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**THE CHARACTER DEVELOPMENT OF  
NEVILLE LONGBOTTOM IN J.K.  
ROWLING'S *HARRY POTTER* NOVEL  
SERIES**

Faculty of Information Technology and Communication Sciences  
Bachelor's Thesis  
February 2021

# ABSTRACT

Emmi Nieminen: The Character Development of Neville Longbottom in J.K. Rowling's *Harry Potter* Novel Series  
Bachelor's Thesis  
Tampere University  
Bachelor's Program in Language Studies  
February 2021

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This thesis concentrates on analyzing Neville Longbottom's character in the *Harry Potter* novel series. *Harry Potter* is a fantasy novel series that consists of seven novels written by J.K. Rowling. It is one of today's most popular fictive literary works for youth and children. The novels focus on narrating Harry Potter's life. Harry is a young wizard who attends the Hogwarts Schools of Witchcraft and Wizardry.

The aim of this thesis is to study the character of Neville Longbottom, a secondary character and a fellow student of protagonist Harry's in Hogwarts. Neville's character is studied through the development his personality undergoes during the seven novels. As the novels include Neville's growth from an eleven-year-old child to an adolescent aged 17, they offer a promising premise for the study. The development is analyzed through the theories of *Jungian archetypes* and *positive education*. Jungian archetypes represent the unconscious, shared knowledge of humankind that can present itself in literature as reoccurring themes or character types. In this thesis's context, it is central to recognize the archetype of Neville's character. Positive education is a form of positive psychology that aims to teach children the skills of well-being. It aspires to strengthen the children's strength of character.

In order to examine Neville's growth and development, the following two research questions were formed: What kind of a Jungian archetype is Neville? Furthermore, how does positive education influence Neville's development? The data for this study consists of Neville's occurrences in the *Harry Potter* series's seven original novels, of which the most important ones are selected for the analysis. With a systematic analysis of the data, it could be concluded that positive education has a remarkable effect on Neville's character growth by helping him become a more active and less fearful individual. As a consequence, when Neville's personality evolves, his archetype changes. As Neville gains self-confidence through positive education in the novels, his Jungian archetype transforms from 'the innocent' into 'the hero'.

Keywords: Harry Potter, Neville Longbottom, J.K. Rowling, positive education, Jungian archetypes

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# TIIVISTELMÄ

Emmi Nieminen: The Character Development of Neville Longbottom in J.K. Rowling's *Harry Potter* Novel Series  
Kandidaatin tutkielma  
Tampereen Yliopisto  
Kielten kandidaattiohjelma, Englannin opintosuunta  
Helmikuu 2021

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Tämä kandidaatin tutkielma keskittyy analysoimaan Neville Longbottomin hahmoa *Harry Potter* -kirjasarjassa. Harry Potter on brittiläisen J.K. Rowlingin kirjoittama seitsemän teosta sisältävä kirjasarja. Se on yksi maailman tunnetuimmista fiktiivisistä nuorten kirjallisuuden teoksista. Romaanit kertovat nuoren velhon, Harry Potterin, elämästä ja hänen koulutuksestaan Tylypahkan noitien ja velhojen koulussa.

Tutkielman tavoite on selvittää Neville Longbottomin persoonallisuuden kehitystä. Neville on yksi kirjasarjan sivuhahmoista sekä päähenkilö Harryn koulutoveri. Kirjasarja tarjoaa otollisen lähtökohdan tutkimukselle, sillä se käsittää Nevillen kehityksen 11-vuotiaasta koulupojasta 17-vuotiaaksi nuorukaiseksi. Nevillen persoonallisuuden kehityksen analysoinnissa hyödynnetään psykologi Carl Jungin kehittämää teoriaa arkkityypeistä sekä positiivisen kasvatuksen teoriaa. Vaikka valitut teoriat vaikuttivat aluksi erillisiltä, löytyi niiden väliä selkeä yhteys tutkielman analysoinnin edetessä. Jungin arkkityyppejä hyödynnetään usein kirjallisuudessa, sillä ne edustavat ihmiskunnan jakamaa sisäsyntyistä ja tiedostamatonta tietoa. Arkkityypit esiintyvät kirjallisuudessa usein toistuvien teemojen tai henkilöahmojen kautta. Positiivinen kasvatusta on yksi positiivisen psykologian alatieteistä, joka pyrkii vahvistamaan lasten luontevahvuuksien kehittymistä.

Seuraavia tutkimuskysymyksiä hyödynnettiin Nevillen kasvun ja kehityksen tutkimisessa: Mitä Jungin arkkityyppejä Neville edustaa? Kuinka positiivisen kasvatuksen vaikutukset näkyvät Nevillissä? Tutkimuksen aineisto koostuu Nevillen tärkeimmistä esiintymisistä Harry Potter kirjasarjan seitsemässä osassa. Tutkimuksen tulokset osoittavat, että positiivisella kasvatuksella on keskeinen merkitys Nevillen persoonallisuuden kehityksessä. Positiivisen kasvatuksen menetelmät kohottavat hänen itsetuntoaan ja vähentävät hänen pelkojaan auttaen Nevilleä tulemaan aktiivisemmaksi toimijaksi omassa elämässään. Osittain näiden myönteisten muutosten ansiosta myös hänen arkkityypinsä kehittyi 'viattomasta' 'sankariksi'.

Avainsanat: Harry Potter, Neville Longbottom, J.K. Rowling, positiivinen kasvatusta, Jung, arkkityyppi

Tämän julkaisun alkuperäisyys on tarkastettu Turnitin Originality Check -ohjelmalla.

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# 1 INTRODUCTION

*Harry Potter* is unquestionably one of today's most popular children's novel series: the novels have sold over 500 million copies worldwide, and they have been translated into 80 languages. *Harry Potter* is a fantasy novel series consisting of seven novels, which are written by J.K. Rowling and published between 1997 and 2007. The series focuses on the life of a young wizard, Harry Potter, his school year, and his attempts to defeat the antagonist, Lord Voldemort. In addition to the novels, the franchise contains eight movies based on the novels and some spin-off novels and movies. This thesis aims to study the progress of Neville Longbottom's character in the novel series.

Neville's character's progress is firstly introduced and then studied from the perspectives of *positive education* and *Jungian archetypes*. The premise of this thesis is that Neville can be identified as a Jungian archetype, and the changes in his archetype are, at least partly, due to the positive education he receives. Moreover, the impact of positive education can be seen distinctly through Neville's psychological development. The premise will be studied through a thorough analysis of Neville's character in all of the novels in the novel series. The primary research material for this thesis consists of the seven original novels of the franchise.

The concepts of Jungian archetypes and positive education were chosen because of the presumption mentioned above that some Jungian Archetypes would be detectable in Neville's character and that positive education would have a prominent role in his development and even in his archetype. Neville Longbottom's character was selected as the subject of this research because there is a distinct development in his character with a more limited material to study than with the protagonist. At the beginning of the novel series, Neville has a minor yet essential role, which develops during the novel series into a more significant role.

This thesis will portray Neville's character development by introducing Neville's most important occurrences in the *Harry Potter* novel series. The said occurrences will then be analyzed through the chosen theories, Jungian archetypes, and positive education. This thesis aims to find some evidence that Neville's development, including the changes in his archetype, stems from positive education, at least for some parts.

Neville's character is worth studying because of his relatability. Most readers can relate to Neville, who is rather shy and awkward, better than to the hero, Harry, who saves the world multiple times starting from the age of eleven. By identifying Neville's Jungian

archetype, we can better understand his character's growth and his relatability for the reader. The method of this research is qualitative as the aim is to try to understand the character's development and the concepts of positive education and Jungian archetypes.

The research questions to study Neville and his growth are:

- What kind of a Jungian archetype is Neville?
- How does positive education influence Neville's development?

Even though *Harry Potter* is a moderately recent novel series, it has been widely researched over the last decades. Among those studies are some that apply the theory of Jungian archetypes (e.g., Mills 2003), but they mainly concentrate on the protagonist. Positive education is a lesser studied discipline among the Harry Potter- scholars, but moral education is more widely examined (see Whitney et al. 2005, and Seroczynski et al. 2011). However, the research regarding Neville's character is somewhat limited, and understandably so, because he is merely a supporting character in the novel series. Nonetheless, Neville's character offers a fruitful research setting.

This thesis unfolds in the following manner: Section 2 contains the introduction of the theoretical background for the research by explaining the concepts of Jungian archetypes, positive education, and *Bildungsroman*, to the extent relevant for this study. Following the theoretical background is the analysis section. Firstly, the analysis focuses on presenting Neville's role in the seven novels and asserting whether he is a dynamic or a static character. Secondly, Neville's Jungian archetype is examined. Lastly, the analysis section portrays Neville's most important occurrences with positive education and analyses their influence on his development, personality, and archetype. The most relevant findings and the connections between the analyzed concepts will be discussed in the conclusion section

## 2 THEORY

As the aim of this thesis is to examine Neville's actions and growth through Jungian archetypes and positive education, this theory section will firstly introduce those concepts. Lastly, the concept of Bildungsroman will be briefly explained in the context of Harry Potter. The subsections may not be directly connected to one another, but they are all utilized in Section 3 to analyze the findings.

### 2.1 Jungian Archetypes

The concept of *archetype* was popularized by the famed psychologist Carl Jung. According to Cowden, LaFever, and Vidars, the term archetype derives from the Greek word *archetypos*, which would directly translate into "first of its kind". Although an archetype can be seen as "the original model of something from which others are copied" (Cambridge Dictionary), the concept also contains another meaning in the literary context.

One of the definitions *The Oxford Dictionary of English* gives *archetype* is "a recurrent symbol or motif in literature, art or mythology." According to Ramaswamy, this indicates that in literature, archetypes may appear as some sort of reoccurring theme, narrative design or image, and, most importantly, a reoccurring character-type. Archetypes can be described as "universal symbol which evokes deep and sometimes unconscious responses in a reader" (Ramaswamy).

Jung (4) considers archetypes as "[t]he contents of the collective unconscious," which he describes as an identical, innate, and shared knowledge of humankind. Jung (42) says that "the contents of the collective unconscious have never been in consciousness, and therefore have never been individually acquired," which means they are inherited qualities. Moreover, archetypes are "definite forms in the psyche which seem to be present always and everywhere" (42). Then, the collective consciousness is expressed through archetypal characters and patterns present in all cultures (4). Jung considers myths as "symbolic representations of psychic events" and therefore archetypes as "symbols of psychic phenomena" (Ramaswamy). Jung (13) claims that people rarely even think about what the archetypal images signify since they already carry so much meaning.

According to Jung, the main Jungian archetypes for characters are the wise old man, the shadow, the child, the mother, and the anima/ animus (the male/female psyche). There are also some archetypal situations, such as "the heroic quest, rites of passage [and] fall

from innocence ...” (Ramaswamy). However, archetypes are a widely recognized universal theme, which is why much more than the five original archetypes listed above can be identified. For instance, Cowden, LaFever, and Vidars alone recognize 16 archetypes for different kinds of heroes and heroines. Golden lists 12 common archetypes, which are most important regarding this study: the innocent, the orphan/ regular guy or gal, the hero, the caregiver, the explorer, the rebel, the lover, the creator, the jester, the sage, the magician, and the ruler. For this thesis, it is of interest to examine whether Neville’s character corresponds with any of these. The Jungian archetype or archetypes that correspond to Neville’s character will be explained more thoroughly in the analysis section to avoid unnecessary explanations in this section.

## 2.2 Positive Education

” It is easier to build strong children than to repair broken men” – a famous quote often credited to Frederick Douglass. However, Douglass presumably never outed such a sentence. Despite the quote’s origin, whether it was first outed by Douglass or someone else, it does not make it any less accurate. “To build strong children” instead of having to repair the adults is one of the basic ideas behind positive education; positive education aims to increase the individual’s self-image and optimism, and thus, also their confidence. A positive self-image and increased confidence will unquestionably build “strong children”.

Positive education or positive pedagogy is a form of positive psychology focusing on the educational aspect (Ranta 13). As positive psychology is interested in the features that increase the individual’s well-being and the quality of life, so is positive education interested in increasing those values by education. According to Ranta (13–14), studies on positive psychology have shown that positive experiences increase the individual’s optimism and well-being both in the present and future. Positive feelings guide the individual’s personal growth and their expectations for the future, guiding them to take a more active role in their own lives (14). Ranta (14) claims that studies suggest that optimistic individuals are more motivated, hardworking, and persistent than others. Positive psychology has been criticized for its narrow perspective on feelings, either as positive or negative, as that rarely is the truth (14–16).

According to Seligman and colleagues, positive education is “education both for traditional skills and for happiness”. It aims to decrease the rising depression rates by giving



children positive emotions through learning and educating them on how to be happier (Seligman et al.). Traditionally schools aspire mainly to teach skills required to cope in later life or, as Seligman and colleagues call them, “tools of accomplishment,” such as literacy, discipline, and a mindset of success and conformity. Positive education does not discard those skills but pursues to achieve those skills while simultaneously teaching the children some well-being skills, such as confidence, kindness, and most importantly, happiness (Seligman et al.). Seligman and colleagues note that, as the children learn the skills to maintain their well-being better, it helps them to encounter the adversities they meet in life. In addition, Seligman and colleagues claim that teaching well-being in schools would have three advantages: it would decrease the depression rates, increase life satisfaction, and improve learning and creative thinking.

Leskisenoja (43–44) shares Seligman and colleagues’ view on positive education, as she offers a two-faceted explanation for positive education, where “the traditional learning objective” and “the encouragement of good nature and well-being skills” (the author’s translation of Leskisenoja’s terms) overlap. With the encouragement of good nature, Leskisenoja (43–44) refers to the endorsement of positive personality traits that further the quest for a balanced and happy life. The well-being skills include all the skills the individual needs to increase their overall well-being and to lead a healthy life, such as confidence and optimism. According to Leskisenoja (43), the importance of this two-faceted explanation lies in the fact that an individual’s well-being sustains their effective learning, whereas learning sustains the individual’s well-being. It is important to note that positive education does not deny negative feelings and experiences, nor should it include undeserved praises as they can hinder the children (Leskisenoja 130).

There are multiple educational methods for positive education, which of the most relevant ones for this thesis are listed below. Noticing the pupils’ strengths and giving them much positive feedback is one method (Ranta 19), perhaps a more obvious one that still should not be overlooked, as it improves the pupils’ self-image and confidence. Another important method is that rather than prohibiting something, the teacher should offer a positive operational model; in other words, set an example for the pupils, which then improves the pupil’s learning (Leskisenoja 125). This way, the children learn how to act and think on their own. The studies have proven that positive education is successful; it increases the pupils’ well-being, which increases the teachers’ well-being and parents’ satisfaction (Leskisenoja 45). In the context of this thesis, it is worth examining whether the methods used by some of Neville’s teachers include some of the features of positive education

mentioned above. More importantly, their influence on Neville and his growth will be studied in section 3.3.

## 2.3 Bildungsroman

At the beginning of the series, Harry Potter is a traditional school story: the focus is the children's life in school away from parental control (Bland 264). As the series continues, Harry Potter develops into a *Bildungsroman*. The term 'Bildungsroman' was first introduced by Karl Morgenstern in the nineteenth century and later brought to the greater public by Wilhelm Dilthey in the twentieth century (Boes). Bildungsroman, or 'novel-of-formation' (sometimes coming-of-age story), refers to a literary genre that focuses on the protagonist's development from youth to adulthood (Boes). Bildungsroman requires the characters "to be dynamic and develop, rather than remaining static" (Bland 269).

Even though the subject of this research is a secondary character rather than the protagonist, the topic includes the character's growth from the age of 11 to the age of 17. Thus, the concept of Bildungsroman can be applied. In the Harry Potter novel series, the characters gradually expand their territory from the school grounds to London, Neville alongside Harry. They get schooling experiences outside of school, and furthermore, adult readers can sympathize with their quest for their own identities as the children become adolescents in the novels.

As one of the main features of a Bildungsroman is that the characters are dynamic, it is worth examining whether Neville's character and actions are static, dynamic, or even both. If he transpires to be both, the point of this change should be observed in the analysis. Bland (269) states that to deduct the character's static/dynamic aspect, the reader should consider both how they experience the character's actions and dialogue and how the other characters view the character. A dynamic character evolves during the course of the story, for either better or for worse. On the contrary, the personality of a static character does not change drastically during the story. The development of Neville's personality will be studied to determine whether he is a dynamic or static character. The results of this analysis will be presented in the following section.

### 3 ANALYSIS OF NEVILLE LONGBOTTOM'S CHARACTER

This section will introduce the findings of the research conducted on Neville Longbottom's character development through the Harry Potter novel series. In fictional literature, character development refers simply to the evolution of the character. How do certain situations or people influence their personality and motivations; will they evolve or regress or even stay the same?

Initially, the seven novels of the novel series were processed systematically by searching and marking all occurrences of Neville. These findings were then categorized according to themes. Eventually, only Neville's most essential occurrences are utilized in the analysis and presented in this section. The main findings are presented under their own subsection headings, mainly to meet the theory presented earlier. Firstly, Neville's character is analyzed by focusing on his overall development and to the aspect of static/dynamic character. Secondly, the analysis focuses on identifying his Jungian archetype. Thirdly, his encounters with positive education are presented and studied to prove their influence on him and his development. The connections between these subsections will be discussed more thoroughly in the following section.

#### 3.1 Neville's role and personality development

To identify Neville's personality development, the terms dynamic and static, introduced in section 2.3 regarding the concept of Bildungsroman, are utilized. A dynamic character, or their personality, evolves during the story either for better or for worse. On the contrary, a static character does not experience any remarkable development. To study whether Neville is a dynamic or static character, his personality development, or lack thereof, is introduced chronologically throughout the novel series. Simultaneously, his role in the novels will be discussed to offer a more comprehensive understanding of his character.

All Harry Potter novels are narrated from Harry's perspective. Therefore, Neville is introduced when Harry first meets him in the Hogwarts Express in *Harry Potter and The Philosopher's Stone* (from now on abbreviated to *PS*). Neville, similar to Harry, is an 11-year-old-wizard beginning his academic career in Hogwarts School of Witchcraft and Wizardry. In Hogwarts, Neville is sorted into Gryffindor House, which values bravery, courage, and determination above all else. Throughout the first novel, Neville is described

as a round-faced boy, and his forgetfulness is highlighted on multiple occasions. He appears to be somewhat nervous and highly insecure about himself.

Although Neville is only a secondary character in Harry Potter, he happens to have a rather significant role in Harry's life in the first novel. Firstly, it is because of Neville that Harry is allowed to join the Quidditch team of his house, as Harry admits: "If [Malfoy] hadn't stolen Neville's Remembrall I wouldn't be in the team..." (Rowling PS 123). This is of importance because Quidditch will have an essential role in Harry's life later. Secondly, Neville gets detention because of Harry. Therefore, when Harry meets Voldemort in the woods, Neville is with him; the fight against Voldemort is the primary theme throughout the whole novel series. Thirdly, Neville plays a vital role in helping Harry solve a crucial puzzle that affects the whole novel's outcome (160). Fourthly, Neville defies Harry and his friends when he thinks they shall act reckless and cost their house points:

"I won't let you do it," [Neville] said, hurrying to stand in front of the portrait hole. "I'll – I'll fight you!" "Neville," Ron exploded, "get away from that hole and don't be an idiot – "Don't you call me an idiot!" said Neville. "I don't think you should be breaking anymore [sic.] rules! And you were the one who told me to stand up to people!" "Yes, but not to us," said Ron in exasperation. (198)

Due to this act of bravery, Neville is rewarded later by the headmaster, Professor Dumbledore, points to Gryffindor for being brave and standing up against his friends. Neville gains some confidence in *PS* with the help of his friends, but the impact is not remarkable. Therefore, in the first novel, his character's development is so minimal that he appears to be a static character.

Both in the second novel *Harry Potter and the Chamber of Secrets* (from now on *CoS*) and the third novel *Harry Potter and the Prisoner of Azkaban* (*PoA*), Neville's role is less significant than in the first novel. In both novels, Neville's actions continue to be seemingly irrelevant for the storyline; they merely tend to emphasize his flaws of forgetfulness and clumsiness and in *PoA* to indicate Professor Lupin's quality as a teacher. In *PoA*, one of Neville's actions that influences the storyline is when he misplaces the paper containing the passwords to Gryffindor Tower:

"Which person," she [Professor McGonagall] said, her voice shaking, "which abysmally foolish person wrote down this week's passwords and

left them lying around?” [...] Neville Longbottom, trembling from head to fluffy- slippers to toes, raised his hand slowly into the air. (Rowling *PoA* 198)

This action allows the main antagonist of the novel, Sirius Black, to enter the Gryffindor Tower and Harry’s dormitory. Nonetheless, this event does not have that great an effect on the rest of the novel, as it turns out Sirius Black was not trying to kill Harry. Due to Neville’s insignificant role in *CoS* and *PoA*, not much personality development can be detected. Even though he gains some self-confidence in *PoA*, the change in his personality altogether is relatively minimal. A change in the character’s personality is what makes them dynamic. Therefore, Neville still appears to be a static character in both *CoS* and *PoA*.

In *Harry Potter and the Goblet of Fire (GoF)*, Neville’s role continues to be somewhat minimal and insignificant. Neville is frequently mentioned, but his actions are relatively meaningless for the storyline; they often concentrate on describing Neville’s forgetfulness and him being a poor student in most subjects. However, through a seemingly kind gesture by Professor Moody – him giving Neville a book about plants – Neville would be able to help Harry in the second task of the Triwizard Tournament. However, Harry is too proud to ask anyone for help, and therefore Neville misses the only chance he has in *GoF* to influence the storyline truly. Therefore, his role continues to be somewhat minimal in the novel. Besides, there is a lack of change in his personality that signifies that he is still a static character even though he gains some more self-confidence as he did in *PoA*. Even though he continues to be a static character, his slowly but steadily risen confidence is central for his development later.

In *Harry Potter and the Order of the Phoenix (OoP)*, Neville has a more permanent and important role than before; he is often eating or otherwise engaged with the protagonist. In general, he is also otherwise more present in the novel. One of the most central plots in *OoP* is the rebellious group called ‘Dumbledore’s Army’ that Harry, Ron, and Hermione establish to study the Defense Against the Dark Arts themselves due to an incompetent professor. Neville is one of the first members to join the group, which shows he is eager to learn how to defend himself. However, at the beginning of *OoP*, he still yelps every time Voldemort’s name is mentioned, signifying that he is still quite fearful.

Nonetheless, Neville is willing to get into a fight to defend his parents, who are hospitalized after being “tortured into insanity by You-Know-Who’s followers” (Rowling *OoP* 454). After discovering that his parents’ torturer has escaped the prison, Neville becomes more determined to do well and studies relentlessly to improve his skills. In fact, “he was

improving so fast it was quite unnerving” (488). Later in the novel, Neville insists on joining Harry, Ron, and Hermione on a dangerous journey to London to fight Voldemort and his Death Eaters: “We were all in DA together – it was all supposed to be about fighting You-Know-Who, wasn’t it? And this is the first chance we’ve had to do something real” (671). During the fight, Neville is determined to defend his friends, and he acts courageously even when injured and, in the end, “Harry and Neville were now the only two left fighting the five Death Eaters” (705). Even when threatened to be tortured as his parents were, Neville denies Harry to do what he is asked. Thus, Neville’s personality has changed notably during *OoP*, more specifically ever since he learned his parents’ torturer has escaped from the prison. Neville becomes determined, confident, brave, and, more importantly, dedicated to fight Voldemort. Therefore, in *OoP*, Neville develops from the relatively static character he was in the first four novels into a dynamic character. In addition, in *OoP*, Neville has a more central role, and he truly influences the storyline and Harry’s life.

Nevertheless, after the remarkable progress he experienced in *OoP*, Neville seems to regress in the sixth novel called *Harry Potter and the Half-Blood Prince (HBP)*. To be more precise, Neville’s development does not regress in *HBP*. Instead, his role in the novel diminishes; he is often mentioned as he has become better friends with the protagonist, but his role is less significant for the story. For the most part, the story revolves around Harry and Professor Dumbledore’s quest to find Voldemort’s Horcruxes, which is why Neville is not as involved in the sixth novel as before. However, at the end of the novel, Neville is one of the few people eager to fight against the Death Eaters to help Harry: Neville and Luna “alone of all the DA had responded to Hermione’s summons” (Rowling HBP 598). During the battle and the course of the novel, Neville proves to be still as courageous as he was in *OoP*. In addition, his self-confidence still appears to rise. However, it is somewhat difficult to determine whether Neville continues to be a dynamic character, as the change in his personality is more subtle than in *OoP*. As the change appears to be somewhat minimal, he could be a static character. On the other hand, as the influence of his rising self-confidence can be detected towards the end of the novel, he could be a dynamic character. Nonetheless, as Neville’s personality primarily stays the same as in the previous novel, he is a static character in *HBP*.

The final novel of the series *Harry Potter and the Deathly Hallows (DH)* naturally portrays the outcome of Neville’s character. The first half of the novel centers on Harry’s quest to destroy Voldemort’s Horcruxes outside of Hogwarts. Voldemort has created the Horcruxes to become practically immortal by hiding pieces of his soul in them. As long as

Voldemort has his Horcruxes, he cannot die, which is why Harry needs to destroy them. Meanwhile, Neville is in Hogwarts, and thus, he is not mentioned that often. Even though Neville is absent at first, Harry and his friends discover that Neville, among others, is leading a rebellious group of students against the terrifying new administration of Hogwarts; “[f]rom all these things, Harry deduced that Ginny, and probably Neville and Luna along with her, had been doing their best to continue Dumbledore’s Army” (Rowling DH 257). Yet, even if Neville is not actively present in the first half of the novel, the text proves he is still active in the background. Moreover, that he is leading a rebellious group indicates that his personality has changed. In *OoP*, even if Neville was courageous, he was more of a follower than a leader, and now he is leading the rebellious group in Hogwarts.

Neville’s rebellious actions greatly influence the second half of *DH*; Harry arrives at Hogwarts, which results in a war against Voldemort’s supporters. Again, Neville is eager to help Harry and fight Voldemort: ““We’re his Army,” said Neville. “Dumbledore’s Army. We were all in it together, we’ve been keeping it going while you three have been off on your own”” (Rowling DH 467). He even gets angry at Harry when he finds out Harry did not come to Hogwarts to fight Voldemort. However, the war breaks out and culminates in Voldemort’s death, which would not be possible without Neville’s aid. Neville slays Voldemort’s snake: “[w]ith a single stroke, Neville sliced off the great snake’s head, which spun high into the air ...” (Rowling DH 587). As the snake is one of Voldemort’s Horcruxes and holds a piece of Voldemort’s soul, it must be killed for Voldemort to die.

Moreover, Neville beheads the snake with the Sword of Gryffindor, which only a true Gryffindor can receive from the Sorting Hat. This act proves that Neville has always been a true Gryffindor, which implies he is and always has been brave, courageous, and determined; he only needed to find that side inside him. Besides, by killing the snake, Neville enables Harry to kill Voldemort. Thus, in the second half of the book, Neville has the most critical role of the secondary characters. Throughout the last novel, Neville continues to evolve into a more courageous individual who openly defies Voldemort and even into a leader. This change in his personality makes him a dynamic character in *DH*.

To summarize, Neville’s role increases towards the end of the novel series. However, even in the first novels, when he had a less significant role and was not that active, he still influenced the storyline in most novels, even if it was only a minor impact. During the course of the story, he gradually becomes a more central character, developing from a sort of ‘comic relief’ into a courageous and active individual.

Determining whether Neville is a dynamic or static character is somewhat more problematic. Neville's status as a static or dynamic character depends on the perspective towards the story. If the novels are studied as independent stories, Neville is mainly a static character; as in five of the seven novels, he appears to be a static character, while merely two novels clearly portray him as a dynamic character. However, if the seven novels are considered as a unity, Neville is evidently a dynamic character. His personality is remarkably different in the first novel as it is in the last. During the first four novels, Neville's personality does not change notably, but in the fifth and seventh novels he evolves drastically. He becomes a brave, confident, and heroic character, and a central factor in conquering the antagonist. As the seven novels form a whole, they ought to be regarded as a unity. Thus, Neville is a dynamic character.

### 3.2 Neville as a Jungian Archetype

The terms related to archetypes utilized in this section are adopted mainly from Golden and Cowden, LaFever, and Vidars. In order to study what kind of an archetype Neville is, the novels need to be examined individually and as a whole. After the preliminary examination of the novels, Neville does not seem to fit any particular Jungian Archetype. As Golden states, this could signify that individuals often tend to have multiple archetypes present in them, but one tends to influence the person the most. Therefore, determining which archetype Neville represents can be problematic. However, it might also signify that Neville is either an evolving archetype or a layered archetype (Cowden et al.). A matter, which will be discussed after determining his archetype in each of the novels. As Neville's archetype corresponds primarily to his personality and its change, much of the evidence has been introduced in section 3.1. Therefore, the quotations will not be repeated in this section.

Firstly, in *PS*, Neville appears to fit the archetype of *the innocent*. His fear is being punished for doing something wrong and disappointing his grandmother, friends, or teachers. Golden describes the innocent type wanting to be happy and boring others with their innocence, which to some extent applies to Neville; he certainly desires to be happy, and sometimes he is boring for some people. Nonetheless, Neville does not fit all features Golden refers to with *the innocent*; his strategy for doing things is not always trying to do things the right way, nor does he express much optimism or faith.



Therefore, in *PS*, Neville could also be *the orphan/regular guy*. He wants nothing more than to connect with others and belong in a group, and he fears being left out (Golden). Moreover, Neville develops some solid virtues, such as his mettle, and is quite empathetic. Nevertheless, he does not seem to be losing himself to blend in with others. As Neville defies his friends, he expresses that he is his own man who does not merely follow them silently. As he stands up to his friends, he expresses that even his want, and need, to belong with others has its limits. However, the desire to belong with others is one of *the orphan/regular guy's* main features (Golden). Because Neville's fear of doing something wrong is perhaps his most dominant trait in *PS*, *the innocent* is a more dominant archetype for him.

There occurs no considerable change in Neville archetype in the three following novels *CoS*, *PoA*, and *GoF*. This is because, as stated earlier, Neville has quite an insignificant role in these novels. Moreover, he is a static character, which indicates that his personality does not change. Therefore, one cannot detect any change in his archetype either. *The innocent* continues to be his dominant archetype and, to some extent, *the orphan/regular guy*.

However, as noted in section 3.1, Neville begins to change drastically in *OoP*. Nevertheless, does the said change indicate his archetype changes too? The answer is both yes and no. No, because he is still someone who does not entirely fit in with his peers, but he wants to. Thus, he is still *the orphan/regular guy*. Yes, because he becomes less fearful of being punished for doing the wrong things, and he even joins a rebellious group for which he will surely be punished if caught. This signifies that he loses his status of *the innocent*. That same act also signifies that he begins to be somewhat rebellious or *the rebel*. However, he is not altogether *the rebel* because he merely joins a group, where they learn new magical skills, instead of leading the said group. However, the group is their way of rebelling against the inadequate teaching of Professor Umbridge.

Nevertheless, the group is more rebellious and heroic when they leave the school without permission to go to London to rescue someone they believe is in trouble. Therefore, he is heroic, but he is not *the hero*, more like a helper for the hero, which will be called 'the hero-helper' (author's own coinage). Harry is *the hero*, whereas Neville does his best to assist him; he is the only one left to fight with Harry against the Death Eaters, helping him in any way he can, supporting him, and giving him advice on what to do. In *OoP*, Neville also portrays *the caregiver* side of him; he protects his friends and tries to help them even if it means he would be hurt. Consequently, in *OoP*, Neville can be seen as *the orphan/regular guy*, *the rebel*, *the caregiver*, or the hero-helper, or as all of them. The most prominent ones are *the orphan/regular guy* and the hero-helper.

Neville's archetype does not evolve much in *HBP*. As noted in section 3.1, he has a smaller role in the novel, and his personality stays the same as before. For the most part, he is still *the orphan/regular guy* and, in the end, the hero-helper as in the *OoP*. However, he is not *the rebel* anymore as he was in *OoP* because there is nothing to be rebelling against in the story. Their rebellious club does not need to organize meetings anymore because they now have a better teacher. Nor are there any examples of him being *the caregiver* anymore, probably because of his minimal role in the novel. Otherwise, he still cares about his friends as his character has not changed for those parts. At the end of the novel, he again becomes the hero-helper when Harry leaves his friends, including Neville, in charge of protecting the school against the Death Eaters. Therefore, Neville is mainly *the orphan/regular guy* and the hero-helper in *HBP*.

In *DH*, Neville sheds the status of *the orphan/regular guy*. He is no more the follower who wants to be a part of a group, but he becomes the leader of the group. Neville is also clearly *the rebel*, as he is fighting against the terrible new administration of Hogwarts, undermining and attacking them constantly. Besides, Neville is *the caregiver*, protecting others from harm even if it means he will get hurt. When Harry returns to Hogwarts, so does Neville return to his role as the hero-helper; he is eager to help Harry, even if Harry does not want or ask for help. Neville wants to help so much that he even becomes angry when Harry refuses his help: ““Then let us help!” said Neville angrily, “We want to be a part of it!”” (Rowling DH 468). His most notable act as the hero-helper is when he attacks Voldemort after Harry's supposed death and eventually enables Harry to kill Voldemort by decapitating Voldemort's snake. Even though these acts help Harry defeat Voldemort, thus being acts of the hero-helper, they also turn him into *the hero* himself. Thus, in *DH*, Neville is primarily *the rebel*, but more importantly, the hero-helper. However, as the novel series ends, he ends it by being *the hero*.

As Neville evolves remarkably during the novels, it is also natural for him to change his archetype. Archetypes are not resolute; they can change over time. Neville's change over the novel series can also represent the archetype of rebirth; he is not literally reborn, but his personality changes so remarkably that it can be seen as a rebirth. According to Jung (114), rebirth can refer to a development of personality, in which “the personality which is renewed is not changed in its essential nature, but only in its functions, or parts of the personality, are subjected to healing, strengthening, or improvement.” This is accurate with Neville; he is essentially the same kind person, who loves herbology, but he has strengthened his personality in many ways.

As Neville's archetype has been defined throughout the story, how these multiple archetypes are present in one character will be discussed next. Cowden, LaFever, and Vidars (99) list three types for an archetype: *a core archetype*, *an evolving archetype*, or *a layered archetype*. Core archetype character "fits wholly within the frame of a single archetypal description, and remains consistent in nature throughout the course of the story" (99). Therefore, Neville is not a core archetype character; a clear change in his archetype is visible, and he does not fully fit into the frame of one single archetype. The question remains whether he is an evolving archetype or a layered archetype. According to Cowden, LaFever, and Vidars' (99) theory, he could be both. An evolving archetype "begins the story as a member of one archetypal family, but is so changed during the course of the story that she is no longer a member of the original archetypal family, but has shifted into another" (99). Therefore, as Neville transforms from *the innocent* and *the orphan* into a *hero*, he is an evolving archetype.

However, regarding Neville as a layered archetype is more problematic. A layered archetype "combines attributes of two archetypal descriptions" (Cowden et al. 99). On the one hand, Neville is a layered archetype as even three archetypal descriptions suit his character in one novel. On the other hand, however, Cowden, LaFever, and Vidars (99) conclude that a layered archetype may change during the story, but only by shifting the dominance between their two archetypes. Therefore, the archetypes within a layered archetype are essentially always the same. Thus, Neville cannot be a layered archetype according to Cowden, LaFever, and Vidars (99), as demonstrated above; his character develops notably during the course of the novel series.

In conclusion, it is evident that Neville is an evolving archetype, but the difficulty is to define his identity as one or two archetypes. If radically simplified, Neville's development can be described as transforming from *the innocent*, the one needing protection, to *the hero*, the one protecting others. The changes in his archetype are closely related to the changes in his personality described in section 3.1.

### 3.3 Neville and Positive Education

As proved in the two previous sections, Neville's personality and archetype develop remarkably during the novel series. Evidently, those changes result from multiple reasons, but the impact that positive education might have in this said development will be discussed

next. As stated in section 2.2, positive education can appear in multiple forms. It mainly emerges through education by teachers, through their actions and words in the process. Besides teachers' actions, positive education can also emerge through teaching and praise from one's peers. Neville encounters both of these types of positive education. The main findings are presented in this section. Some negative examples of education are also portrayed here to explain how they might have regressed the development Neville has undergone through the methods of positive education.

First of all, it is noteworthy that from the beginning, the insecure Neville responds exceptionally well to any positive encouragement. In *PS*, when Malfoy bullies him, his friends both comfort and praise him and encourage him to stand up for people. As a result, he later dares to defend himself against those same friends because of what they told him before. In addition, comforting words from Harry console Neville: ““You’re worth twelve of Malfoy,” Harry said. “The Sorting Hat chose you for Gryffindor, didn’t it? [...]” Neville’s lips twitched in a weak smile [...]” (Rowling 1997, 160). The impact of Harry’s kind words is visible immediately; simple praise improves Neville’s feelings from being on the verge of tears into a weak smile. Besides positive feedback, rewarding children for their actions is a method of positive education to reassert wanted behavior. Consequently, in *PS*, Neville receives a reward for his “correct” actions when Professor Dumbledore rewards him 10 points for Gryffindor.

In *CoS*, Neville receives little to no positive encouragement, which is possibly why his earlier positive development seems to decrease. Not only does he receive very little positive feedback, but during their Potions class, Professor “Snape turned and walked off to bully Neville” (Rowling *CoS* 140). This caused Neville to feel even worse about himself and losing his confidence. In addition, Professor Snape makes comments such as: “Longbottom causes devastation with the simplest of spells” (Rowling *CoS* 144). Professor Snape’s bullies and belittles him, which only add to Neville’s already intense self-doubt. In *CoS*, the students who are not pure-blood (born to two magical parents) are being attacked. Presumably, due to the massive amount of this kind of negative feedback, Neville, although being a pure-blood wizard, believes he will be attacked. The negative comments convince him that he is such a poor wizard that the attacker will not consider him a pure-blood wizard. As stated in section 3.1, the changes in Neville’s personality are minimal in *CoS*, which plausibly results from the lack of positive education.

*PoA* portrays Neville in a conflicting light. On the one hand, he still fears Professor Snape and is hated by him: “... Neville was in trouble. Neville regularly went to pieces in

Potions lessons; it was his worst subject, and his great fear of Professor Snape made things ten times worse” (Rowling PoA 95). Professor Snape even threatens to poison Neville’s pet toad with the potion Neville has conducted in the class, and later proceeds to fulfill his threat. Luckily, Neville has managed to mend his potion with Hermione’s help, so his toad does not die. However, Professor Snape decides to punish them both because Hermione was not supposed to help him (95–98). In addition to Professor Snape, Professor McGonagall is also displeased with Neville because, with his forgetful actions, he has allowed a supposedly dangerous man to enter the Gryffindor Tower. Therefore he

was in total disgrace. Professor McGonagall was so furious with him she had banned him from all future Hogsmeade visits, given him a detention and forbidden anyone to give him the password into the Tower. (200)

That implies that at least two teachers hate him or are displeased with him, and thus, he receives much negative feedback from them. Professor Snape even belittles him to other teachers:

“Possibly no one’s warned you, Lupin, but this class contains Neville Longbottom. I would advise you not to entrust him with anything difficult. -  
- “Harry glared at Snape; it was bad enough that he bullied Neville in his own classes, let alone doing it in front of other teachers. (100)

Not only does Professor Snape belittle him to other teachers, but he even does it so that the other students realize it too, which worsens the situation and decreases Neville’s self-esteem. On the other hand, Professor Lupin praises Neville: “Excellent, Neville” (Rowling PoA 105). Professor Lupin encourages Neville and ensures Neville he believes in him, which culminates in great outcome during his lessons in the Defense Against the Dark Arts class. This indicates that the means of positive education Professor Lupin uses agree with Neville wonderfully, and there is a massive development in Neville’s skills and confidence in the Defense Against the Dark Arts – a subject he has not fared well before.

It is noteworthy that in the subjects that Neville receives the most considerable amount of negative feedback, such as Potions, he performs poorly and is insecure. However, it should not be overlooked that Neville might perform poorly in these subjects and thus, receive the negative feedback. Nevertheless, as the novels suggest, Professor Snape hates Neville even before their first class together, which indicates that the negative feedback he gives Neville leads to poor results. As the story progresses, Professor McGonagall,

however, becomes proud and encouraging to Neville and gives him more positive reinforcement. When Neville receives this positive feedback from McGonagall, he improves under her advisements, even if he never truly masters the subject. This indicates that Neville can perform well, or at least better, in his poorest subjects if the means of positive education are utilized.

In *GoF*, Neville receives comfort and support from Professor Moody. Professor Moody comforts Neville: “It’s all right, sonny” (Rowling *GoF* 193). He also invites Neville to have tea with him. Afterward, Neville is more self-confident than ever before because Professor Moody has expressed interest in Neville. Besides, Professor Moody has encouraged Neville to pursue the things he is most interested in, resulting in self-confidence rarely seen in him;

“Apparently, Professor Sprout told Professor Moody I’m really good at Herbology,” Neville said. There was a faint note of pride in his voice that Harry had rarely heard there before “He thought I’d like this.” Telling Neville what Professor Sprout had said, Harry thought, had been a very tactful way of cheering Neville up, for Neville very rarely heard that he was good at anything. It was the sort of thing Professor Lupin would have done. (Rowling *GoF* 195)

Consequently, expressing interest in one’s pupils and their interests is a form of positive education; the above quotation proves it can be a highly effective one, too. Otherwise, in *GoF*, Neville does not receive positive reinforcement, but remarkably he does not receive as much undermining as before either. As it follows, the impact of Professor Moody’s praise and interest in Neville is the same as positive education’s; Neville becomes more optimistic and more self-confident than ever before.

In *OoP*, Neville receives a considerable amount of positive support, which results in a great outcome, as proved in sections 3.1 and 3.2. Even Professor McGonagall, who has mostly been disappointed in Neville until this point, encourages him that she believes he can pass his exams and recognizes the problem he has; “There’s nothing wrong with your work except lack of confidence” (Rowling *OoP* 232). By acknowledging this problem, Professor McGonagall begins to set the foundation for a learning environment that allows failures, which is a method of positive education. In addition, Harry becomes one of Neville’s teachers in *OoP* when he begins teaching other students how to defend themselves. Harry is an incredibly supportive teacher for Neville: ““Good one!” said Harry encouragingly “” (349). Harry praises Neville when he succeeds and offers him advice to improve his magic.

Subsequently, with Harry's teaching, "Neville had improved beyond all recognition" (401). This indicates that with the suitable teaching method and teacher, Neville can learn quickly, which he admits in the next novel: "I liked the DA! I learned loads with you!" (Rowling HBP 132). With Harry's positive teaching methods, Neville becomes ever more optimistic and self-confident. Consequently, the optimism helps him become more motivated and hardworking, leading to a great outcome with his magical abilities.

The sixth novel *HBP* does not offer much data on Neville's education. Neville excels in herbology, and therefore, as Professor McGonagall says: "Professor Sprout will be delighted to see [him] back with an "Outstanding" O.W.L. [wizarding examination]" (Rowling HBP 165). Even though Professor McGonagall does not teach Neville herself anymore, or perhaps because of that, she is to be highly supportive towards him:

"It's high time your grandmother learned to be proud of the grandson she's got, rather than the one she thinks she ought to have – particularly after what happened at the Ministry." Neville turned very pink and blinked confusedly; Professor McGonagall had never paid him a compliment before. (165–166)

These kind words again boost Neville's confidence and make him more optimistic about his future.

From the subsequent novel, *DH*, the readers do not gain much information about Neville's education since Harry does not attend the lessons with him. However, Neville tells Harry about the terrible teaching methods of the new teachers: "[w]e're supposed to practise the Cruciatus [torture] Curse on people who've earned detentions" (Rowling DH 462). Neville refused to do it, mostly because of the confidence he has received from Harry's teachings earlier; "The thing is, it helps when people stand up to them, it gives everyone hope. I used to notice that when you did it, Harry" (462). This proves how immense of an impact does an example set by his teachers has on Neville. Had he not witnessed Harry's actions in *OoP*, he might not have followed Harry's example and protested against their cruel teachers.

Evidently, the teaching methods have a remarkable effect on Neville's development. In the *CoS*, when he receives an increased amount of negative feedback, he is highly insecure of himself. When he begins to receive an abundance of positive feedback from his teachers, mainly from Harry in *OoP*, the change in him is notable. Positive feedback is the most notable feature of positive education that Neville receives. Besides positive feedback, Neville also encounters other methods of positive education, such as the example set by a

teacher, a teacher showing interest towards him, a teacher rewarding him for appropriate actions, and a teacher setting a learning environment that allows failures. All of these features increase Neville's self-confidence, optimism, and motivation to learn new matters. In addition, they increase his willingness to take the initiative as he begins to lead the rebellious group in *DH*. Moreover, they add to his independent problem-solving skills, which results in him destroying the last Horcrux, which again enables Harry to slay Voldemort. The results of positive education are evident in the transformation of Neville's personality and archetype, which both change notably when he receives the largest amount of positive education in *OoP*.



## 4 CONCLUSION

Throughout the series, Neville not only grows physically, but his character also matures quite distinctively. Obviously, Neville ages six years, but considerable psychological growth is included in those years too. The most distinctive change in Neville's character begins from the end of the fifth novel *OoP* and lasts until the end of the novel series. In the beginning, he is a fearful individual, *the innocent*, from which he, with the help of positive education, gradually transforms into *the hero*, who fights for the good cause and expects nothing in return.

As evidenced, Neville's personality development, Jungian archetype, and experiences with positive education all concur with each other; when he receives positive education the most, his personality evolves, making him a dynamic character and changing his archetype. In the first four novels, Neville receives only a little positive education. Consequently, in all those novels, his archetype is *the innocent* and *the orphan/regular guy*, and similarly, he is a static character. However, when Neville receives much positive education in *OoP*, his personality changes, he becomes a dynamic character. Furthermore, he experiences the most drastic change in his archetype; he is no longer *the innocent*. He is still *the orphan/regular guy* but also *the rebel*, *the caregiver*, and the hero-helper. After *OoP*, Neville does not have any remarkable encounters with positive education. Nonetheless, his archetype does change in the last novel, as he becomes *the hero*.

The novels suggest that one of the reasons why Neville does not develop that rapidly is the expectations his family has for him. As *the innocent*, he is afraid to let them down, which makes him nervous, which consequently has a negative impact on his learning. Neville's grandmother describes him as "a good boy - - but he hasn't got his father's talent, I'm afraid to say" (Rowling *OoP* 454). She even tells some of Neville's professors that (624). The grandmother constantly compares Neville to his father, an extremely skilled wizard, making it difficult for Neville ever to meet the expectations. However, after Neville ventures with Harry on the dangerous adventure in *OoP*, his grandmother "was really pleased. Says [Neville is] starting to live up to [his] dad at long last" (Rowling *HBP* 131). Besides setting Neville high expectations, his grandmother has made it relatively clear she does not trust Neville to do things. This is evident in *PoA* when Neville's grandmother sends his permission slip directly to his teacher because she felt it was safer that way (Rowling *PoA* 113). It is evident from what Neville tells Harry and the others about his life at home how much he fears his grandmother. Her negative attitude and words, along with the family's high

expectations for him, influence him greatly. In the first four novels, the impact is negative, but as his confidence rises in *OoP*, the grandmother's influence becomes positive.

As one aim of this thesis was to understand the concept of positive education better, the results indicate that positive education can lead to impressive results. Moreover, positive education can manifest through multiple means and outlets. In Neville's instance, much of his personality change can be linked to his encounters with positive education. Neville's manner of reacting to the means of positive education is similar to Leskisenoja's results of positive education studies; there are positive changes in his personality, and he becomes a more active agent in his own life. The praise, support, and encouragement he receives from his teachers and friends appear to build his confidence and raise his optimism. With the teacher's support, Neville learns to identify his own strengths and to utilize them. The risen confidence and optimism make him less fearful and more motivated to face new challenges. As a teacher sets him an example and shows him what to do rather than commanding him to do something, he follows the example and improves his problem-solving skills in the process.

In Neville's instance, as in all intentional upbringing, the importance of positive reinforcement should not be underestimated. Neville's development is distinctly connected to him receiving positive feedback or education in other forms throughout the novel series. For instance, in *PS*, when Neville is encouraged to defend himself (Rowling *PS* 160), he later does so (198–199), and in *PoA*, when Professor Lupin assures Neville that he believes Neville can fight the boggart, Neville fights it successfully (Rowling *PoA* 101–195). In addition, throughout the series, Professor Sprout encourages Neville in Herbology, and he ends up excelling in it and eventually even becomes the Professor of Herbology himself. Besides positive feedback, the power of example is significant for Neville's character and positive education. In *DH*, he admits that he mainly stood up for the teachers to show an example for the others because he had learned from Harry's previous actions that when one stands up against the authority, it brings hope for everyone (Rowling *DH* 464). Thus, he might not have rebelled against the teachers if he had not seen Harry's example earlier. In contrast to positive education are the negative techniques used mainly by Professor Snape. Professor Snape bullies Neville regularly, calls him an idiot, and dismisses his actions, which results in Neville being terrified of him and underperforming and being insecure in Potions classes.

As regards to understanding the concept of archetypes better, it is apparent that they are often exploited in literature. They may occur in the form of a character or situation, but

nevertheless, they can be found in almost all fictional literary works. Archetypes operate on a subconscious level of a human's mind, them being the innate and shared knowledge of humankind (Jung 4). Thus, some authors might also utilize them unconsciously. Therefore, it is quite natural that an abundance of them can be found in Harry Potter: the hero, the villain, the mentor, to name a few. In addition, the novel series has an archetypal theme, too: it portrays the eternal struggle between good and evil, and it portrays some archetypal situations, such as the rites of passage, as the children join the school and Harry's heroic quest to destroy the Horcruxes.

Harry Potter offers a comprehensive platform for literary studies. As for continuation for this study, it would be of interest to see if the films differ significantly from the novels from Neville's perspective. Other characters could also be mapped by their Jungian Archetypes or the *archetypes of transformation* (Jung 38), representing the transformation of situations or places. Alternatively, positive education could also be expanded to cover all students instead of merely Neville. Perhaps, studying the black pedagogy that some of the professors apply in their teaching would be profitable.

To conclude, the importance of Neville's character lies in his relatability. Most readers can relate to the shy and awkward boy better than to the hero who saves the world multiple times, starting from the first novel. Even though Neville turns into a hero, he does it gradually, making it more relatable for the reader. The advantage of his character is that when the readers relate to him, when he is *the regular guy*, and then witness him becoming a heroic character, he is presenting them a positive example. The reader, most likely a reasonably impressionable young reader, can learn through Neville's character that they too can become whomever they want to become and receive some self-confidence in the process. Thus, Neville's character sets an excellent educational example for the impressionable young reader. Besides, Bildungsroman as a genre is somewhat relatable for all readers; every human has either already undergone the transformation from child to adult or is about to do so.

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