

Arcane Alchemy: Transforming Trauma in Harry Potter Series and Shiva Trilogy

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Abstract

Original Research Article

Recent advances in psychological studies have expanded our understanding of mental health beyond clinical definitions to encompass the intricate tapestry of human emotional experiences. This holistic approach recognizes that psychological well-being exists as a complex continuum, where everyday emotional challenges, though seemingly minor, can develop into substantial mental health concerns when overlooked.

This comparative study examines trauma representation and healing processes in two influential contemporary works - the Harry Potter series and the Shiva Trilogy. Through analyzing these narratives, the research explores how different cultural traditions approach psychological wounds and recovery, bridging Western psychological theory with Eastern philosophical wisdom. The investigation demonstrates how fantasy and mythological frameworks can illuminate complex psychological concepts while making them accessible through compelling storytelling.

The research highlights the importance of understanding trauma across cultural contexts and emphasizes literature's role in facilitating psychological awareness. By examining how these works portray various manifestations of psychological experiences - from subtle emotional disturbances to profound trauma - this study contributes to our understanding of how narrative fiction can enhance cross-cultural dialogue about mental health while providing insights into both individual and collective healing processes.

Keywords: Trauma Theory, Harry Potter, Shiva Trilogy, Psychological Development, Healing Approaches

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Origin of Trauma

The interrelation between literature and human psychology is a complex and convoluted one which cannot be unraveled to separate the two. Literature and Reality are considered to be reflections of each other in their essence; the way reality creates literature, and the way literature influences reality.

The world is a massive web built by a diverse system of strings that is always branching and evolving, and this evolution process could be followed through the literature. The psyche of human minds as individuals and as a society influences the literature produced, which in turn manipulates the human psyche. This research's interest lies in exploring the literature that has had a notable impact on mentality through time and space, and how that mass mentality has, in turn, influenced the present-day

literature, media, and society in totality.

Since the advent of Psychology, researchers from various fields have been exploring and establishing numerous branches of the study. One such branch is the focus of this research: Trauma.

Since its origin, the world has followed one single fundamental practice, War. Be it for land, food, water, capital, religion, caste, creed, colour, gender, sexuality, nationality, species, language, clothing, rights, education; International wars, political wars, personal wars, financial wars, psychological wars, domestic wars; our world has been at war since its genesis. And will continue its wars long after we are gone.

Human forays into war and their effects on the world at both large and small scales can be found within the

literature written around the times of a particular war. The collections of these recollections that influenced these literary works, the people who experienced those horrors first-hand, even second-hand, have affected the psyche of those who haven't.

The literary works revolving around the trauma of war become sympathetic read for those who haven't experienced War themselves but have gone through some manner of trauma in their lives. That in turn affects the literature they create. And hence, the cycle continues unbroken.

It was the effect of the World Wars that generated the urgent requirement of delving deeper into the psychological impact of the large-scale destruction and carnage on the minds of people who actually fought the wars on the front lines, as the lingering effects continued to plague them long after their return from the front lines.

Psychological trauma has been studied extensively since its genesis and has been interpreted and explained in numerous ways over time. But even as people have tried to explain it, they have still agreed that there is no singular explanation for Trauma that could encompass it in its entirety.

Evolution of the Understanding of Psychological Trauma:

The following timeline focuses on the major milestones in chronological order that doesn't consider an equal amount of the passage of time between them. This leads to a timeline that covers only a few year's worth of studies for a few decades, and then picks up speed as the psychological studies gained traction. It glosses over a lot of the 20th century when there were no major findings or results of the studies, and details the last decade in-depth due to major breakthroughs.

1880s:

Jean-Martin Charcot

Trauma has been a subject of study as a component of various medical and psychological studies in the past. One of the earliest mentions of trauma includes the investigation of hysteria in women by Jean-Martin Charcot in the 1880s through his work with traumatized women in the Salpetriere hospital. He is attributed as the first person to have studied, documented and understood it as a mental issue instead of the common belief that hysteria originated from the uterus, and to have established that physiological symptoms originate from psychological issues (Mohácsi, 2021).

Sigmund Freud- Psychoanalytic theory

The study of Psychology and its inclusion into literary works developed with Charcot's follower Sigmund Freud's forays into the inner workings of the brain in the form of a seedling that has slowly been growing into a vast ecosystem of a tree, whose roots lie in his Psychoanalytical

theory. The theory of psychoanalysis was developed from the observations of traumatised patients and the conclusion that verbalizing the traumatic memories had an impact in alleviating the symptoms and hence the causes.

In the simplest terms, Psychoanalytical theory states that: "Our childhood experiences and unconscious desires influence our behaviour" which encompasses the human psyche in its entirety. Freud postulated that these unconscious desires are manifested and can be recognized through our dreams. His division of the levels of consciousness has proved to be the paving stone in our current understanding of human behaviour (Abubakar,2017).

The Psychoanalytical theory was introduced into literature in the 1960s in the post-war era that advocated that following the same vein as dreams express unconscious desires, literary texts also express the author's unconscious desires. A Psychoanalytical reading of the literary text strives to uncover the inner workings of the author's mind through the analysis of their creations.

While Freud's major focus has been on the unconscious and repressed sexual desires, the consequent psychological theories, terms and definitions that have been formed, evolve from the theory of Psychoanalysis, and explore various aspects of the human psyche in depth.

Since a lot of the theories are interconnected and overlap at times, some of those theories would be used within the research to further enhance the understanding of the inner workings of the brain.

WWI:

Sandor Ferenczi

One of the notable contributions to the study of Trauma as its own study has been made by Sandor Ferenczi during the First World War. His work as a medical officer laid the foundations for his research into psychological trauma on the basis of his observations of the soldiers. His papers and fragments of notes that provide a deeper insight into psychological trauma have been consolidated by Jay B Frankel in "Ferenczi's trauma theory" (Frankel, 1998).

1900s:

Long-term effect on returning soldiers

The terms 'combat exhaustion' and 'shell shock' were coined and used in relation to the experiences of soldiers in the world wars to describe their nervous symptoms in an attempt to understand the impact of their experiences in battle and their long-term consequences. The initial analysis believed that the extreme exhaustion due to physical stress and lack of sleep for the fear of the enemy experienced in combination by the soldiers in the immediate vicinity of the exploding bomb shells were affected by the sudden shock of the force and noise (Mohácsi, 2021).

Freud's statements on the recurring dreams of the war veterans in *Beyond the Pleasure Principle* as a means the brain came up to deal with the experiences to bring up the memories in dreams, unable to recall them while awake, was later used by Cathy Caruth to build the foundations of Trauma theory. Freud believed that the mind experiencing such severe shock was unable to comprehend and process the event consciously, so it was pushed into the unconscious brain. The dreams became the only way for the brain to deal with the experience, which led to the repeated dreams until it was processed by the conscious brain (Freud, 1920).

1980s:

Recognition of term PTSD by APA in 'Diagnostic and Statistical Manual of Mental Disorders'

Trauma gained official recognition for the first time in the 1980s with the addition of the term PTSD (Post Traumatic Stress Disorder) by APA in 'Diagnostic and Statistical Manual of Mental Disorders'. The term was used in relation to the returning war veterans and the lingering long-term effects of the battlefield they still carried with them in the form of severe anxiety, panic attacks, flashbacks, hallucinations etc.

Sophie Isobel et al. have presented this problem of a definitive definition in "Psychological Trauma in the Context of Familial Relationships: A Concept Analysis" asserting the trauma doesn't exist as a unitary concept, which exhibits a massive potential for further exploration into the concept of psychological trauma. It does place emphasis on comparison and contrast between different definitions and terms of trauma in an attempt at understanding it, and quotes various forms of trauma definitions synthesised from literature, and insists on the impossibility of binding the overall concept of trauma into one definition (Isobel et al., 2017).

Instead of falling into the trap of comparisons and justifications between the unending explanations of Psychological Trauma, this research considers as a guideline, Trauma that has been defined by the APA Dictionary of Psychology. Over time the definition of Trauma has been coalesced into a simple explanation by the American Psychology Association. The APA Dictionary of Psychology defines trauma as "any disturbing experience that results in significant fear, helplessness, dissociation, confusion, or other disruptive feelings intense enough to have a long-lasting negative effect on a person's attitudes, behaviour, and other aspects of functioning. Traumatic events include those caused by human behaviour as well as by nature and often challenge an individual's view of the world as a just, safe, and predictable place" (Baldick, 2008).

Examples of such an event could be a war zone, an accident, an abusive situation, a culmination of stressful incidents, a natural disaster, a loss, a physical or emotionally threatening situation etc. Trauma is highly

subjective and is experienced and perceived differently by everyone, and the intensity varies over a broad spectrum. But generally, the response to trauma often results in a feeling of breathlessness, shock, helplessness, dejection, dizziness, and being overwhelmed. A person may even have trouble processing the traumatic event. The response could be felt both immediately after the event, and even in long term. Trauma can affect a person adversely even long term. Sometimes, due to the persistence of these symptoms, trauma could even evolve into a mental health disorder known as Post Traumatic Stress Disorder (Baldick, 2008).

1990s: Trauma in Literature Traditional Trauma Theory

The reality of trauma has been reflected in literature since time immemorial, even when there was no explicit recognition until a few decades ago. The concept of Trauma theory was first introduced into literature through the works of Cathy Caruth in the 1990s, who pioneered the Traditional Trauma Theory model, which views trauma as an event that fragments consciousness and prevents direct linguistic representation. This model was largely based on the works of Sigmund Freud (Caruth, 1996).

Cathy Caruth put a new spin on trauma through *Unclaimed Experience: Trauma, Narrative and History* where she explores the unspoken consequences of trauma on its survivors through literary and media works instead of using them as case studies from a psychiatric perspective. She explores the long-term effects of traumatic events and references to the works of Freud and Lacan to provide an obvious insight into the causes and effects of trauma.

The Caruthian model of trauma asserts that trauma is a wound on the mind, invisible to the eye, instead of the visible wounds on the body, inflicted with a sudden abruptness that cannot be comprehended by the mind, and the consequent suffering is unrepresentable. "At the heart of these stories is thus an enigmatic testimony not only to the nature of violent events but to what, in trauma, resists simple comprehension" (Caruth, 1996)

Trauma theory takes it a step deeper than the unconscious desires, and strives to uncover the trauma buried in the unconscious over time, that affects a person's quality of life, their actions, reactions and choices.

Since its introduction into literature, the concept of Trauma theory has encouraged academics to look at literary texts with a new perspective, identifying the elements of trauma.

Pluralistic Trauma Theory

This model was felt lacking in certain aspects towards the understanding of human psyche in its entirety and was soon followed by a new model into a more wholesome concept that expands upon the previous model and makes an attempt at overcoming any of its

shortcomings.

Pluralistic Trauma Theory suggests that linguistic fragmentation is just one aspect of trauma instead of being the centralised effect as postulated by Traditional Trauma Theory. It encompasses the Traditional trauma theory approach and evolves around the foundations laid by the previous researchers. This approach provides a considerable amount of attention to the variability of Traumatic representations, in terms of its causes, effects and expression (Balaev, 2018).

Michelle Balaev provides the lifespan of trauma theory from its genesis as a side note in Sigmund Freud's research into the human psyche, follows it to the introduction into literature through the Traditional Trauma theory model pioneered by Cathy Caruth, to its present form developed by Criticism as Pluralistic Trauma theory in "Trauma Studies".

Pluralistic trauma theory proves to be a more wholesome evolution of the numerous psychological theories, and focuses on the entirety of the broad spectrum of experiences that affect the mind negatively, instead of taking a comparatively narrower approach of focusing on one of the extreme aspects. This theory works as a conduit between the scattered aspects of all the psychological theories to create a deeper understanding of the human mind and provides clarity into its complexities (Balaev, 2018).

The Pluralistic approach to trauma attempts to cover the range of trauma from as severe as that of a war, sexual assault, an abusive situation to as mild as a day-to-day occurrence of social rejection, loss of a relationship or an academic setback. It focuses on an inclusive perspective that attempts to understand the subjectivity of trauma depending on the life experience of the subject in question (Balaev, 2018).

Harry Potter and *Shiva Trilogy* both portray the protagonists elevated on a pedestal of the saviour, chosen one and a hero for the new world they have stepped into. The journey of these characters has a lot of similarities with Joseph Campbell's depiction of a Hero. Joseph Campbell chronicles the journey of a typical hero in stages (Polkowska, 2020). The first stage begins with the hero dwelling in the ordinary world, oblivious to any special attributes that might differentiate him from the masses. The next begins with the discovery of a world previously hidden from, where he belongs through his heritage. The discovery is usually accompanied by a call to take up arms and set off on an adventure to save the world. He is thrown into this new world with barely any introduction and instruction, only equipped with some sort of supernatural gift to aid him in his quest, and usually companions to help share his perils with. Next, he undertakes a perilous and often fatal journey rife with trials, character development, gaining wisdom and a final fight for his reward. Once the journey is completed and the goal reached, it's time for him to go back home to the ordinary world again, having

acquired enlightenment. Katarzyna Polkowska in "Rick Riordan's 'Percy Jackson' as Joseph Campbell's Hero with a Thousand Faces" scrutinises the journey and struggles undergone by Percy Jackson in order to determine whether it fits the mould of a hero created by several schools of thought (Polkowska, 2020).

The twenty-first century has seen an integration of mythology into contemporary literature as an attempt at the revival of the oft-forgotten stories of older civilizations, the elements of which can be seen in the works of both the authors.

In "Death as a Beginning: The Transformation of Hades, Persephone, and Cleopatra in Children's and Youth Culture" by Viktoryia Bartsevich et al. explores the representation of these mythological characters as depicted to suit present-day beliefs. The research focuses on the transformation of the mythological characters who used to be portrayed as intimidating and untouchable to their seemingly mocking present-day representations. While the Older texts present the mythological figures in an all-powerful, dangerous and downright scary light, *Harry Potter* is the prime example of modernising and using these figures as convenient to the plot. The Kraken has been depicted as the friendly squid, the Sphinx has been reduced to a piece of a game, the dragons likewise a comparatively tamer version of the mighty beasts of the old, are just a task to be completed; while the bogeyman-Lord Voldemort, a human wizard has been demonized in comparison to seem a vastly more dangerous foe (Bartsevich et al., 2019).

Shiva trilogy on the other hand is an attempt to view mythology in the currently understandable manner by moving backwards in time, attempting to humanize the Gods, and depicting their lives through the glass of human perspective. Amish Tripathi has given new meaning to the blend of myth and reality through the story of a man of flesh and blood elevated to the status of God through his Karma. The trilogy follows Shiva on his quest to provide better opportunities for his tribe, turning him towards the path of a Saviour facing the tests and trials in order to meet expectations and ultimately triumph. The work has been heavily influenced by Hindu mythology and the origin stories of the deities. Abhinaba Chatterjee explores the influence of Hindu mythological works in the fictional world created by Amish Tripathi in "Humanizing Theography through Mystical Mythology: Amish Tripathi's Shiva Trilogy" (Chatterjee). In a similar vein, Dharmapada Jena has traced the elements of trauma depicted throughout the mythological texts and presented it through "Negotiating The Mahabharata as a Trauma Narrative" and "Narrative Tools and Strategies: Representation of Trauma in The Mahabharata" which paves the pathway towards the search for the elements of Trauma in Amish Tripathi's *Shiva Trilogy* from both the modernised and original perspective (Jena, 2022).

J K Rowling has created a completely different world existing within our world that functions on the same foundations, but varies vastly in its integral structure. Her creation has seen a drastic transformation into the perspective of the general populace on everything

ominous, different, and unexplained. *Harry Potter* has elevated magic from a feared phenomenon to a household conversation topic. At the same time, it has shown the magicals as sentient beings, just as we are. They also feel pain, fear and happiness. They can also be recognized as good and evil, the same as humans. They are also human. They just have magic, and Magic doesn't solve all the problems with just a wave of the wand.

Nurul Fitri explores the life of Lord Voldemort from a Psychoanalytical perspective in "THE CHARACTERIZATION OF LORD VOLDEMORT IN NOVEL HARRY POTTER AND THE HALF-BLOOD PRINCE BY J.K. ROWLING SEEN FROM PSYCHOANALYSIS" in an attempt to understand the Antagonist, his motives, experiences, choices and actions. The research follows the life of Tom Riddle, abandoned by his father even before he was born, lost his mother during his birth, growing up in an orphanage. Always vilified and bullied for being different he grew up resenting others and once strong enough to turn the tables, turned into a bullying tyrant himself. Fitri delves into the experiences and motivations that shaped Tom Riddle from a helpless child into the self-fashioned fearsome tyrant Lord Voldemort (Fitri, 2018).

Both these works provide a peep into vastly opposing political scenarios, set in the Ancient time and the turn of the present Century. While the political and cultural scenario of *Harry Potter* follows along in the same vein as the corresponding society, Dr. Dushyant Nimavat has explored the emergence of the socio-cultural transformation in Amish Tripathi's work from the Ancient times to the present in "Political and Cultural discourse in Amish Tripathi's Scion of Ikshvaku" (Nimavat, 2019).

You-shuan Shiong and Ya-huei Wang focus on the impact of the type of reinforcement received during adolescence on the development of self-identity through "Trauma, Love, and Identity Development in Rowling's Harry Potter and the Prisoner of Azkaban" in a bid to explore the Protagonist and his choices as influenced by the actions of others around him. The research focuses on Harry's adolescence period in *Harry Potter and the Prisoner of Azkaban* and the difficulties faced by him in the form of lack of a loving family, trials in a bid to survive and save an innocent godfather- his last hope for a family; and his perseverance into a healthy self-identity despite all the hardships. Puberty is a massive milestone in human life, even more so when one adds mythological aspects to said life. Harry is no different than any other teenager in that aspect, and goes through really catastrophic and seemingly-catastrophic events (Shiong and Wang, 2022).

It is common to have an identity crisis after a drastic cultural shift, which is depicted in "Cultural Analysis of Amish Tripathi's Shiva Trilogy" by R. Devendiran and Dr. B. Kathiresan (Devendiran and Kathiresan, 2020).

Both these works begin with the character's journey leaving their natural habitat towards a new environment.

While Shiva migrates with this tribe to Meluha, leaving his harsh and exacting homeland behind completely, Harry must return to face the reality of his dismal home every year. Both have been offered better living circumstances and a chance at true happiness, but Shiva has mixed feelings before the migration due to his attachment to his roots, while Harry jumps for joy at leaving Privet Drive due to a less-than-ideal life.

Both these works imbibe the concept of the beast within as can be seen in "From Spirituality to Animality of Humanity: An Eschatological Study of the Shiva Trilogy" by Albin Shaju Paul; and in "THE CAT WHO READS THE MAP: Posthumanism and Animality in Harry Potter" by Jose Rodolfo da Silva (Rodolfo da Silva, 2009).

These elements can be seen in the *Shiva trilogy* through the Nagas, the deformed, the exiled and the outcasts, giving a visual representation of the spirit animal. The concept of the animal instincts has been a prevalent part of Hindu mythology, from the well-known Avatars of Lord Vishnu in the form of Narsimha, Lord Shiva's incarnation as Lord Hanumaan and Sharabha to the actual replacement of the heads of King Daksha and Lord Ganesha with animal heads to resurrect them. *Harry Potter* depicts the essence of the animals through a Patronus that takes the shape of your inner animal, or the animal you feel most connected to. The ability to transform into an animal also translates the traits of those animals into the human form (Tripathi, 2010).

Society is an intricate web structure that functions in connection to each other as a whole, but that connection overlooks the broken strands on the edges as long as the structure remains intact. Hussein, Azmi & Al-Subaihi explore the multifaceted aspects of alienation and marginalization faced by various characters and species, its impact on the psyche, and the consequences at the edges of this structure through "Alienation in Harry Potter". The article takes into account specific characters as examples of the alienation experienced by their entire species, such as the muggles and the house elves (Hussein et al., 2021).

Both the works also make ample use of symbolism throughout the character's journey, as has been depicted by Louise Jensby in "Athene McGonagall and the Devine Owl – The Use of Ancient Greek Myths as Imagery in Harry Potter" (Jensby, 2019) as well as by G. Aiswarya and Dr. P. Madhan in "Symbolism in Amish Tripathi's *Shiva Trilogy*: A Study" (Aiswarya and Madhan, 2018).

In "“They like being enslaved”? British Imperialist Rhetoric and the Wizards' Hegemonic Discourse in Harry Potter", Juliana Valadão Lopes analyses the oppression of subaltern species like house-elves, goblins and centaurs by the superior magicals and how the hierarchy is subverted by the subalterns. The focus of this research lies in the political and social interactions of different species, especially between those that can be categorised as the oppressor and the oppressed, such as wizardkind suppressing the centaurs, goblins, elves etc. and the actions

of the suppressed species in order to combat their treatment (Lopes, 2019).

The marginalized sects in Amish Tripathi's works have been explored by Suresh Kumar in "Giving Voice to the Marginalized: A Study of Amish Tripathi's *The Immortals of Meluha*" (Kumar, 2014)

John Pennington investigates the presence of mainstream frivolity and fictional reality with a 'no pain, no gain' approach to magical fantasy fiction in "From Elfland to Hogwarts, or the Aesthetic Trouble with Harry Potter". The article contemplates whether Rowling's magical world truly forces the readers to broaden their horizons to look past the obvious and explore the hidden, or is it simply a different form of entertainment that plays on the fantasies of an active mind for popularity, the teachings forgotten as soon as the books are closed (Pennington, 2002).

Keeping to the present wave of mythology inclusion in literature, Saman Abdulqadir Hussein Dizayi explores the blending of the ancient and modern, realistic myth and mythical reality through "Mythmaking In Modern Literature: Harry Potter by J.K. Rowling". The series consists of mythological figures, as a supplement to the major focus. The figures such as a Cerberus, dragons, sphinx, Death etc, are embedded in the story in such a casual manner that gives the impression of them being a normal commonplace occurrence within the magical world. The only real surprise felt at their existence comes from the muggle-borns and raised due to the cultural difference (Dizayi, 2022).

G. Aiswarya and Dr. P. Madhan explore the depiction of mythological figures present throughout the ancient Hindu texts in "Mythology in Amish Tripathi's *Immortals of Meluha*: A Study" (Aiswarya and Madhan, 2018).

Manasi Saxena explores the numerous aspects of death that can be seen scattered throughout the series in the article "Death, the Last Enemy: Grief and Loss in the Harry Potter Series." This paper explores the various characters' views on their deaths, the feelings attached to them, and the incarnation of death and its influence through the *Tales of Beedle and Bard*. The physical journey Harry undertakes in order to defeat his enemy Voldemort by destroying his anchors of immortality is internalised to follow the process of loss, grief and healing from the deaths of his loved ones.

The transcendence of humans to ethereal figures has been explored in "Humanly Gods or Godly Humans: Representation and Anthropomorphism of Mythical Characters in Amish Tripathi's *Shiva Trilogy*" by Aritra Basu (Basu, 2020).

The works also follow the spiritual journey of the characters as an undertone that has been observed and explored through J K Rowling's works by Signe Cohen in "The Two Alchemists in Harry Potter: Voldemort, Harry, and Their Quests for Immortality" (Cohen, 2018) and

through Amish Tripathi's works by Prof. Dr. Lata Marina Varghese in "Selfies of the Soul: Spiritual Regeneration in New Age Fiction" (Varghese, 2015).

Psychological Trauma in Literature

Harry Potter Series

The wizarding world created by J.K. Rowling presents a unique framework for examining trauma through magical metaphors. While ostensibly a children's series, Harry Potter delves deep into themes of loss, grief, and resilience, offering sophisticated psychological insights through its fantastical elements.

The series begins with foundational trauma - the murder of Harry's parents - and traces its ripple effects through his development. This early loss shapes his character arc and relationships throughout the series. The psychological impact manifests in various ways: his difficulty trusting adults, his intense desire for connection, and his complex relationship with death and sacrifice.

The magical elements of the series serve as powerful metaphors for psychological processes. Dementors, for instance, represent depression and anxiety, literally feeding on happiness and forcing individuals to relive their worst memories. The Patronus charm, a corporeal manifestation of a person's happiest memories and feelings, as a defense against these creatures, symbolizes the development of psychological resilience and coping mechanisms. The fact that each person's Patronus takes a unique animal form suggests the individualized nature of healing and protective strategies.

The series also explores collective trauma through its depiction of the wizarding world's response to Voldemort's reign of terror. The community's inability to speak his name reflects real-world responses to collective trauma, where avoidance and silence become coping mechanisms. The Ministry of Magic's initial denial of Voldemort's return mirrors societal patterns of trauma denial and suppression.

The educational setting of Hogwarts provides another layer for examining trauma and healing. The school itself functions as both a sanctuary and a battleground, mirroring how trauma survivors often navigate spaces that simultaneously offer safety and trigger painful memories. The Defense Against the Dark Arts curriculum, particularly under competent teachers, serves as a metaphor for developing psychological resilience and coping strategies.

Particularly significant is the formation of Dumbledore's Army, which represents a grassroots approach to healing and empowerment. This student-led group demonstrates how community support and shared purpose can facilitate recovery from trauma. The practical skills taught in these sessions parallel real-world therapeutic techniques, where individuals learn to face their fears in a controlled, supportive environment.

The series explores various manifestations of trauma through its diverse cast of characters. Neville Longbottom's story parallels Harry's in many ways, but his trauma response manifests differently, highlighting how individual personalities and support systems influence recovery. Luna Lovegood's apparent eccentricity can be interpreted as a creative adaptation to social trauma, while Severus Snape's complex character arc demonstrates how unresolved childhood trauma can shape adult behavior patterns.

Shiva Trilogy

The Shiva Trilogy presents a distinct framework for understanding trauma and healing through its integration of Indian mythology and philosophy. Amish Tripathi's reimagining of the divine figure Shiva as a human warrior who achieves godhood through his actions provides a unique lens for examining personal and societal transformation.

The trilogy's setting in ancient India creates a rich backdrop for exploring how cultural and social structures influence trauma and healing. The strict social hierarchies, religious beliefs, and political systems of Meluha serve as both sources of trauma and potential pathways to healing. The concept of karma, central to the narrative, offers a philosophical framework for understanding how actions and their consequences shape both individual and collective destiny.

Unlike the more individualistic approach seen in Harry Potter, the Shiva Trilogy emphasizes the interconnected nature of personal and societal healing. Shiva's journey from tribal chief to divine figure involves not just personal growth but also challenging and transforming societal structures that perpetuate trauma. The treatment of the Nagas, representing those marked by physical differences, explores how societal rejection and discrimination create collective trauma that requires systemic change to address.

The trilogy's exploration of evil differs significantly from the more straightforward good-versus-evil narrative of Harry Potter. Through Shiva's quest to understand and combat evil, the narrative suggests that trauma often stems from systemic imbalances rather than individual malevolence. This perspective aligns with contemporary trauma theory's recognition of how societal structures can perpetuate psychological harm.

Comparative Analysis: Trauma Representation and Processing

When examining how both series represent and process trauma, several key differences and similarities emerge. Both works acknowledge the profound impact of early childhood trauma on character development, but they approach this theme through different cultural lenses.

In Harry Potter, trauma is often depicted through magical manifestations - Dementors feeding on happiness,

Boggarts revealing deepest fears, and Pensieves storing memories. These elements serve as concrete representations of psychological processes, making complex concepts accessible to readers. The series emphasizes individual resilience while highlighting the crucial role of supportive relationships in healing.

The Shiva Trilogy, conversely, presents trauma through philosophical and societal frameworks. Physical deformities become metaphors for social exclusion, while the concept of karma provides a framework for understanding how past actions influence present suffering. The trilogy suggests that true healing requires addressing both individual pain and the societal structures that perpetuate it.

Both series explore how trauma affects leadership and responsibility. Harry's reluctant hero status contrasts with Shiva's more conscious choice to embrace his destined role. This difference reflects distinct cultural perspectives on individual agency versus societal duty in responding to trauma.

1. Individual vs. Collective Trauma Processing

The contrast between individual and collective trauma processing becomes particularly evident in pivotal moments of both series. In Harry Potter, we see this dynamic unfold dramatically during the Dementor attack near the lake in "Prisoner of Azkaban." This scene encapsulates both individual and collective trauma processing: Harry initially faces the Dementors alone, experiencing his most terrible memories - his mother's screams, his father's last words. As Rowling writes, "From far away, he heard screaming, terrible, terrified, pleading screams..." This moment represents individual trauma in its rawest form.

However, the resolution of this scene demonstrates the interplay between individual and collective healing. Harry's ability to cast the Patronus comes not just from his individual strength, but from the accumulated love and support he has received. His success relies on accessing happy memories created with others - flying on his broomstick, friendship with Ron and Hermione, the knowledge that his parents loved him. The Patronus itself, taking the form of his father's Animagus shape, symbolizes how individual healing connects to family and community legacy.

In contrast, the Shiva Trilogy presents trauma processing through a more interconnected lens. When Shiva confronts the deformity of the Nagas, his response isn't purely personal. Tripathi writes of Shiva's realization that the Nagas' condition reflects not individual curse but societal imbalance: "The Nagas weren't evil. They were victims. Victims of a society that had forgotten its dharma." This understanding leads to a broader movement for social change, demonstrating how individual enlightenment catalyzes collective healing.

2. Cultural Frameworks of Healing

The cultural frameworks for healing in both series reveal deeply rooted philosophical differences. Harry Potter's approach to healing often involves direct confrontation with fear and pain, exemplified in Professor Lupin's lessons about Boggarts. "What really finishes a Boggart is laughter," Lupin explains, introducing a Western therapeutic concept of facing and transforming fear through positive reframing.

The series consistently presents healing through practical, tangible actions: chocolate as a remedy for Dementor exposure, specific counter-curses for harmful spells, and the Room of Requirement providing exactly what is needed for healing and growth. This reflects a Western medical model of identifying specific problems and applying targeted solutions.

The Shiva Trilogy, however, approaches healing through more holistic and philosophical frameworks. When Shiva struggles with his role as the Neelkanth, his healing comes not through specific remedies but through understanding the interconnected nature of existence. Tripathi describes Shiva's revelation: "The universe itself is your guru." This Eastern perspective suggests that healing comes through alignment with universal principles rather than through isolated interventions.

3. Manifestation of Trauma Symptoms

The manifestation of trauma symptoms in both series reveals sophisticated psychological understanding through different metaphorical frameworks. In Harry Potter, the physical and psychological symptoms of trauma are often intertwined with magical phenomena. Consider Harry's recurring nightmares and his scar pain - physical manifestations of psychological wounds that intensify with emotional distress. This connection becomes particularly evident in "Order of the Phoenix" when Harry's mental state directly affects his connection to Voldemort.

The Dementors serve as perhaps the most powerful metaphor for depression and trauma responses in the series. Their ability to force people to relive their worst memories mirrors the intrusive thoughts characteristic of PTSD. When Harry first encounters Dementors, he experiences not just fear but a complete emotional shutdown: the world goes cold, joy seems impossible, and he's forced to relive his mother's death. The visceral nature of these encounters demonstrates how trauma can suddenly overwhelm normal functioning.

Similarly, Harry's difficulty with Occlumency lessons reveals how trauma can make one vulnerable to further psychological harm. His inability to clear his mind and protect himself from Voldemort's intrusions parallels how unprocessed trauma can leave individuals susceptible to emotional manipulation and further psychological damage.

The Shiva Trilogy approaches trauma manifestation

through a different lens, often expressing psychological wounds through physical and social metaphors. The Nagas' deformities serve as visible manifestations of societal trauma, while their exile represents the psychological isolation that often accompanies trauma. When Shiva encounters these outcasts, their physical conditions mirror internal struggles with rejection and prejudice.

4. Support Systems and Healing Mechanisms

The role of support systems in trauma recovery is central to both narratives but manifests differently. In Harry Potter, we see the gradual building of a chosen family that becomes crucial to Harry's healing process. The Weasleys, particularly Molly Weasley, provide the nurturing family environment Harry never had. This is powerfully illustrated when Mrs. Weasley's Boggart reveals her greatest fear - seeing her family members dead, including Harry. This moment demonstrates how genuine love and inclusion can help heal attachment trauma.

Dumbledore's Army represents another crucial support system, showing how shared purpose and mutual support can facilitate healing. When members practice the Patronus Charm together, they're not just learning defensive magic - they're creating a community of healing where individual traumas can be addressed collectively. The Room of Requirement itself becomes a physical manifestation of this safe space needed for recovery.

In contrast, the Shiva Trilogy presents support systems within hierarchical and spiritual frameworks. Shiva's relationship with Sati demonstrates how romantic partnerships can facilitate healing while respecting cultural boundaries. Their connection challenges societal norms while working within traditional frameworks, showing how support systems can both preserve and transform cultural structures.

The guru-shishya relationships in the trilogy offer another model of healing support. When Shiva learns from various teachers, these interactions go beyond mere knowledge transfer - they represent the transmission of wisdom that helps process both personal and collective trauma. This reflects an Eastern understanding of healing as something passed down through established relationships and cultural traditions.

5. Intergenerational Trauma

Both series provide rich explorations of how trauma passes between generations, though they approach this theme through different cultural lenses. In Harry Potter, intergenerational trauma manifests most prominently through family legacies and the lingering effects of the First Wizarding War.

Harry's own trauma isn't just from his parents' death - he inherits the weight of their unfinished battle against

Voldemort. This inheritance manifests physically through his scar and psychologically through his connection to Voldemort. The prophecy that shaped his life was set in motion before his birth, demonstrating how previous generations' conflicts can predetermine their children's struggles.

Neville Longbottom's story provides another powerful example of intergenerational trauma. His parents' torture by Death Eaters leaves them permanently institutionalized at St. Mungo's, unable to recognize their own son. Neville's struggles with confidence and his eventual emergence as a leader show how children of trauma survivors must navigate both their parents' unresolved pain and their own secondary trauma.

The Black family presents a different aspect of generational trauma through their pure-blood ideology. Sirius's rejection of his family's values and subsequent ostracization demonstrates how breaking generational cycles of toxic beliefs can itself be traumatic. His childhood home at Grimmauld Place, with its severed elf heads and family tapestry of burned-out faces, serves as a physical manifestation of this dark legacy.

In the Shiva Trilogy, intergenerational trauma is explored through societal structures and religious practices. The caste system represents institutionalized trauma passed down through generations, while the treatment of Vikarmas shows how social stigma can create cycles of trauma that affect entire family lines.

6. Resolution and Transformation

The paths to resolution in both series reflect different philosophical approaches to healing. Harry Potter's journey culminates in his willing sacrifice in the Forbidden Forest - a moment that transforms his personal trauma into universal redemption. This sacrifice works because it's rooted in love, demonstrating how facing death with acceptance can break cycles of fear and violence.

Significantly, Harry's final confrontation with Voldemort involves understanding rather than mere opposition. His realization about the Elder Wand's true allegiance shows how knowledge and comprehension can be more powerful than brute force. The scene in King's Cross with Dumbledore represents a spiritual reconciliation with death and loss, suggesting that complete healing involves accepting rather than avoiding painful truths.

The Shiva Trilogy presents resolution through a more comprehensive transformation of consciousness. Shiva's journey from tribal chief to Mahadev involves not just personal growth but a fundamental reimagining of social order. His understanding of good and evil evolves beyond simple opposition to recognize their interconnected nature.

The trilogy's resolution suggests that true healing requires addressing root causes rather than symptoms. When Shiva finally confronts the source of evil, it's not through combat but through understanding the complex balance between

progress and tradition, innovation and wisdom.

7. Role of Memory and Identity

The treatment of memory and its relationship to identity differs significantly between the series. In Harry Potter, memories are tangible things that can be extracted, stored, and revisited through the Pensieve. This concrete representation of memory allows for direct confrontation with traumatic experiences. When Harry views Snape's memories in "Deathly Hallows," he gains not just information but a transformed understanding of identity - both Snape's and his own.

The Pensieve scenes serve multiple functions in trauma processing. When Harry witnesses his father's bullying behavior through Snape's memories, it forces him to confront the complexity of inherited legacy and challenge his idealized version of his parents. This represents how healing often requires integrating difficult truths into one's identity narrative.

Memory in Harry Potter also functions as a source of power and protection. The Patronus Charm works through accessing happy memories, suggesting that positive experiences can serve as psychological shields against depression and despair. This is particularly evident when Harry teaches Dumbledore's Army - each student must find their own powerful positive memory to create their Patronus, demonstrating how personal histories can become sources of strength.

The Shiva Trilogy approaches memory and identity through a more fluid, interconnected framework. Past lives and karmic memory suggest that identity extends beyond individual experience. When Shiva begins remembering events he hasn't personally experienced, it represents a broader understanding of consciousness and identity that transcends individual existence.

8. Symbolism and Metaphorical Representation

The symbolic language of trauma and healing in both series reveals sophisticated psychological understanding. In Harry Potter, the Horcruxes serve as powerful metaphors for psychological fragmentation. Each Horcrux represents a piece of Voldemort's soul, split through acts of murder - a literal representation of how severe trauma can fragment the psyche. The process of destroying Horcruxes parallels the therapeutic process of integrating split-off parts of the self.

The Room of Requirement represents the psyche's ability to manifest what is needed for healing. Its ability to transform based on the user's needs mirrors how psychological healing requires different approaches at different times. When used for DA meetings, it becomes a safe space for community healing; when Harry needs to hide the Half-Blood Prince's book, it becomes a place to contain dangerous knowledge - much like how the psyche

protects itself by hiding threatening information.

In the Shiva Trilogy, symbolism operates through mythological and philosophical frameworks. The blue throat of Shiva (Neelkanth) represents the capacity to transform poison into medicine - a powerful metaphor for how trauma can be transformed into wisdom. This transformation isn't about eliminating the poison but about containing and transmuting it, suggesting that healing involves integration rather than elimination of painful experiences.

9. Narrative Structure and Trauma Processing

Both series construct their narratives to reflect different approaches to trauma processing. Harry Potter's year-by-year structure mirrors the therapeutic process, with each year bringing new challenges and opportunities for growth. The increasing darkness of each subsequent book parallels how trauma work often requires facing progressively deeper layers of pain.

The culmination of Harry's journey in the Forbidden Forest, where he must willingly face death, represents the ultimate integration of traumatic experience. His conversation with Dumbledore in the ethereal King's Cross station provides a space for final processing and acceptance, suggesting that complete healing sometimes requires a metaphorical death and rebirth.

The Shiva Trilogy's narrative structure is more cyclical, reflecting Eastern concepts of time and transformation. The story moves between personal and collective experience, past and present, suggesting that trauma healing involves understanding broader patterns of existence. This structure supports the idea that individual healing is inseparable from collective transformation.

10. Gender and Trauma

In both series, gender intersects with trauma in complex ways that reflect and challenge cultural norms. Harry Potter presents diverse models of trauma response across gender lines, often subverting traditional expectations. Hermione's intellectual approach to fear represents a rejection of the stereotype that emotional responses are inherently feminine. Her systematic preparation for danger, exemplified by the enchanted beaded bag containing everything they might need during their horcrux hunt, shows how analytical thinking can serve as a valid coping mechanism.

Ginny Weasley's recovery from her traumatic possession by Tom Riddle's diary demonstrates remarkable resilience. Her transformation from a shy, traumatized first-year student to a powerful witch and leader in Dumbledore's Army shows how trauma survivors can reclaim their agency. Luna Lovegood's apparent eccentricity represents another feminine response to trauma - using creativity and unconventional thinking as protective mechanisms against

social isolation and loss.

Male characters in Harry Potter also challenge traditional gender expectations in their trauma responses. Neville's journey from fearful boy to resistance leader shows emotional vulnerability can coexist with courage. Snape's lasting grief over Lily's death demonstrates deep emotional attachment in male characters, while Sirius's emotional volatility after Azkaban shows how trauma can disrupt traditional masculine stoicism.

The Shiva Trilogy approaches gender and trauma through the lens of ancient Indian society while suggesting possibilities for transformation. Sati's character challenges traditional gender roles while working within cultural frameworks. Her status as a Vikarma woman and her journey to reclaim her dignity represents how gender-based trauma can become a catalyst for social change.

Synthesis

The comparative analysis of Harry Potter and the Shiva Trilogy reveals sophisticated approaches to trauma representation and healing across cultural frameworks. Both series demonstrate how fantasy and mythology can make complex psychological concepts accessible to diverse audiences while offering different but complementary models for understanding trauma and recovery.

Harry Potter's Western psychological framework emphasizes individual agency while acknowledging the crucial role of community support. The series shows how personal choice and love can transform trauma into strength, as evidenced by Harry's ultimate victory through sacrifice rather than power. The magical elements serve as concrete metaphors for psychological processes, making abstract concepts tangible for readers.

The Shiva Trilogy's Eastern philosophical approach presents healing as inseparable from spiritual and social transformation. Through Shiva's journey from warrior to deity, the trilogy suggests that complete healing requires understanding the interconnected nature of individual and collective experience. The mythological framework provides a model for how personal transformation can catalyze broader societal change.

1. The Importance of Cultural Frameworks in Shaping Trauma Responses and Recovery Paths

Both series demonstrate how cultural contexts fundamentally shape how trauma is experienced, understood, and healed. In Harry Potter, the Western individualistic framework is evident in how characters process trauma. Harry's journey often emphasizes personal choice and individual responsibility - "It is our choices that show what we truly are, far more than our abilities." This reflects a Western therapeutic approach that emphasizes individual agency in healing.

The magical world's approach to trauma healing often mirrors Western medical models. The use of specific remedies (chocolate for Dementor exposure), targeted interventions (Occlumency lessons), and professional help (Mind Healers at St. Mungo's) reflects a systematic, categorized approach to treating psychological wounds. Even magical healing methods follow a clinical pattern: identify the problem, apply the appropriate remedy, monitor recovery.

However, the Shiva Trilogy presents a contrasting Eastern framework where trauma and healing are viewed through a holistic, interconnected lens. When Shiva encounters the Nagas, their physical deformities are not seen as individual medical conditions but as manifestations of societal imbalance. The concept of karma provides a framework for understanding how past actions influence present suffering, suggesting that healing requires addressing root causes rather than just treating symptoms.

The trilogy's treatment of the Somras (the drink of the gods) demonstrates how cultural beliefs influence perceptions of healing. What one society views as medicine, another might see as poison, suggesting that cultural frameworks determine not only how we experience trauma but also what we consider healing.

2. The Value of Community Support in Individual Healing Processes

Both series emphasize that while trauma may be experienced individually, healing often requires community support. In Harry Potter, this is powerfully demonstrated through multiple relationships and organizations:

Dumbledore's Army represents more than just a resistance group - it becomes a therapeutic community where members share their fears, support each other's growth, and collectively develop coping mechanisms. The Room of Requirement itself transforms into whatever the group needs, symbolizing how community support can adapt to individual healing needs.

The Weasley family demonstrates how chosen family can provide crucial emotional support for trauma survivors. Their acceptance of Harry offers him a model of healthy family relationships that helps heal his early attachment trauma. Mrs. Weasley's maternal care, the twins' humor, and Ron's loyal friendship each contribute different aspects of support necessary for healing.

The Order of Phoenix shows how intergenerational support networks can help process collective trauma. Members who survived the First Wizarding War help guide the younger generation through their own traumatic experiences, demonstrating how shared experience can facilitate healing.

In the Shiva Trilogy, community support operates through more structured social and spiritual frameworks:

The guru-shishya relationship provides a model for how wisdom and healing can be transmitted through established cultural relationships. When Shiva learns from various teachers, these interactions represent more than knowledge transfer - they demonstrate how cultural wisdom can guide trauma recovery.

3. The Role of Narrative in Making Psychological Concepts Accessible

Both series use their respective genres - fantasy and mythological fiction - to make complex psychological concepts understandable and relatable. Harry Potter employs magical metaphors that brilliantly illustrate psychological processes:

Dementors provide a tangible representation of depression and PTSD. Their ability to force people to relive their worst memories mirrors flashbacks, while their soul-sucking kiss represents the ultimate emotional numbness that can result from severe trauma. The physical effects of their presence - cold, darkness, despair - make abstract psychological concepts concrete and understandable.

The Patronus Charm demonstrates how positive memories and emotional resources can combat psychological distress. The fact that each person's Patronus takes a unique form suggests how healing strategies must be individualized, while the ability to teach others the charm shows how coping mechanisms can be learned and shared.

4. The Potential for Personal Trauma to Catalyze Positive Social Change

Both series powerfully demonstrate how individual trauma can become a catalyst for broader societal transformation. In Harry Potter, personal trauma often leads to the development of empathy and the motivation to prevent others from experiencing similar pain.

Harry's own traumatic experiences make him particularly sensitive to others' suffering, leading him to form Dumbledore's Army as a way to help his peers protect themselves. His childhood trauma under the Dursleys' abuse makes him especially compassionate toward house-elves like Dobby, demonstrating how personal pain can create awareness of systemic injustice.

The transformation of Neville Longbottom provides another striking example. His trauma from his parents' torture evolves into leadership strength during the resistance against the Carrows at Hogwarts. His personal pain becomes the foundation for protecting younger students and standing up against tyranny. His growth from fearful victim to resistance leader shows how processed trauma can fuel positive social action.

Luna Lovegood's experience of social isolation and loss (her mother's death) leads her to develop unique perspectives that ultimately help others see beyond

conventional wisdom. Her apparent oddity becomes a strength in challenging rigid thinking and supporting others through their own traumas.

In the Shiva Trilogy, Shiva's journey from witnessing tribal suffering to becoming a force for societal change demonstrates how personal exposure to trauma can lead to systemic transformation. His encounter with the Nagas' suffering catalyzes his questioning of established social orders and his commitment to addressing root causes of societal pain.

5. The Necessity of Addressing Both Individual and Collective Dimensions of Trauma

Both series emphasize that complete healing requires addressing trauma at both individual and societal levels. Harry Potter demonstrates this through the parallel tracks of Harry's personal healing journey and the wizarding world's collective recovery from Voldemort's reign of terror.

The series shows how these dimensions interweave - Harry's personal healing journey becomes inseparable from the collective healing of the wizarding world. His confrontation with Voldemort represents both individual and collective trauma resolution.

The symbolism of the lightning bolt scar itself embodies this duality - it's both a personal wound and a symbol of collective hope, marking Harry as both an individual trauma survivor and a figure of societal transformation. Its dual nature as both curse and blessing reflects how trauma can be both personally wounding and collectively transformative.

In the Shiva Trilogy, this dual approach is even more explicit. Shiva's personal journey of understanding and healing becomes inextricably linked with societal transformation. His role as the Neelkanth requires him to address both individual suffering and systemic causes of trauma.

Both series ultimately suggest that true healing requires addressing trauma at multiple levels simultaneously - personal, familial, institutional, and societal. They demonstrate how individual healing can catalyze collective transformation, while societal change creates conditions that support individual recovery.

The enduring relevance of both series suggests that their approaches to trauma and healing resonate with fundamental human experiences while offering hope and guidance for those on their own healing journeys.

Conclusion:

Shiva and Harry, the protagonists of both these works, begin their journey towards hope of healing with the invitation to a change- physical and emotionally. The

elements of their trauma experienced in the past, as well as current trials, crop up throughout their entire journey. But hope burns eternal and they have taken the first step towards healing by changing their environment. The healing process is slow, and there are instances where they seem to be shoved backwards, but at the end, both Shiva and Harry have overcome their trauma and found peace and contentment, if not some semblance of happiness.

The real-life implications of these characters' journeys boiled down to the fundamentals provide a simple solution- removal from the current environment. It is not conducive to healing and would only heap further trauma on the already existing issues and would not allow a person to recover. If it is within one's power to remove themselves from the hurtful conditions, to do so; if not, there is never only one way to do something. Thinking outside the box could sometimes provide unorthodox situations. And if all else fails, there's great power in asking for help.

But no matter how extensively a fictional character is sculpted, it cannot hope to replicate a live human in its entirety; nor the intricacies of life, no matter how much detail goes into creating the life of that character. This diminishes its relatability to reality and its nuances. Keeping this drawback in mind, this Research is an attempt at a pathway into understanding one's own journey of struggles and potential guidelines in if not overcoming it, then at least living in a wholesome manner with it, through the pseudo-reality of the literary characters as a singular subject of analysis.

While the existing research does grant a peek into the characters that have had their fair share of hardships, failure and trauma, it allows a lot of room for exploration into the long-term effects of trauma, as well as its impact in relation to other characters, society and environment, either experiencing the same event with them or experiencing similar events in another work; as the human psyche is a vast field still in the initial phases of its investigation.

The comparative analysis of Harry Potter and Shiva Trilogy reveals profound insights into the nature of trauma, healing, and psychological transformation across cultural frameworks. These works, while emerging from distinctly different literary traditions, demonstrate the universal human capacity for resilience while highlighting the diverse paths to recovery shaped by cultural perspectives. Through their respective uses of magic and mythology, both series successfully bridge the gap between complex psychological concepts and accessible narrative storytelling, making profound truths about trauma and healing available to a broad audience.

The synthesis of Western and Eastern approaches to trauma processing, as represented in these works, offers a comprehensive understanding of healing that transcends cultural boundaries. Harry Potter's emphasis on individual agency supported by community healing, combined with the Shiva Trilogy's integration of personal and societal transformation, presents a holistic model for understanding trauma recovery. This dual perspective suggests that

effective healing requires both the personal empowerment emphasized in Western approaches and the systemic transformation central to Eastern philosophies.

The enduring impact of these narratives extends beyond their immediate cultural contexts, offering valuable insights for contemporary approaches to trauma healing. Their success in engaging readers across cultural boundaries demonstrates how creative storytelling can facilitate cross-cultural understanding of psychological processes. Moreover, their continued relevance suggests that while the specifics of trauma experiences may vary, the fundamental human need for healing and transformation remains constant across cultures and times.

These works ultimately point toward a more inclusive and nuanced understanding of trauma and recovery, one that recognizes both individual and collective dimensions of healing. They suggest that while personal transformation is essential, lasting healing often requires addressing broader societal issues that contribute to trauma. This understanding has significant implications for both therapeutic practice and social change initiatives, highlighting the need for approaches that can address both individual suffering and systemic causes of trauma.

As contemporary society continues to grapple with various forms of individual and collective trauma, the insights offered by these works become increasingly relevant. They remind us that healing is possible through multiple pathways and that different cultural frameworks can offer complementary approaches to recovery and transformation. Their enduring appeal lies not just in their entertaining narratives but in their profound understanding of human suffering and the universal yearning for healing and growth.

Biographical Note

Shikha Choudhary is a dedicated Research Scholar at Mody University of Science and Technology in Laxmangarh, Sikar, Rajasthan, India. Her primary research focus lies in the analysis of psychological trauma representation in literature, with a particular emphasis on contemporary fantasy and mythology-inspired works. Choudhary's current research project involves a comparative study of J.K. Rowling's *Harry Potter* series and Amish Tripathi's *Shiva Trilogy*, exploring how these influential works approach trauma processing and recovery through distinct cultural and philosophical lenses. Her work aims to bridge the gap between Western and Eastern perspectives on trauma in literature, contributing to the growing field of psychological literary analysis. Through her research, Choudhary seeks to illuminate the potential of narrative fiction in making complex psychological concepts accessible to a wider audience, while also offering insights that may contribute towards therapeutic approaches to trauma resolution.

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Disclosure statement

The authors report there are no competing interests to declare.

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