



From Fear to Strength: Character Development and Internal Conflict in Harry Potter and the Prisoner of Azkaban

Bejo Sutrisno¹

bejo.sutrisno@uai.ac.id

Applied Linguistic Department, Faculty of Knowledge and Culture, Universitas Al-Azhar Indonesia

Fajar Bahari Amatiu

fjarb_amatiu@stibaiec-jakarta.ac.id

English Literature Departement, Sekolah Tinggi Bahasa Asing IEC Jakarta

Budi Rachmawati

b.rachmawati@stiemp.ac.id

Sekolah Tinggi Ilmu Ekonomi Mulya Pratama

Sutrisno, B., Amatiu, F.B. and Rachmawati, B. (2026). From Fear to Strength: Character Development and Internal Conflict in Harry Potter and the Prisoner of Azkaban. *Journal of English Language and literature*, 11(2), 201-214, doi: 10.37110/jell.v11i2.463

Received: 12-06-2026

Accepted: 10-08-2026

Published: 02-09-2026

Abstract: This study investigates the character arc of Harry Potter in the film *Harry Potter and the Prisoner of Azkaban*, utilizing Sigmund Freud's psychoanalytic theory to analyze his internal conflicts. The specific aims of this research include: (1) characterize Harry Potter's portrayal in the film, (2) analyze the manifestation of Freud's id, ego, and superego constructs in his psychological maturation, and (3) detail the mechanisms through which Harry addresses and overcomes his internal struggles. A qualitative methodology, specifically content analysis, was employed, with particular attention paid to strategically selected key scenes from the cinematic narrative identified for their explicit depiction of internal conflict and psychological development. His psychological trajectory aligns with Freud's structural model of the psyche: the id is prominently active during his early experiences of fear and anger, yet the ego and superego progressively assume control, facilitating a move toward psychological equilibrium. Significantly, Harry resolves his internal conflicts by directly confronting fear and undergoing a crucial transition from dependence on others to cultivating self-reliance. This development culminates in his successful mastery of the Patronus charm, an emblematic symbol of his burgeoning resilience. This study offers a distinct contribution by applying Freud's structural model of the psyche directly to a cinematic analysis of the Harry Potter series, thereby illuminating the potential of psychoanalytic theory to deepen interpretations of filmic narratives and character development.

Keywords: *character development, internal conflict, the Id, Ego, Super ego, psychoanalysis*

INTRODUCTION

The pervasive nature of inner conflict is prominently depicted across literary works and cinematic productions, serving as crucial reflections of the human condition. Far from being solely a form of visual entertainment, film stands as a potent medium uniquely poised

to articulate the intricate psychological landscapes of individuals through symbolic representation. Cinema functions as a visual narrative form that profoundly explores both character development and the nuanced internal struggles of its protagonists. Consequently, this

¹ Corresponding author

capacity renders cinema an exceptionally suitable medium for investigating how fictional characters navigate and ultimately resolve their internal pressures (Fauzi et al., 2025; Kelly, 2023). Current scholarship in film studies frequently employs narrative theory, semiotics, and various psychological frameworks, including psychoanalysis and cognitive film theory, to dissect the complexities of character arcs and the manifestations of internal conflict, demonstrating a persistent academic interest in understanding the human psyche as portrayed on screen.

Fictional characters in films possess a remarkable capacity to embody intricate human emotional experiences. Among these complexities is internal conflict, an unobservable inner struggle whose profound impact is nevertheless evident in subsequent behavior and decisions (Shiong & Wang, 2022). Defined as a psychological or intrapsychic conflict manifesting within an individual, internal conflict arises from the clash between divergent ideas or desires vying for self-control, thereby shaping one's actions (Berdibekova et al., 2025; Rwehumbiza & Mfugale, 2022). While numerous cinematic narratives feature characters grappling with internal conflict, few manage to explore its emotional nuances with the depth exemplified in *Harry Potter and the Prisoner of Azkaban*.

As the third installment in the *Harry Potter* franchise, *The Prisoner of Azkaban* signifies a critical turning point. Instead of merely portraying a young wizard engaged in external combat with villains, this film delves profoundly into the psychological landscape of its titular protagonist, Harry Potter. At this formative stage of his life, Harry confronts a complex array of internal struggles, encompassing the traumatic reality of his parents' deaths, newly revealed family secrets, and persistent threats that cast a shadow over his journey (Choudhary & RAO, 2025). Consequently, the narrative's primary source of tension undergoes a pivotal transition, shifting

from external adversaries to the protagonist's own burgeoning internal conflicts.

In a notable divergence from its action and mystery-centric predecessors, this particular film prominently foregrounds Harry's more introspective and melancholic facets. He is depicted as an adolescent grappling with a burgeoning intensity of emotions, including heightened anger and profound fear. His visceral reactions to the Dementors, malevolent entities renowned for their capacity to absorb happiness, serve as a potent symbolic representation of the enduring and unresolved impact of his childhood trauma (Pons, 2021; Ramadhan & Jatmiko, 2020). Within this evolving narrative, Harry's internal conflict emerges as a pivotal dimension of his character's maturation. This profound inner struggle not only renders him vulnerable but also acts as a crucial catalyst for his developmental trajectory. Rather than seeking external answers, Harry's progression is now contingent upon his own processes of reflection, acts of courage, and the deliberate confrontation of his deepest fears (Astuti & Prasatyo, 2024; Shiong & Wang, 2022).

Amnesi and Skolastika (2023) investigated Disney's Cruella, employing Bernhardt's (1953) theory of human motivation, concluding that trauma significantly shaped the character's identity and rebellion. Similarly, Shiong and Wang (2022) examined trauma, love, and identity in the *Harry Potter* novels, asserting that trauma fosters resilience. Faraditha et al. (2022) analyzed Harry Potter's personality in "Order of the Phoenix" using characterization and personality theories, identifying a transition from impulsivity to emotional depth. While these studies collectively underscore the impact of trauma and internal struggles on character development, their primary theoretical orientations, motivation theory, general trauma studies, and personality theory, differ from the present investigation. Specifically, there is a notable absence of a systematic application of Freud's structural model of the psyche (id, ego, superego) directly to the filmic portrayal of

Harry Potter's internal conflicts, a gap this research aims to address.

By meticulously examining Harry's internal struggles in *Harry Potter and the Prisoner of Azkaban*, this investigation elucidates how fear and trauma operate not merely as debilitating vulnerabilities but rather as potent catalysts for profound character transformation, effectively converting vulnerability into intrinsic strength. The ensuing analysis further illustrates that genuine personal development is predicated not solely on external triumphs but significantly on the successful resolution of internal psychological conflicts.

This study sets forth three principal objectives: (1) to conduct a psychoanalytic character analysis of Harry Potter in *Harry Potter and the Prisoner of Azkaban*, employing Sigmund Freud's theoretical framework; (2) to delineate the portrayal of Harry's internal psychological architecture as manifested through his actions, emotional responses, and consequential decisions; and (3) to offer a psychoanalytic interpretation detailing the mechanisms by which Harry confronts and ultimately surmounts his fears and inherent internal conflicts.

This study critically examines the psychological development of the protagonist, Harry Potter, through the theoretical framework of Sigmund Freud's psychoanalytic theory. Freud's structural model of the psyche, encompassing the id, ego, and superego, furnishes a comprehensive lens for understanding the intricate internal psychological struggles that profoundly shape Harry's actions, thoughts, and emotional maturation throughout the film. In his seminal work, *The Ego and the Id*, Freud (2018) introduced this tripartite model of the human mind, wherein he conceptualized three dynamic systems:

- a) The Id: This is the most primitive part of the mind, present from birth. It operates based on the pleasure principle, seeking immediate gratification of desires, impulses, and

instincts. It is irrational and unconscious, often manifesting in aggression, fear, or desire.

- b) The Ego: Emerging as a mediator, the ego functions according to the reality principle. It attempts to satisfy the id's desires in socially acceptable and realistic ways. The ego is conscious, rational, and aware of the demands of both the external world and internal impulses.
- c) The Superego: This represents the internalized moral standards and ideals acquired from parents and society. It governs through guilt, conscience, and the aspiration toward ideal behavior. The superego is partly conscious and partly unconscious.

The investigation of character stands as a cornerstone of literary analysis, particularly within narratives that foreground intricate psychological landscapes and depict profound emotional transformations. Seminal theoretical frameworks provided by various scholars illuminate the functional roles characters fulfill within a storyline. According to Semino et al., (2020), flat characters are primarily delineated by a singular dominant attribute or idea and consequently exhibit minimal internal evolution throughout the narrative. They are typically straightforward, readily recognizable, and do not undergo substantial developmental arcs. In stark contrast, round characters are characterized by their inherent complexity and significant internal progression. They often possess a multitude of dimensions, which renders them realistically unpredictable. Perematasari (2020) further argues that the definitive test of a round character lies in their capacity to convincingly surprise the reader. This classification proves invaluable for assessing whether a character demonstrates genuine growth or merely functions as a static structural component within the narrative.

Character Development

Character development is a pivotal construct within narrative theory, particularly when examining the psychological evolution of a protagonist. Booker (2004) posits that this development is fundamentally a transformative process, initiated as the central character navigates a personal journey. He further argues that in the vast majority of compelling narratives, characters undergo an internal metamorphosis, often facilitated by processes such as self-discovery, maturity, or redemption. Consequently, the crucial aspect lies not merely in the external events that transpire, but rather in the profound internal changes a character experiences in response to these circumstances.

Internal Conflict

Internal conflict represents a profound psychological contention occurring within a character's consciousness, arising from the opposition of their emotions, aspirations, moral frameworks, or deeply held fears. Literary conflict is broadly bifurcated into external and internal dimensions. The unique significance of internal conflict lies in its capacity to illuminate a character's intrinsic psychological landscape, frequently exposing their most profound ethical and emotional quandaries (Imas & Skolastika, 2025). This internal contention typically materializes as indecision, pervasive doubt, intense guilt, or significant emotional turmoil, thereby critically influencing a character's self-perception and their interactions with others. Consequently, internal conflict serves as an indispensable analytical tool for comprehensively understanding character development, extending far beyond mere surface-level actions (Berdibekova et al., 2025).

Freud's psychoanalytic theory postulates inner conflict as a fundamental driver of human behavior. He posits that the id, ego, and superego are in perpetual dynamic interaction, generating intrapsychic tensions that profoundly influence individual decision-making and personality development (Freud,

2018). For instance, while the id may propel an individual towards immediate gratification, the superego simultaneously imposes strict moral imperatives, consequently necessitating the ego's arbitration between these opposing forces. This intricate clash holds particular salience within literary narratives, as characters are frequently confronted with profound dilemmas that underscore the resilience or vulnerability of their psychological constitution. In the character of Harry Potter, this conflict is vividly portrayed through his internal struggles between contrasting emotional and cognitive states, exemplified by his battles with anger versus forgiveness, fear versus courage, and doubt versus trust.

Based on the review of previous studies, it is clear that many researchers have examined character development and internal conflict using psychoanalytic and literary approaches. However, existing scholarship predominantly examines novels or broader Indonesian literary works, thereby creating a discernible lacuna in our understanding of how cinematic elements, such as visual storytelling, mise-en-scène, and non-verbal performance, effectively delineate intrapsychic conflicts in ways that purely textual analyses might overlook. This research aims to redress this oversight by conducting a comprehensive analysis of *Harry Potter and the Prisoner of Azkaban* specifically as a cinematic text, thus illuminating its unique contributions to the depiction of internal struggle through its visual language.

Furthermore, a second significant research gap pertains to the restricted application of Freudian psychoanalysis, particularly within the specific context of the *Harry Potter* film series. While Freudian theories have been extensively engaged in literary studies, there is a marked scarcity of scholarly work that systematically integrates Freud's structural model of the psyche directly with film analysis of this specific cinematic installment. Consequently, this study offers a distinctive contribution by applying Freud's conceptual framework of the id, ego, and superego directly

to the portrayal of Harry's internal conflicts within the aforementioned film, thereby deepening our understanding of the film's psychological dimensions.

A distinctive contribution of this study resides in its particular accentuation of internal conflict as the primary driver of character evolution, specifically through the systematic application of Freud's structural model of the id, ego, and superego to the cinematic text of *Harry Potter and the Prisoner of Azkaban*. Whilst existing scholarship typically recognizes conflict broadly, it seldom delineates or prioritizes the intrapsychic dimension with this specific theoretical lens and cinematic focus. Consequently, this investigation endeavors to furnish novel insights into Harry Potter's character arc, demonstrating how the dynamic interplay of his id, ego, and superego within the visual and narrative context of the film uniquely illuminates his genuine maturation, which stems not solely from external confrontations, but rather from the successful navigation and resolution of his intrinsic anxieties and ethical predicaments.

METHOD

This investigation employs a qualitative methodology, primarily aimed at delving into the nuanced meanings and interpretations of phenomena, rather than quantifying them numerically. As Creswell (2014) posits, qualitative research is fundamentally designed to unravel the intricate layers of human experiences and social constructs through rigorous descriptive analysis. In the present study's context, the emphasis is not on statistical data but rather on the insightful interpretation of symbolic elements, which serve to illuminate Harry Potter's internal conflicts and his developmental journey toward personal fortitude.

The chosen research design is content analysis, a methodological approach widely recognized and frequently utilized in literary

and media studies for the in-depth examination of both textual and visual artifacts. Krippendorff (2018) articulates content analysis as a systematic and reproducible technique enabling researchers to derive valid inferences from texts, images, or other media, while consistently accounting for their contextual framework. This strategy is particularly pertinent for the object of this inquiry, *Harry Potter and the Prisoner of Azkaban* (2004), a cinematic production wherein meaning is intricately constructed not merely through dialogue but also via visual imagery, character dynamics, and profound symbolic representations

Consistent with Yin's (2015) qualitative research methodology, the researcher's analytical acumen serves as the primary instrument for data interpretation. To ensure rigor and minimize potential bias, a systematic process was employed, involving multiple viewings of the film (minimum three viewings per selected scene) to identify and categorize thematic elements related to Harry Potter's internal conflicts and character development. Triangulation of interpretation was achieved by cross-referencing initial analytical observations with established theoretical frameworks presented in the literature review. Furthermore, a detailed analytical log was maintained to document the progression of interpretations and provide a traceable rationale for each analytical decision, aligning with principles of transparent qualitative inquiry (Miles, Huberman, & Saldaña, 2014).

The selection of 'strategically selected key scenes' was guided by specific criteria designed to directly address the research objectives. Scenes were chosen based on their explicit manifestation of: (1) Harry Potter's emotional responses indicative of internal conflict (e.g., fear, anger, anxiety); (2) dialogues or actions that suggest the interplay of id, ego, and superego functions; and (3) moments where Harry actively confronts or attempts to resolve his internal struggles. A preliminary screening

of the film identified approximately 20 potentially relevant scenes. Following an initial thematic coding, 10 scenes were ultimately selected based on their clear and distinct contribution to illustrating the research questions, ensuring a representative sample of the film's narrative arc concerning Harry's psychological journey.

FINDINGS AND DISCUSSION

Findings

1. Findings for Research Question One: Character Portrayal

This section delineates the findings addressing the first research question: the portrayal of Harry Potter's character in the film *Harry Potter and the Prisoner of Azkaban*. The examination of character portrayal proves pivotal, illuminating not only the protagonist's overt actions but also the intrinsic psychological

dynamics that underpin his developmental trajectory. Harry's depiction is markedly dynamic rather than static, with the film positioning him as a character undergoing significant psychological and emotional transition. His reactions to affronts, threats, and critical ethical dilemmas furnish substantial evidence of his progressively evolving psychological state and maturation. The scenes meticulously selected for this inquiry effectively demonstrate the extensive scope of Harry's characterization, tracing a trajectory from his initial impulsive anger to his eventual command of self-control and demonstrated resilience. By concentrating on these pivotal junctures, this study reveals how the film meticulously constructs Harry as a quintessential coming-of-age figure, whose nuanced portrayal resonates profoundly with established psychoanalytic and developmental theories.

Table 1. Character Portrayal

Scene	Portrayal	Outcome
SC1	Harry's immediate and volatile emotional response, precipitated by Aunt Marge's derogatory remarks concerning his parents, unequivocally demonstrates a significant deficit in his capacity for emotional self-regulation.	The depiction within this narrative segment effectively conveys the character's profound psychological distress and the enduring impact of trauma. These conditions are presented as largely attributable to the persistent burden of unaddressed bereavement and a deeply ingrained emotional reverence for his family's memory.
SC3	Harry's involuntary collapse upon encountering Dementors aboard the train serves as a compelling illustration of his compromised capacity to effectively regulate intense fear and anxiety.	The portrayal consequently positions the individual as significantly debilitated and susceptible, accentuating a pronounced fragility in marked contrast to their contemporaries.
SC6	The burgeoning acuity of Harry's self-awareness becomes evident as he specifically queries Lupin, seeking elucidation regarding the disproportionately severe impact Dementors exert upon him.	Within this depiction, he is presented as remarkably introspective and reflective, thereby initiating an endeavor to comprehend the intrinsic dynamics of his personal psychology.
SC10	At a critical juncture by the lake, Harry successfully achieved the demanding evocation of a Patronus, an accomplishment inextricably linked to his direct confrontation with his most profound psychological fear.	The portrayal effectively demonstrates a profound sense of maturity and unwavering resilience, culminating in his emergence as an intrepid and formidable figure.

2. How the concepts of the id, ego, and superego are reflected in Harry Potter's psychological development

The second research question investigates the manifestation of Freudian psychoanalytic theory within Harry's psychological

development. Freud posited that the human psyche comprises three fundamental components: the id, characterized by instinctual drives operating on the pleasure principle; the ego, which mediates between inner desires and external reality based on the reality principle; and the superego, embodying internalized moral values and societal expectations. Throughout the film, Harry's character evolution distinctly illustrates the dynamic and often fluctuating dominance of these three

psychic forces. Specific cinematic sequences highlight the inherent conflicts arising from their interplay, while others depict Harry's conscious or unconscious attempts to achieve internal equilibrium. Analyzing this intricate interplay is crucial, as it elucidates Harry's progression not merely as a fictional protagonist, but as a complex psychological subject who actively grapples with the regulation of his primal desires, existential fears, and ethical decisions.

Table 2. Id, Ego, and Superego

Scene	Psychic Force	Reflection
SC2	Harry's confession of his profound apprehension concerning the punitive repercussions for transgressing magical law offers a compelling manifestation of the dynamic interplay between his ego and superego.	The ego endeavours to rationalize an individual's actions by presenting justifications to an external or internalized authority. In contrast, the superego concurrently induces feelings of culpability, thereby manifesting profound moral anxiety and a stringent preoccupation with adherence to established rules and regulations.
SC5	Harry's sudden loss of consciousness during a Quidditch match, directly precipitated by a Dementor attack, serves as a compelling demonstration of the id's uninhibited dominance.	His inherent fear can decisively override both egoic regulatory mechanisms and moral discernment, thereby precipitating a state of profound psychological disintegration, particularly when primal impulses remain unchecked.
SC8	Within a psychoanalytic framework, Harry's confrontation with Sirius precipitates a profound intrapsychic conflict between his id and superego, stemming specifically from his deeply held conviction that Sirius was complicit in the betrayal of his parents.	Within the individual's psyche, the id's inherent impetus towards retribution directly confronts the superego's moral strictures, which instigate profound hesitation. The ego subsequently assumes a crucial mediating role, strategically postponing any action until a comprehensive understanding of the underlying truth can be definitively established.
SC10	The psychoanalytic synthesis of the id, ego, and superego is profoundly manifested during Harry's successful invocation of the Patronus charm.	The effective management of instinctual drives (id), coupled with the sustained application of rationality (ego), and the superego's ethical guidance for action, collectively establishes a robust psychological equilibrium and signifies profound psychological maturity.

3. How Harry Potter deals with his internal conflicts throughout the film

The third research question systematically investigates Harry's psychological strategies for navigating his intrapsychic conflicts. Within this analytical framework, 'conflict' extends beyond mere external threats to encompass the profound internal struggles Harry experiences, notably the dichotomies between fear and

courage, revenge and morality, and dependence and independence. Through a meticulous examination of scenes portraying his engagements with fear, betrayal, longing, and eventual self-mastery, the analysis elucidates the intricate process by which Harry learns to confront and integrate his own psyche. A

comprehensive understanding of these internal conflicts is pivotal, as they fundamentally shape the trajectory of his characterological evolution

and concurrently symbolize the universal human experience of personal growth forged through adversity.

Table 3. Internal Conflict Resolution

Scene	Conflict	Resolution
SC4	In Professor Lupin's class, Harry's engagement with the boggart notably revealed his profound apprehension towards Dementors and a significant concern regarding the potential loss of personal control.	While he ultimately does not prevail over the boggart, his courageous attempt nonetheless serves as a significant demonstration of bravery. This action marks a pivotal initial step in the broader process of confronting fear.
SC7	The apprehension of Sirius's purported betrayal confronts Harry, precipitating an acute internal struggle. This conflict compels him to grapple with a potent impetus for retribution while simultaneously navigating a burgeoning awareness of the profound moral consequences that such actions would entail.	The individual demonstrates a pronounced reluctance to engage in impulsive actions, a behavior that signals a developing capacity for the self-regulation of emotional conflict. This nascent ability is critically facilitated by deliberate reflection and sustained volitional restraint.
SC9	Harry operates under the conviction that, upon utilizing the Time Turner, his father will materialize and employ a Patronus charm to effectuate his salvation.	Initially, the individual's sense of security was predicated upon external protective mechanisms. However, a pivotal realization subsequently emerged, revealing that the ultimate source of salvation resided within their own intrinsic capabilities. This profound apprehension effectively catalyzed a fundamental reorientation from extrinsic dependency to robust self-sufficiency.
SC10	Confronted by Dementors, Harry actively engages these formidable entities by invoking a Patronus charm, an essential action for ensuring the immediate protection of both himself and Sirius.	This resolution serves as a profound indicator of psychological maturity, underscoring an individual's capacity to master fear and effectively convert traumatic experiences into robust resilience. It concurrently facilitates the establishment of independence, thereby signifying a sophisticated and adaptive psychological response.

B. Discussion

1. How Harry Potter's character is portrayed in the film *Harry Potter and the Prisoner of Azkaban*

The analysis indicates that Harry is characterized as a dynamic figure whose identity undergoes substantial metamorphosis throughout the film's narrative. Initially, he demonstrates a predisposition for impulsivity and emotional dysregulation, strikingly evident in his volatile outburst directed at Aunt Marge. This particular incident serves to underscore latent psychological trauma and the profound

vulnerability inherent in a young individual who has experienced significant neglect and bereavement. Subsequently, with the advent of the Dementors, Harry is rendered profoundly vulnerable and incapacitated, evidenced by his public collapse before his contemporaries. This multifaceted portrayal not only accentuates his inherent susceptibility but also positions him as a protagonist destined for a transformative arc involving the surmounting of personal frailties.

Subsequently, Harry demonstrates a developing self-awareness in his discussions with Lupin, marking a significant evolution from a state of passive victimhood to that of an

introspective subject who critically examines his own experiences. Upon reaching the narrative's climax, his characterization undergoes a further redefinition: Harry exhibits profound mastery and exceptional courage through his successful invocation of the Patronus charm. This pivotal metamorphosis, transitioning from an initial state of instability to one of robust resilience, directly parallels the journey of the archetypal coming-of-age hero. Furthermore, this progression highlights a deliberate narrative strategy of illustrating a character's development through a series of escalating challenges. Ultimately, Harry's portrayal is not merely linear but complex and multifaceted, effectively revealing both his inherent fragility and his ultimate, profound fortitude.

2. How the concepts of the id, ego, and superego are reflected in Harry Potter's psychological development

The empirical observations are notably congruent with Freud's structural model of the psyche. Within the specific context of the Ministry, Harry's conduct clearly evinces the dynamic interplay between his ego and superego. His candid confession of wrongdoing serves as an unequivocal indicator of guilt, thereby underscoring his acute awareness of the prevailing ethical principles and societal expectations governing his actions. In this scenario, the ego functions to rationalize his behavior when confronted by institutional authority, while concurrently, the superego manifests itself through the generation of profound moral anxiety. This sophisticated dual psychological mechanism powerfully illustrates Harry's nascent, yet discernible, efforts to reconcile his innate impulses with externally imposed moral imperatives.

In stark contrast, the Quidditch match vividly illustrates the ascendancy of the id. His collapse into unconsciousness when confronted by Dementors unequivocally demonstrates that primal fear can override conscious, rational

control. At this critical juncture, the regulatory functions of the ego and superego prove insufficient to modulate this instinctive reaction, thereby signaling a momentary psychological breakdown. This phenomenon directly substantiates Freudian theory, which posits that an unbridled id possesses the potential to overwhelm the ego.

The critical encounter within the Shrieking Shack provides a nuanced illustration of intricate psychological dynamics. Here, Harry's primal, impulsive urges, stemming from the id, compel him towards retribution against Sirius, while the ethical constraints of his superego simultaneously engender profound moral hesitation. The ego then serves as the mediating force, skillfully navigating these opposing drives by deferring any definitive action until a clearer understanding of the truth is unveiled. This intricate negotiation among Harry's psychic forces distinctly reflects his evolving capacity for self-regulation and the judicious management of his impulses.

The narrative's culmination at the lake strikingly illustrates a profound psychological integration. Here, Harry confronts the very threat that previously precipitated his psychological collapse, yet he now exhibits a sophisticated equilibrium among instinctual drives (id), rational control mechanisms (ego), and moral imperatives (superego). This refined capacity for harmonizing disparate psychic forces is precisely what Freud posited as the hallmark of psychological maturity. Consequently, Harry's developmental arc clearly demonstrates a progression from initial id domination towards fortified ego strength and complete superego integration.

3. How Harry Potter deals with his internal conflicts throughout the film

Harry's approach to navigating internal conflicts illustrates a progressive developmental arc. Early in his development, during the boggart lesson, he initially falters in subduing his apprehension, yet nonetheless

displays fortitude through his attempt. This aligns with Freudian perspectives, which conceptualize anxiety as a symptomatic indicator of internal strife: despite failing to achieve immediate mastery, Harry's proactive engagement with the source of his fear signifies the nascent stages of intrapsychic conflict resolution.

Subsequently, upon being confronted with the revelation of Sirius's perceived betrayal, Harry grapples with a profound internal dichotomy between the impulse for retribution and his developing moral compass. The impulse for vindication reflects a primordial instinctual drive, whereas his moment of hesitation underscores a burgeoning ethical consciousness. His deliberate choice to forgo impetuous action evidences a significant stride towards mature self-regulation and sophisticated intrapsychic conflict management. This perspective resonates with established psychoanalytic frameworks, which posit that genuine and sustainable resolution emanates from a compromise or synthesis achieved through mediating divergent psychic imperatives.

During the crucial Time Turner sequence, Harry's initial expectation of paternal intervention serves as a clear manifestation of his dependency. This behavior suggests unresolved emotional longing and psychological immaturity, indicating an unfulfilled progression towards self-sufficiency. However, a significant turning point occurs with the profound realization that he himself is the anticipated savior. This epiphany signifies a fundamental shift from external reliance to internal agency, thereby embodying a critical psychological transition from dependency to nascent autonomy.

Subsequently, the climactic Patronus scene further symbolizes a profound resolution in Harry's character development. In this instance, he not only directly confronts his personal trauma but actively transmutes it into a powerful source of resilience. His ability to

channel fear into protective strength unequivocally demonstrates a developing mastery over internal conflict. Crucially, this resolution does not involve the erasure of prior struggles but rather the active integration of fear, traumatic memory, and inherent strength into a more cohesive and fortified self. From a psychoanalytic perspective, this developmental process aligns with the concept of sublimation—the rechanneling of potentially negative impulses or psychic energy into constructive and adaptive forms.

Harry's approach to conflict resolution undergoes a notable transformation, evolving from an initial disposition characterized by avoidance and psychological disorganization, through a period marked by moral vacillation and external reliance, to ultimately achieve a state of resilience and self-efficacy. This developmental trajectory powerfully underscores the critical insight that intrapsychic conflict should not be interpreted as a mere vulnerability, but rather as a profound catalyst for comprehensive psychological maturation and robust character development.

CONCLUSION

This investigation scrutinizes the intrapsychic conflicts experienced by Harry Potter in *Harry Potter and the Prisoner of Azkaban*, employing Freudian psychoanalytic theory. The analysis specifically examines three core dimensions: Harry's characterization, the manifestation of the id, ego, and superego, and the strategies he utilizes to resolve these internal struggles.

The analysis of Harry Potter's character arc in *The Prisoner of Azkaban* reveals a profound journey from emotional volatility to psychological maturity, a transformation intrinsically linked to the dynamic interplay of his id, ego, and superego. This developmental progression, evident in his progressive engagement with and resolution of internal conflicts, underscores how Freudian psychoanalytic theory provides a robust framework for understanding complex character evolution within cinematic narratives.

Furthermore, the analysis elucidates the profound integration of Freudian constructs—the id, ego, and superego—within Harry's psychological evolution. For instance, Harry's profound guilt experienced at the Ministry strikingly illustrates the superego's compelling influence, which is subsequently mitigated by the ego's rationalizing mechanisms. Conversely, his physical collapse during the Quidditch match foregrounds the id's dominance, where primal, instinctive fear utterly overwhelms both rational thought and moral regulation. The intense confrontation within the Shrieking Shack further exemplifies the inherent tension between the id and superego, skillfully mediated by the ego, thereby underscoring the intricate complexity of Harry's psychological landscape. Ultimately, the Patronus scene serves as a powerful demonstration of the successful integration of these three psychic forces, signaling the attainment of psychological maturity and internal equilibrium. This progression effectively validates Freud's foundational assertion that robust mental health is predicated upon the harmonious interplay among the id, ego, and superego.

Harry's progressive resolution of internal conflicts unfolds incrementally throughout the narrative. His initial inability to effectively confront the boggart, though a setback, nonetheless marks a foundational step in his burgeoning engagement with fear. Furthermore, the ethical dilemma between retribution and moral imperatives, vividly depicted during the Sirius revelation scene, underscores his profound moral equivocation and signals the nascent emergence of self-restraint. Subsequently, within the pivotal Time Turner sequence, Harry initially exhibits a reliance on paternal figures, a dependence that gradually gives way to his critical realization of the imperative for self-reliance. The narrative's climax, culminating in his successful invocation of the Patronus Charm, powerfully symbolizes a profound mastery over trauma.

This achievement is facilitated by a process of sublimation, effectively transforming raw fear into a formidable protective power. Collectively, Harry's developmental arc profoundly suggests that the effective resolution of internal conflicts is not attained through avoidance. Instead, it necessitates a process of direct confrontation, introspective reflection, and ultimately, profound personal transformation.

While this study provides a comprehensive psychoanalytic interpretation of Harry Potter's character development in *The Prisoner of Azkaban*, future research could explore the longitudinal application of Freudian theory across the entire film series or investigate the influence of specific cinematic techniques in depicting intrapsychic conflict. Further comparative analyses with other cinematic protagonists grappling with similar psychological challenges would also contribute valuable perspectives.

REFERENCES

- Abrams, M. H. (1993). *A Glossary of Literary Terms*. Harcourt Brace Jovanovich College Publishers.
<https://books.google.co.id/books?id=86qEAAAAIAAJ>
- Amnesi, N. A., & Skolastika, I. M. P. (2023). The Analysis of Psychological Aspect of Main Character in Cruella Movie. *Austronesian: Journal of Language Science & Literature*, 2(3), 143–155.
<https://doi.org/10.59011/austronesian.2.3.2.023.143-155>
- Astuti, T. M., & Prasatyo, B. A. (2024). Erikson's Fourth Stage of Development: A Deep Dive into Harry Potter's Character Progression. *DEIKTIS: Jurnal Pendidikan, Bahasa Dan Sastra*, 4(3), 486-500. Retrieved from <https://dmi-journals.org/deiktis/article/view/918>
- Berdibekova, S., Otajonov, S., Saipidinkyzy, G.. (2025). Study of the Long-Term Impact of Intrapersonal Conflicts on Personality.

- Bulletin of Science and Practice*.
<https://doi.org/10.33619/2414-2948/113/51>
- Booker, C. (2004). *The Seven Basic Plots: Why We Tell Stories*. Continuum.
<https://books.google.co.id/books?id=qHJj9gOI0j8C>
- Choudhary, S., & Rao, A. S. (2025). Magical Metamorphosis: Trauma and Recovery in Harry Potter Series and Shiva Trilogy. *International Journal of English Language, Education and Literature Studies (IJEEL)*, 4(3), 18–27.
<https://doi.org/10.22161/ijeel.4.3.3>
- Creswell, J. W. (2014). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. SAGE Publications.
https://books.google.co.id/books?id=4uB76IC_pOQC
- Egri, L. (1972). *The Art of Dramatic Writing: Its Basis in the Creative Interpretation of Human Motives*. Touchstone.
<https://books.google.co.id/books?id=1bp7P0-dEMMC>
- Faraditha, U. A., Rezeki, Y. S., Wardah, Rosnija, E., & Surmiyati. (2022). An Analysis of the Main Character's Personality Development in Harry Potter and the Order of the Phoenix. *Tamaddun*, 21(2), 130–138.
<https://doi.org/10.33096/tamaddun.v21i2.160>
- Fauzi, F. F., Adiningsih, S. S. D., & Rosalinah, Y. (2025). A Character Centered Analysis of Anna's Personal Development in the Film *My Oxford Year*. *RIGGS: Journal of Artificial Intelligence and Digital Business*, 4(4), 1829–1835.
<https://doi.org/10.31004/riggs.v4i4.3746>
- Forster, E. M. (2000). *Aspects of the Novel*. Atlantic Publishers & Distributors (P) Limited.
<https://books.google.co.id/books?id=qWU9PgAACAAJ>
- Freud, S. (2018). *The Ego and the Id*. Dover Publications.
<https://books.google.co.id/books?id=GwN KDwAAQBAJ>
- Habriani, N. M., Widiadnya Putri, I. G. A. V., & Winarta, I. G. N. (2022). Stella Grant and Will Newman's character development throughout a movie entitled *Five Feet Apart*. *ELYSIAN JOURNAL: English Literature, Linguistics and Translation Studies*, 2(1), 33–46.
<https://doi.org/10.36733/elysian.v2i1.3696>
- Katarina Imas, I Made Perdana Skolastika. (2025). Internal conflicts in Joe Penna's *Stowaway*. *ELYSIAN JOURNAL: English Literature, Linguistics and Translation Studies*.
<https://doi.org/10.36733/elysian.v5i4.12415>
- Kelly, R. (2023). Character change in mainstream movies: Structures of moral development. *Narrative*.
<https://doi.org/10.1353/nar.2023.0011>
- Krippendorff, K. (2018). *Content analysis: An introduction to its methodology*. SAGE Publications.
<https://books.google.co.id/books?id=zoSwsWACAAJ>
- Llompart Pons, A. (2021). The next great adventure: Representations of death in J. K. Rowling's Harry Potter series. *AILIJ. Anuario de Investigación en Literatura Infantil y Juvenil*.
<https://doi.org/10.35869/ailij.v0i19.3715>
- McKee, R. (1998). *Story: Substance, Structure, style and the principles of screenwriting*. Methuen.
<https://books.google.co.id/books?id=rnWN QgAACAAJ>
- Miles, Matthew B. et.al. (2014). *Qualitative Data Analysis, A Methods Sourcebook and The Coding Manual for Qualitative Researchers*, translation by Tjetjep Rohindi Rohidi. Jakarta: UI Press, 2014.
- Permatasari, S.D.R. (2020). The altruistic side of Arthur Fleck as the main character in Todd Phillips' *Joker* (2019). *JHSS (Journal of Humanities and Social Studies)*.
<https://doi.org/10.33751/jhss.v4i1.1906>
- Phelan, J. (2007). *Experiencing fiction: Judgments, progressions, and the rhetorical theory of narrative*. Ohio State University



Press.

<https://books.google.co.id/books?id=FIE3zwEACAAJ>

Ramadhan, J., Jatmiko, R. (2020). Homesickness as seen in Harry Potter's character in J. K. Rowling's Harry Potter and the Prisoner of Azkaban. *Lexicon*. <https://doi.org/10.22146/lexicon.v6i2.53147>

Rwehumbiza, E.G., Mfugale, C.B. (2022). Contribution of conflict management on employees' performance: A case of dares salaam maritime gateway project. *Research Square Platform LLC*. <https://doi.org/10.21203/rs.3.rs-1736736/v1>

Semino, E., Demjén, Z., Collins, L.. (2020). Personness of voices in lived experience accounts of psychosis: combining literary linguistics and clinical psychology. *Medical Humanities*. <https://doi.org/10.1136/medhum-2020-011940>

Shiong, Y., & Wang, Y. (2022). Trauma, Love, and Identity Development in Rowling's Harry Potter and the Prisoner of Azkaban. *Journal of Language and Literature*, 22(1), 42–52. <https://doi.org/10.24071/joll.v22i1.3463>

Shiong, Y., Wang, Y. (2022). Trauma, love, and identity development in Rowling's Harry Potter and the Prisoner of Azkaban. *Journal of Language and Literature*. <https://doi.org/10.24071/joll.v22i1.3463>

Yin, R. K. (2015). Qualitative research from start to finish, second edition. *Guilford Publications*. <https://books.google.co.id/books?id=XP3CQAAQBAJ>

Bejo Sutrisno, Fajar Bahari Amatin & Budi Rachmawati

From Fear to Strength: Character Development and Internal Conflict in Harry Potter and the Prisoner of Azkaban