavender kissing him changes his focus. Harry is amused by the unfolding of events whereas Hermione is upset and is reduced to tears. She is portrayed as a strong female character in the movies and, therefore, her emotional response is illustrative of her despair. Ron is too preoccupied with his happy circumstances to be concerned with Hermione's feelings.

Ron: Look I can't help it if she's got her knickers in a twist. What Lav and I have, well let's just say, there's no stopping it. It's chemical. Will it last? Who knows? Point is, I'm a free agent. (*Harry Potter and the Half-Blood Prince*, 2009)

He does not acknowledge emotions being part of his and Lavender's relationship, he blatantly states that their liaison is solely a physical affair and even though he is aware of Hermione's anger he is enjoying himself too much to be concerned with her emotions. Ron's and Lavender's relationship lacks communication and intimacy and Ron makes no excuse for this. Raging hormones are ruling him and he happily allows the situation to progress and the background music alerts the audience to the fact that the relationship is transitional as it is not romantic but fun. Hermione seethes with jealousy during the episode as is obvious from the distasteful and hurt look on her face every time she catches a glimpse of them in a close embrace, kissing. The situation comes to a head when Ron finds himself in hospital because of a poisoned drink. Before he became ill, he was tiring of the situation between him and Lavender but, incapable of rectifying the situation, did nothing. While unconscious though he mutters Hermione's name much to Lavender's distress and their association reaches its conclusion. The depiction of teenage angst on screen is very effective because as opposed to the audience imagining the emotions of the characters as is required when

reading it is there for their viewing pleasure and does not allow for any misinterpretation or confusion.

Harry too is faced with dealing with his romantic feelings. The nature of his relationship with Hermione is raised by Dumbledore and his answer clarifies the situation. As close as they are they are strictly friends. The question does highlight the depth of their friendship and emphasizes the difference between the books and movies. A question of this nature would not have been posed because there is no evidence to support the validity of such a question, whereas, their friendship in the movie may lend itself to being misconstrued. Harry's romantic interest is Ginny Weasley. Hermione alerts the viewer to Harry's feelings during a revealing conversation between the two. Once alerted the viewer notes his attentiveness and the manner in which he looks at her, which is tender and loving. Although they are nervous in each other's company, they are paradoxically also comfortable with each other. Their proximity to one another provides an additional indication of their feelings. Ginny is also privy to intimate details of Harry's life such as the existence of the potions book and the director of the movie seeks to forge a further bond between Harry and Ginny when he has her aid Harry to rid himself of the book. Fittingly they share their first kiss during this time and even though it is neither passionate nor long the emotion involved is unquestionable. She is also the one to comfort him when he sees Dumbledore's body. She holds him and he trustingly leans into her seeking the comfort that she is offering. Harry's interaction with Ginny bears witness to his feelings for her because his entire demeanour changes and softens around her and she in turn happily reacts to this. Their association bears the hallmarks of a budding romance.

The sixth film is also important for the relationship between Harry and Dumbledore. They meet alone in order for Dumbledore to further Harry's education in preparation for the forthcoming battle. Their conversations are more natural and less formal. This change is characterized more by the tone that they use when conversing than the words that they use and for this reason the sixth movie is very effective in portraying the changing face of Harry's and Dumbledore's relationship. Their discussion concerning

Harry's personal life also deviates from prior norms and shows the new direction that their relationship is taking. Unfortunately, this new friendship does not have time to flourish. Harry's heartfelt distress at Dumbledore's death is possibly the most telling sign of how much Dumbledore meant to him. The manner in which Harry runs after Snape to avenge Dumbledore is passionate and desperate and represents the depth of grief. Daniel Radcliffe brings the perfect mix of anger and vulnerability to the scene to make his character come alive for the viewer.

The seventh book in the *Harry Potter* series, *Harry Potter and the Deathly Hallows* was pragmatically split in two. Part one is chiefly concerned with the friends search for the Horcruxes. Reviewer Jeffrey Chen (2010) faultlessly summarizes the appeal of the latest film:

The real adventure here is in seeing these three, fast friends focused upon as they stumble through the dark with barely any clues as to how to proceed. Their relationships to each other are strained, tested, and strengthened. They've entered blindly into a world where they are now legally considered adults (in this world, this means they can perform magic outside school grounds without supervision), and they only have their wits and each other to rely upon. Watching the trio work without a net is in itself thrilling; it's no wonder the most memorable parts of the movie come from their interactions and the exercising of their trust, from battling enemies in a cafe to Ron's personal test to eliminate himself of jealousies. One of the loveliest scenes comes when Harry and Hermione are alone and downtrodden -- with a plaintive song playing on the radio, he invites her to dance as a momentary shielding from their predicament.

The film is fraught with the emotions that Ron, Hermione and Harry are experiencing. Harry's dependence on his friends support is more pronounced. Ron, influenced by the Horcrux around his neck, is ravaged by jealousy and Hermione is torn between her friendship and love. As Chen indicated, the dance scene added by the director offers a moment of levity and bonding during a period of despondency and, almost as though

this is what they desperately required, their respective discoveries follow this scene. There is also a scene showing Harry's visit to the graveyard where his parents are buried. It is an emotional moment for him and Hermione's silent support helps Harry stay strong. The gratitude and pleasure on his face when she fashions a wreath for their grave is illustrative of his appreciation of her presence. The seventh film concentrates on the tests that the friendship has to pass and also shows how strongly bound together Harry, Ron and Hermione are. The most symbolic scene in the movie is when they reach Sirius' home and Hermione says 'We're alone'. They truly do only have each other to rely on in their search for the Horcruxes. At times this is not easy but as opposed to the book they share a greater intimacy which makes their journey less individualistic and more of a shared journey.

A screenplay according to scriptwriter Anthony Minghella (1999: xi) is both an argument with the source material and a commentary on it. Although the *Harry Potter* books are concerned with relationships, these relationships would not have translated well to film because of the varying demands placed on the different mediums. By changing minor details of the characters' personalities but maintaining the essentials, the scriptwriters ensure that the viewers are presented with endearing characters that they can identify with and root for. Harry turning out to be a more caring and tolerant friend and Hermione being portrayed as a strong female character who is less of a bore manages to eradicate the discordant thread present in the friendship shared by the trio. Resultantly the viewer is presented with a group of well-rounded characters whose strength clearly lies in the depth of their bond. The addition of certain scenes and the absence of others enhance the necessary change and highlight the soul of the books and films, that is, the importance of relationships.

Adaptation is sharing one inner cinema with an audience, the dramatist becomes an enthusiastic messenger, bringing news from somewhere else, remembering the best bits, exaggerating the beauty, relishing the mystery, probing the moral imperative, watching for gasps or tears, orchestrating them (Minghella, 1999: xi). The *Harry Potter* directors and scriptwriters present the audience with a series of films that maintain the magic and beauty of the books but with the aid of certain amendments enhances



viewers' enjoyment. Their inner cinema presents millions with a much beloved film. Fidelity in adaptation is impossible due to the change of medium (Stam, 2005:17) but the *Harry Potter* films do stay true to the central theme of the books and although many would argue that much is lost in translation the irrefutable truth is that much is also gained.

Psychologists have shown what novelists and others who have closely described our everyday life emotions and patterns of behaviour have always known: human beings have immensely complex and subtle facial expressions, tones of voice, and touches that communicate our immensely complex and subtle emotions to other human beings. (Douglas and Atwell, 1988:60)

As riveting as J. K. Rowling's dialogue is and as descriptive as she may be about the characters' emotions, she will find it difficult to capture the exact emotions of her characters that come across so eloquently in body language and, hence, make film the ideal medium to capture the true beauty of the love that is such an integral part of her storyline.

## Chapter Five

### Conclusion

Concepts of love and the *Harry Potter* series are inextricably bound. The characters' lives are influenced by this powerful emotion and the course of the story is guided by its presence or absence. The importance of love in the series is amplified by the significance of its characters' accompanying history regarding the emotion. Love leaves a legacy of its own that is difficult to ignore and yet more difficult to discount as trivial. The characters in the *Harry Potter* series are affected by their childhood and they develop as people based on their experiences. Childhood affection is defined by parental love and although the love of a father is deeply mourned when absent and its presence is unquestionably essential, it is the love of a mother for her child that is most influential due to her role as primary caregiver. The relationship between mother and infant is the most sacrosanct love relationship that humans have and also serves as the illustrious blueprint of other forms of love (Goldberg, 1999:119). An individual's experience of motherly love affects one's future ability to give and accept love. The security that a mother's love provides enables the child to explore life and relationships confidently, safe in the knowledge that they have the unconditional love and acceptance of their mother. The characters in *Harry Potter* clearly illustrate this view point.

Harry Potter is the archetypal, literary hero, he suffers a tragedy while young which is physically represented by a lightning bolt scar on his forehead (Schafer, 2000:46). The tragedy that befell him was the death of his parents in their efforts to save him. This attempt on his life is a symbol of the ritualistic pattern associated with an archetypal hero (Schafer, 2000:162). An archetypal hero has to traditionally endure situations that are categorized as the quest, the task, the initiation, the journey, the fall and death and rebirth (Schafer, 2000: 162-163). Harry, as dictated by his status as an archetypal hero, has to pass through these stages. His initiation occurs when he learns that he is a wizard who, moreover, has the distinction of being the only wizard to survive a killing curse and has furthermore been accredited with bringing about the destruction of the

'most dangerous Dark wizard of all time.' (Rowling, 2005:258). Having been banished from the magical kingdom for his own safety, he only discovers this when his re-entrance into the society is deemed appropriate. As he later painstakingly discovers, his task is to repeatedly and ultimately defeat Voldemort and ensure the safety of humanity. In his effort to once more live and rule, Voldemort ruthlessly and characteristically disregards the importance of life and indiscriminately places people in peril while Harry attempts to protect those in danger. Harry's fall from grace comes about because he reveals much to everyone's distress that Voldemort has once more regained his alarming power. Unwilling to believe him, the once honoured and beloved Harry is now ostracised for making people aware that there is still a war to fight, news that is never welcomed. His journey is marked by his travels in search of the Horcruxes and is plagued by numerous dangerous incidents. The quest which entails the search for someone or some talisman (Schafer, 2000:162) is represented by his pursuit of the Deathly Hallows. The Hallows prove indispensable to the successful completion of his task, that is, the defeat of Voldemort. The last stage that Harry is required to pass through is death and rebirth. Harry 'dies' in order to protect his loved ones and save the magical world and his selfless action weakens the Dark Lord and also allows Harry to once more rise as a stronger opponent and set the balance right by eradicating evil and restoring peace. Harry's life and death dictates the safety of everyone and, therefore, a seventeen year old boy is responsible for hundreds of lives and the general wellbeing of a society overwhelmed by evil and darkness. This is a mammoth task for anyone to undertake and Harry with all his frailties and vulnerabilities does not appear more gifted to deal with this than any other character. J. K. Rowling does offer readers hope that "good" will eventually triumph as early as the first book in the series by sharing with the reader the reason behind Harry's parents' death, more importantly his mother's demise. Harry's mother upon being offered a choice by Voldemort, a feat in itself, chooses to sacrifice herself in order to save her son. This noble act highlights the unconditional motherly love that Harry is a recipient of and also alludes to the one thing that makes Harry stronger and more capable to cope with the weight of his task.

The mother figure represents warmth, food and the euphoric state of satisfaction and security. Motherly love is affirmation of the child's life and his needs (Fromm, 1995:38). Affirmation has two aspects; the care and responsibility absolutely necessary for the preservation of the child's life and his growth as well as the attitude which instils in the child a love for living, which gives him the feeling it is good to be alive. (Fromm, 1995:38-39). Hence, the significance of motherly love is plain to see, it promotes both health and mental well-being and growth. Both of these elements are of fundamental importance to the optimal development of an individual and Harry, blessed with motherly love at its most giving, is consequently able to develop into a healthy, fully functioning individual. Although he only has her physical presence for the first year of his life and is, thereafter, sadly neglected by his aunt her presence is always felt because of the depth of the love that she bestowed upon him for the period that they had together and, therefore, he does not develop any deep-rooted psychological or physical problems. Bonds with a mother foretell the bonds that one is going to be able to form through the different stages in life and Harry's mother has provided him with a sound basis from which to develop. Because of her, Harry is able to successfully interact with people and build a support system that sustains him in his darkest hours and along his journey. He is not afraid to trust his two best friends, Ron and Hermione, to guide, advise and assist him and he is secure enough in who he is to brave sharing himself with another and wanting the fusion that is characteristic of romantic love, a love which is defined by one abortive effort with Cho and one successful and lasting experience with Ginny Weasley.

The key to Harry's triumph over Voldemort is the people that he surrounds himself with and the love that he inspires in those around him. Those who fight for and with him are aware that he represents a more caring way of life, where people are required to worry about their fellow humans and treat each other with respect, understanding, sympathy and empathy. Although Harry is fighting to overcome evil he is also fighting for love to triumph over hate and discrimination. This is made possible by his mother who illustrated the importance of love when she first showered him with the emotion and later saved him because of her love for him. Her example inspires him to act as a

sacrificial scapegoat in an effort to prevent a blood bath and Voldemort is once more destroyed because of his tendency to underestimate the power of love.

‘You won’t be killing anyone else tonight,’ said Harry as they circled, and stared into each other’s eyes, green into red. ‘You won’t be able to kill any of them, ever again. Don’t you get it? I was ready to die to stop you hurting these people -’

‘But you did not!’

‘ – I meant to, and that’s what did it. I’ve done what my mother did. They’re protected from you. Haven’t you noticed how none of the spells you put on them are binding? You can’t torture them. You can’t touch them. You don’t learn from your mistakes, Riddle, do you?’ (Rowling, 2007:591).

Harry openly acknowledges the source of his giving nature and inspired action and in doing so stresses the long lasting effects that motherly love, the first love that humans are exposed to, has on the course of our lives and the people that we eventually become. He also brings to the fore the power of love irrespective of its manifestation.

As previously acknowledged a mother’s love is unconditional, it is all-protective, all-enveloping and because it is unconditional it can also be neither controlled nor acquired (Fromm, 1995:51) and, therein, lies the problem. It is not possible to inspire the emotion because when a child is born they are incapable of determining and reproducing the desired behaviour most likely to arouse the emotions of their mother. As such its presence is a gift and its absence produces feelings of dejection, rejection and bitterness. These are unpleasant emotions in the most stable of individuals but when associated with children still learning to deal with their emotions it is destructive. Snape and Voldemort are both victims of their past and are negatively affected by the deficiency of love in their childhoods.

Snape is a neglected child whose family life is rife with discord. From the brief glimpse that the reader is given into his life, the sparse mention of either his mother or father

shows that their involvement in his life is minimal. His relationship with his parents is therefore negligent at best and non-existent at worst and affects his view on relationships over the course of his life and, additionally, largely affects his personality as well.

In the picture of personality functioning that emerges, there are two main sets of influences. The first concerns the presence or absence, partial or total, of a trustworthy figure willing and able to provide the kind of secure base required at each phase of the life-cycle. These constitute the external, or environmental, influences. The second set concerns the relative ability or inability of an individual, first, to recognize when another person is both trustworthy and willing to provide a base and, second, when recognized, to collaborate with that person in such a way that a mutually rewarding relationship is initiated and maintained. These constitute the internal or organismic influences.

Throughout life the two sets of influences interact in complex and circular ways (Bowlby, 1989:104)

Bowlby's findings embody the struggle that Snape experiences. Unlike Harry who has the presence of the required external influences through the various stages in his life that motivate him to cultivate the advantageous internal influences, Snape is not as blessed. In childhood, he did not have the presence of a trustworthy figure to support him or offer him any encouragement to explore life and relationships from a secure base and, subsequently, when he befriends Lily who could have been someone he could have trusted, he is unable to 'collaborate' with her in a beneficial way and as a result loses a person who is of great importance to him. This flaw in his personality also results in him choosing to follow Voldemort's course. He is unable to recognize the immoral and unethical way of life that Voldemort offers because he is ill equipped to identify the inhumanity that Voldemort's practices and propagates due to his unsound basis with regard to healthy relationships. Snape is conflicted by the choice between good and evil, a struggle that has him caught between his love for Lily, which he is

unable to deal with, and his desire to be a Death Eater something that has appealed to him for quite some time. His ineptitude to understand or express his feelings, forces his choice and he embraces the dark side but does not lose himself entirely.

Snape is rescued by his love for Lily. Because of his deprived background and the lasting effects that this had on him he is unable to develop their relationship in a manner that has them relying on each other and growing together. He is not proficient at fostering relationships because he is unable to grasp the nuances involved. This does not prevent him from falling in love and surprisingly staying loyal to his love even though it is unrequited. To love another person is to create a relationship in which that person takes on a new and sometimes irreplaceable value (Singer, 1987:390). When a lover values his beloved, he bestows importance upon *her* needs and *her* desires, even when they do not further his own; he makes her valuable merely by attaching himself to her (Singer, 1966:6). The value that Snape bestows upon Lily is clearly depicted by his protection of her son. She died to protect her son and as much as he would like to distance himself from Harry, he continuously places himself in danger to protect him because that is what Lily desired. He considers her feelings at the expense of his own and eventually loses his life in his quest to fulfil her wish. There is no evidence to support the hypothesis that Snape eventually begins to care for Harry and, therefore, it is safe to assume that his sacrifice is solely because of his love for Lily. The price that he is willing to pay for her is his life and even though she is unattainable and will never be aware of his actions he perseveres because it is an affirmation of how important she is to him. Despite Snape's disadvantaged past, he values his beloved to the extent that he is willing to pay the ultimate price to merely honour her memory and her dying wish. This is an example of romantic love at its most giving especially when one takes into account the one sided nature of the love. Snape's love for Lily is a depiction of the strengthening force of love, as it is his love that gives him the courage to act as a spy and sway the battle in Harry's favour.

Voldemort is on the losing side of the battle. The eventual outcome is not easy to predict but it is intimated at because of the importance of love as a weapon that

Dumbledore continuously voices and the readers' knowledge that Voldemort is completely ignorant concerning the emotion. His fate was all but sealed when his parents got married because of the effects of a love potion that his mother fed his father. The coercive tactic that his mother employed to attain her heart's desire was not conducive to a happy family life. Her actions were born of desperation and ignorance because of her abusive background. Her name itself, that is, Merope, hints at an ill-fated character.

Her name comes from a character in Greek mythology. That Merope was one of the Pleiades, seven nymph sisters who eventually became stars. Like Merope Riddle, the nymph Merope married a mortal and later hid herself in shame. The name Merope actually means "[only] partially visible". In the Pleiades constellation, the star with her name is the faintest. (Colbert, 2008: 299).

She thus appears to have been destined to be one of those unfortunate souls that life is repeatedly unfair to. Merope, as shaped by an environment that demanded submission and obedience as well as a name that foreshadowed heartbreak, was not a strong individual and, furthermore, developed a predisposition to mental illnesses.

If someone grows up in a cruel, neglectful, uncaring, or cold atmosphere [read "love deprived"], the chances are that as an adult he or she is going to have a store of painful memories. What this means is there will be a series of well-established links between memory and displeasure centres. As adults, these people will be more prone to depression, sadness or pessimism. (Liebowitz, M. quoted by Walsh, 1991:124)

Love deprivation robbed her of the presence of mind that she needed to counteract the dire circumstances that she found herself in when she told her husband the truth, which consequently resulted in his desertion of her. Merope succumbing to death spelt the birth of the Dark Lord because Tom Marvolo Riddle resultantly grew up alone in an



institution that was unable to provide either affection or love. Rowling has as such given evil a human face (Colbert, 2008:298) and made the enemy more chilling because of the possibility of the existence of a similar criminal in the world that the her readers live in. She has, additionally, stated that a diagnosis would most likely reveal that he is a psychopath; a condition that is very real in the world that we inhabit. Psychopathy has been linked, by many, with a childhood devoid of warmth and human affection.

Ashley Montague has written: "Show me a murderer, a hardened criminal, a juvenile delinquent, a psychopath, or a 'cold fish' and in almost every case I will show you a tragedy that has resulted from not being properly loved during childhood." Psychiatrist William Glasser estimates that 85 per cent of incarcerated criminals are there because they have not had their basic needs for love and feelings of self-worth met (Walsh, 1991:139).

Although professionals believe that criminals and psychopaths both have a similarly disadvantaged upbringing, the psychopath evokes a greater fear because they are distinguished from the criminal by both 'lovelessness as well as guiltlessness.' (Walsh, 1991:140) Being unaware of the meaning of love in its entirety does not allow for either sympathy or empathy, emotions which allows for a bond to develop with one's fellow man and due to this, feeling remorse or accepting culpability for hurting another human are emotions that do not arise. Voldemort is indeed a villain cut from this cloth. He wants what he wants and sets out to get it with woeful disregard for human life and no sign of contrition (Colbert, 2008:297). Voldemort, as his name, which comes from the French words *vol de mort* which means "flight from death" (Colbert, 2008:249) suggests, is afraid of death and in an effort to make himself immortal he undertakes the task of creating Horcruxes, an object linked to Dark magic that splits the soul and allows the person to preserve that bit of soul in an inanimate object. It is considered to be an evil practice because in order to accomplish the task one needs to commit murder so that the soul can be split. When Voldemort is informed about the process, instead of being repulsed he is intrigued and enquires about the number of times that the soul can be split. His question indicates that in order to achieve his goal of immortality he is willing to

kill other people without a conscious thought as to the heinous nature of the crime. The only way to reunite the split pieces of the soul is to show remorse, an action which Hermione states she does not see 'Voldemort attempting' (Rowling, 2007:89). One cannot help agreeing with her because Voldemort's disrespect for life does not lend itself to the belief that he is going to reform and renounce the evil nature that he takes such pride in. This belief is supported by the non-effect that Lily's blood had on him. J. K. Rowling maintains that Voldemort had a chance at redemption when 'he had taken into his body this drop of hope and love' (Colbert, 2008:295). Although her blood protected Harry and as such proved the power of love it did not have any influence on Voldemort demonstrating that he is beyond salvation. Voldemort is incapable of understanding love and this flaw results in his defeat, a fact that Dumbledore predicted when he explained to Harry the source of his power.

'...Never forget, though, that while his soul may be damaged beyond repair, his brain and his magical power remain intact. It will take uncommon skill and power to kill a wizard like Voldemort, even without his Horcruxes.'

'But I haven't got uncommon skill and power,' said Harry before he could stop himself.

'Yes, you have,' said Dumbledore firmly. 'You have a power that Voldemort has never had -'

'I know!' said Harry impatiently. 'I can love!' It was only with difficulty that he stopped himself adding, 'Big deal!'

'Yes, Harry, you can love,' said Dumbledore, who looked as though he knew perfectly well what Harry had just refrained from saying. 'Which, given everything that has happened to you, is a great and remarkable thing. You are still too young to understand how unusual you are, Harry.'

'So when the prophecy says that I'll have "power the Dark Lord knows not", it just means – love?' asked Harry, feeling a little let down.

'Yes – just love,' said Dumbledore. (Rowling, 2005:475-476)

Although Harry is equally as dismissive of the power of love as Voldemort, he is still capable of the feeling unlike Voldemort and love accordingly proves to be his saviour and Voldemort's nemesis. Goldberg (1999:33) has stated that love is a developmental task and that while the *need* to love and to be loved may be instinctual, the *ability* to love is not. Hence, as much as the reader despises Voldemort and his actions as well as his lack of ability to grasp the concept of love, it is perhaps understandable as he was never taught how to love or even blessed with affection at any stage of his development. Conversely, Harry is the recipient of unconditional parental love, affection from teachers, unstinting support and loyalty from his friends and deep and abiding romantic love, which, combined, fulfils both the need as well as the ability, because one way to learn is by example and he is provided with sufficient material from which to learn. In the middle of these polar opposites is Snape who was neglected but not deserted by his parents and was the recipient of Lily's love for a crucial period in his life. Lily's giving and loving nature supplies him with a model for love but because of his poor background knowledge, courtesy of his parents, it takes him time to completely understand love which results in his loss. He does ultimately understand it as well as feel it and because of the source of his education and the identity of his beloved he stays true to love in a manner that is decidedly reminiscent of Lily.

Although Harry, Voldemort and Snape have been provided with the most influential examples of the presence and absence of love the one character who is the most vocal about the importance of love is Dumbledore. He is Harry's guide and mentor bestowing on him the wisdom that he needs to win the war that he is certain is imminent. In the first couple of books in the series, Dumbledore's power is pleasantly understated but as the series progresses it becomes increasingly obvious that Dumbledore is not just an eccentric old man, he merely appears tranquil unless roused by threat when he is terrifying (Trevanthen, 2008:97). He is constantly referred to as 'one of the greatest wizards of modern times' and has even earned the grudging respect of Voldemort who does him the honour of not underestimating his admirable skill and power. For all his good qualities though, he is also flawed. In his youth he was led astray by his friendship/romantic love for Grindelwald and his love for power. Due to a tragedy that

resulted in the loss of his sister's life and an estrangement from his brother, he had to face the reality of his faults and, upon acknowledging them, sought to distance himself from temptation. Avoiding relationships and his separation from his brother proves to be detrimental to Dumbledore's emotional life. Although he is unquestionably a wise man his wisdom does not appear to have made an impact on his life. On numerous occasions he shows himself to be a believer in the strengthening power of love but he does not seem to embrace his belief. He seeks neither the counsel nor the support of a friend, something which could have saved his life. If he had perhaps had a support system when he found the ring which was both a Deathly Hallow as well as a Horcrux he may have been deterred from trying it on. However, due to his insistence on being secretive he is alone and succumbs to temptation, which proves to be fatal.

Dumbledore's relationships are purely functional; that is, they are undertaken based on the value that they have. Snape is useful because he provides important information about Voldemort and also ensures that those fighting on the side of good have a friend in the enemy camp. Dumbledore neither confides in Snape nor does he implicitly trust him, a fact that is revealed by his unwillingness to share with Snape the details of his private lessons with Harry. Conversely, he does not hesitate to ask for favours irrespective of the gravity of the service that he requires. His request that Snape kill him is guaranteed to have negative effects on Snape's soul as well as image but he shows no concern for this. His sole interest is that this action will benefit those fighting for the triumph of good and he does not spare a thought for Snape. His insensitivity, although perhaps necessary for the greater good, does not make him an admirable friend. Harry, Dumbledore is certain, is the key to Voldemort's downfall and this belief forms the basis of their 'friendship.' Once more, Dumbledore reveals as much as he conceals but perhaps, because Harry understands and is fortunate to have true friendship, he is hurt by Dumbledore's reticence.

'Harry, I'm sorry, but I think the real reason you're so angry is that Dumbledore never told you any of this himself.'

'Maybe I am!' Harry bellowed, and he flung his arms over his head, hardly knowing whether he was trying to hold in his anger or protect himself from the weight of his own disillusionment. 'Look what he asked from me, Hermione! Risk your life, Harry! And again! And again! And don't expect me to explain everything, just trust me blindly, trust that I know what I'm doing, trust me even though I don't trust you! Never the whole truth! Never!' (Rowling, 2007:295).

Epstein (2006:152) has stated that to eradicate boundaries in friendships, 'a subtle and persistent reciprocity' is called for. There are undoubtedly inequalities in the friendship between Dumbledore and Harry that create boundaries yet had Dumbledore confided in Harry in the same way that Harry confided in him, the barriers that exist could have been destroyed and a true friendship could have developed. One of the minimum obligations owed to a genuine friend is loyalty or at least the lack of betrayal (Epstein, 2006:70). Dumbledore does not even adhere to this condition because he seemingly, effortlessly withholds from Harry the fact that he is eventually going to have to die while constantly demanding Harry's trust and loyalty. Dumbledore, irrespective of his faith in relationships and love, is incapable of loyally upholding them. Santayana believes that friendship is "distinctly selective, personal, and exclusive: in this respect it resembles the passion of love." (Singer 1987:278) This could possibly explain Dumbledore's inability to intimately connect. Because of his previous disastrous experience, he does not trust himself to make the best choices and, therefore, does not engage in close relationships. He does, nonetheless, unquestionably become fond of Harry and is touched by Snape's love for Lily which indicates that has not renounced the emotion in its entirety; he merely justifiably accepts that he is unable to positively partake of it. Dumbledore trusts that love is the weapon that is most valuable in their fight against Voldemort and this conviction never wanes.

The theme of love in the *Harry Potter* novels is very important because of its ability to forge unlikely connections between disparate characters (Westman, 2008:193). Rowling locates love's damaging consequences within characters like Voldemort's mother

Merope and Bellatrix but also within the seemingly unassailable, all-powerful character of Dumbledore (Westman 2008:193) and love as a generative, positive and powerful force within the characters Harry and surprisingly Snape.

And, you know, again, there's this thread running through the books, what love does, and it raises people to the heights of absolute heroism, as in Lily, Harry, Neville, and it also leads them into acts of foolishness and even evil, which is Bellatrix and also Dumbledore. He became foolish, he lost his centre, his moral centre, when he became infatuated. So that's what it does, that's what makes it dangerous. In Bellatrix it was – as I think is clear, but I doubt people will be particularly shocked to hear – because I'm sure they've deduced that Bellatrix is madly romantically in love with Voldemort. This is, that's the obsession of her life. (PotterCast, 131)

Dumbledore and Bellatrix underlie the concerns threading through the last two books of the series, that is, the dangers of love divorced from reason, un-“centered” and “foolish” and simultaneously diminish easy distinctions between good and bad people and foreground the paradox of love's power (Westman, 2008:196). Dumbledore, but for a tragic incident, could easily have embraced the dark side because of his infatuation with Grindelwald and Bellatrix's fate may have been different were it not for her love for Voldemort. Additionally, the Dark Lord may never have risen had his mother embraced motherly love and Harry may never have survived for as long as he did were it not for Snape's desire to honour his love for Lily. Love is moreover responsible for the yin and yang symbol that could represent the difference between Dumbledore and Snape (Trevathan, 2008:96). Snape is predominantly dark aside from the white dot of light that represents his love for Lily whereas Dumbledore is mostly white with the black dot of darkness that represents the period in his life that he was led astray by his infatuation with Grindelwald. Love is, therefore, a weapon that offers protection at the same time as it is dangerous, it can be accredited with feats of bravery as well as acts of violence and thoughtlessness and is as such is an emotion that should never be underestimated.

Trevarthan (2008:203) states that literature is one of the best ways to convey wisdom and meaning to children and adults alike. *Harry Potter* is undoubtedly one of the most influential pieces of literature of the twenty first century and that distinction in turn results in it being a crucial source of education. Due to its target audience and the style of writing determining whether it is a myth or fairy tale is slightly complex. Bruno Bettelheim, a child psychologist, has postulated that myths are generally pessimistic whereas fairy tales are generally optimistic (Trevarthan, 2008:92)

The hero at the end of the fairy tale reassures us by getting the girl (or boy), the castle and living happily ever after. The hero of the myth faces insurmountable odds and dies heroically. The message of the fairy tale is “Do your best and good will be rewarded.” The message of the myth is “Do your best even if you don’t get rewarded. There are more important things.” (Trevarthan, 2008:92)

Instead of clarifying matter, this distinction merely complicates the matter even further because the *Harry Potter* series falls into both categories. There are characters rewarded for doing the right thing and yet others who never see any reward for being the best that they can be. The ambiguity could be ascribed to love being one of the major themes in the series. Love is not a straightforward, uncomplicated issue because it is concerned with human emotions which are never simple.

As a psychoanalyst, I have seen miracles occur from the healing power of love. I have witnessed depressions lift and anxieties ease. I have seen joy blossom and loneliness disappear. I have heard some claim, without apology or shame, that love has rescued them from the clutches of death itself. I have had patients tell me, with a fair amount of frequency, that without love, life has no meaning and is not worth living.

And yet, for every story of love’s magic, I have heard a counter-balancing story of love’s destructiveness – tales of agony and loss. (Goldberg, 1999:1)

Goldberg's account of her experiences with patients confirms the paradoxical nature of love and lends credence to the experiences endured by the characters in the *Harry Potter* novels. Bettelheim made the important point that fairy tales are preparation for life (Goldberg, 1999:132) and accordingly the characters in the series provide realistic portrayals of the possible outcomes regarding the various encounters with love. The characters emphasize different manifestations of love and also depict the effect that the presence and absence of love has on the development of personality and the growth of an individual. Fromm (1995:36) has opined that love is not primarily a relationship to a specific person; it is an attitude, an orientation of character which determines the relatedness of a person to the world as a whole. The truth of his statement is revealed in *Harry Potter*. Because Harry loves he is able to care for the well-being of those around him whereas Voldemort who is unacquainted with love is not concerned with the welfare of his fellow man. This relationship between love and interaction with society is replicated in the attitude of numerous other characters. Bellatrix and Dumbledore who both love unwisely behave likewise with their surroundings and Snape's renunciation of the ways of the Dark Lord is a result of his love for Lily and love is consequently accredited with his embracing good and resultantly becoming an active part of preserving life.

To love is a personal experience which everyone can only have by and for himself (Fromm, 1995:84) but by portraying it in her *Harry Potter* series, J. K. Rowling allows for a voyeuristic view of the different experiences of love and accordingly educates her readers and grants them a chance to make an informed decision about love. As Solomon (1981:x) asserts, love is a decision and Fromm (1995:17) concurs when he declares that love is an activity, not a passive effect. Rowling, therefore, offers her readers an opportunity to learn from the examples that she presents and as a result benefit from love instead of becoming one of its unfortunate victims because love may make the world go round, and love may cure what ails us but there is also a vast majority who do not reap its benefits (Goldberg, 1999:22). Hence, at the end of the seven books the reader is left free to decide whether they are going to allow love to be a



strengthening force in their lives or give it the opportunity to permeate their lives in a destructive manner.

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