Eupsychian Mythopoesis: Cultural Narratives of Flourishing in *Kantara* and *Harry Potter*

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Abstract

The paper develops a multi-stage interpretive inquiry into the question how Eupsychia, that is Abraham Maslow's ideal of a self-actualizing and mentally healthy society, is shown through mythopoesis in the Kannada films Kantara (2022) and Kantara: Chapter 1 (2025), and the seven Harry Potter novels (1997–2007). Eupsychia is a society that encourages self-actualization through psychological development, and mythopoesis is the process of intentionally creating new myths from archetypes to give expression to human experiences. By means of a detailed comparative reading, the article traces similar motifs of loyalty, power, rivalry, conflict, ecological reverence, and shadow integration, and it sees these art pieces as "eupsychian myth-engines" that work through a marked difference in culture, language, time, and audience. The piece sets forth a valid academic argument on the power of such stories to shape psychology, education, cultural studies, and media practice, especially at a time when society is facing fragmentation and mental health problems.

Keywords: eupsychia, mythopoesis, self-actualization, bhuta kola, cross-cultural comparison, ethical wildness, horcruxes, patronus, hogwarts, individuation, communal harmony

Introduction

The present literary and media arena is full of storylines that amuse and entertain but at the same time, they hardly ever provide examples of psychological well-being and social harmony. In these circumstances, one can identify the mythic storyworlds of the Kannada movies *Kantara* (2022) and *Kantara*: Chapter 1 (2025) as well as J.K. Rowling's seven *Harry Potter* books as the mythic storyworlds that symbolize the idea of Abraham Maslow's Eupsychia," which is a culture fostering self-actualization and positive social relations. Though there are differences in modes of communication, countries, years or periods, and audiences of these creations, they all can be interpreted as various eupsychian mythopoesis indicators, that is, the creation of modern myths by the use of archetypal materials and ritual components, which ultimately provide help to individuals and communities in leading a flourishing life.

Through the *Kantara's* tradition of Bhuta Kola, and magical world of *Harry Potter*, there is a revelation of a set of core eupsychian individual themes which include: individuation, ethical power, shadow integration, ecological belonging, and communal solidarity.

Theoretical Framework: Eupsychia and Mythopoesis

Abraham Maslow, in his later writings, moved from the humanistic psychology concept of an individual to that of a society and thus, visualized social environments that support a person to be "self-actualized." In *Toward a Psychology of Being* he explains that mental health is not just the absence of symptoms, but it is "the complete realization of one's fullest potential." He sees it as a lifelong development process with the cultural environment playing the dominant role in supporting such development rather than the person's own will power (1962).

Maslow's eupsychic management ideas portray the term eupsychia as the name of a hypothetical culture or business where the structures, relationships, and meanings continuously support such development for the majority including an elite few who benefit.

Mythopoesis is another concept that attempts to interpret these ideas. According to Jungian and literary views, mythopoesis is the intentional or unintentional generation of new myths which are taken from the collective unconscious - archetypal patterns such as shadow, wise old figure or sacrificial heroes - while simultaneously being converted into culturally specific storyworlds. Instead of merely receiving myth, mythopoeic artifacts actively create worlds in which symbolic items, animals, and ceremonies serve as real instruments for psychic and societal conversion. *Kantara* achieves this through the Daiva-centered village cosmology and the ritual performance whereas *Harry Potter* achieves the same through institutionalised magic, prophecy, and enchanted artifacts, with each linking a person's difficult situation to the mythic frameworks that either facilitate or hinder eupsychian progress.

Methodology: Comparative Narrative and Contextual Analysis

This article conducts a qualitative and comparative study of narrative structures, character development, and magic/ritual scenes in *Kantara*, *Kantara*: *Chapter 1* and the *Harry Potter* novels, considering their reception and cultural influence as well. Central themes are identified thorough reading and watching of the works and reading of critical reviews, with the interpretative framework being provided by psychological research on both self-actualization and eupsychian management. Due to the fact that these three works have attained, in their different ways, cultural iconic status - *Kantara* through the unprecedented commercial success of a regional language film and popularity and influence on folklore discourse and tourism, and *Harry Potter* through hundreds of millions of copies sold and an enormous global fan base- they are seen as the scenarios for investigation as to how mainstream storytelling models character and community flourishing.

This is an interpretative and integrative research. It does not simply categorize the English literary work or South Indian cinema on rituals as pure fantasy. Rather, it attempts to find a common eupsychian mythopoetic logic.

Differences in Cultural Contexts as Meaningful Comparisons

Kantara depicts a rural village community in the coastal area of Karnataka. They break their old pact with the king. He had given them the land to worship the sacred grove and Panjurli Daiva. The climax has with Shiva's Bhuta Kola which is a symbol of human anger. It provides a beautiful symbol of the ancestors' bondage. It gives divine justice. The prequel, *Kantara*: Chapter 1, has Berme summoning the wild spirit Guliga Daiva. The spirit defends him from the king's soldiers.

Harry Potter is set in the hidden magical world of Britain. Throughout seven novels, Harry changes from a neglected orphan into a Hogwarts student. He becomes the hero and rescues through self-sacrifice. He defeats a regime that is based on racial purity. Locations and objects such as Hogwarts, the Ministry, the Order, Horcruxes, and the Hallows make up the story's conflicts. It was initially intended for the children in England, but it attracted readers from all over the world, of all ages.

These cultures are so different in terms of their language, ritual tradition, and historical context. Yet, each brings out the link between the individual's growth and the community and the universe. Thus both can be considered eupsychian studies or ideal human studies.

Need for Eupsychian Mythopoetic Inquiry

Researching the eupsychian mythopoesis in *Kantara* and *Harry Potter* help answer big questions both in the academia and the society at large. Self-actualization/eupsychian models lack theoretical exploration of mass culture through concrete examples based on narratives with Maslowian themes. This paper connects scholarly theories and everyday language, stories, films, and shared cultural references by showing how Maslow's ideas are present in the plots and characters of *Kantara* and *Harry Potter.* The analysis connects psychological theory to the way people understand and feel these ideas through narratives.

In the middle of the socio-cultural context that is marked by mental health concerns, fragmentation, ecological crises and the lack of adequate narratives for purpose/belonging, these franchises have emotionally connected with their audiences.

Presenting them as eupsychian resources would be of great help for working through the spaces of education, dialogue, and reflection instead of mere escapism. Models of cross-cultural comparison account for reading local/global narratives together, without erasing difference, while at the same time fostering empathy across language/class/nation.

Self-Actualization and Individuation in Narrative Form

According to Maslow, self-actualizing individuals come to terms with themselves and others, get deeply involved in real-life problems, have peak experiences frequently, and are deeply committed to transcendent values. "Not only do self-actualized people fully accept themselves, they also embrace others for who they are. Other individuals are treated equally regardless of background, current status, or other socio-economic and cultural factors." (Cherry)

In *Kantara*, Shiva's journey represents this kind of self-actualization: early on, he is wild and avoids ritual trauma, but later on, he can see how the long-standing complaints, injustices, or resentments held by the villagers threaten the community's ability to thrive economically, culturally, and physically amid the fight over ancestral lands needed for farming and rituals. He understands the sacred, generations-old agreement or bond: the divine pact between villagers, deity Panjurli, and the land itself is at stake in the land battle and acts beyond personal vendettas toward communal restoration. The climax of the dance with Bhuta Kola possession signifies the peak experience: a mystical absorption in the divine, with loss of the ego.

One can map Harry's development through school narrative structure that is a form of individuation. Hogwarts at first serves the denied safety/belonging needs. The different stages bring forward the different facets of his identity, loyalty, acceptance of his destiny, fulfilment of the prophecy role, the recognition of a bond with Voldemort, and grieving. The last walk in the Forbidden Forest signifies the achievement of self-transcendence: making peace with death for the sake of the freedom of the community and rejecting the Elder Wand to prevent the temptation of power. Both of these heroes demonstrate the qualities of people who have self-actualized in an archetypal world of myth that can influence the world.

Communal Belonging and Eupsychian Social Forms

In Maslow's later writings, he argues that a person cannot fully self-actualize unless their community is also healthy.

"As he concentrated on the development of the healthy individual, he also imagined a future world of self-actualized individuals knit together in a "eupsychian" (psychologically whole) paradise. He hoped for the establishment of just, democratic, peaceful societies. His holism was thus about the community as well as the individual." (Wood)

In *Kantara*, the village becomes almost a character, a co-protagonist. Relationship- and

identity-affirming exchanges, such as the festive rituals and, in particular, the Bhuta Kola, which is done by the Daiva-possessed performer who resolves the land disputes and reaffirms the land pact that guarantees livelihood and dignity, create a sense of belonging. Thus, through Shiva's final possession, the evil landlord is confronted along with the rogue state agents dramatizing the eupsychian theme of justice: it is the moral order that supersedes the hierarchy.

The wizarding world and Hogwarts have similar communal aspects to them. The Four Houses, the common rooms, the Sorting Ceremony, and the feasts go a long way in providing Harry with the sense of belonging to which he was entitled but deprived and humiliated. The Dumbledore's Army and the Order of the Phoenix are two such communities that can be defined as groups of individuals who by their own choice come together and practice mutual care, share risks, and thus pool their resources of varying strengths and weaknesses in order to resist tyranny. "Community well-being is critically linked to individual well-being. Community health depends on the well-being of each member. Similarly, belonging to a strong community is essential to enhancing the well-being of individuals." (Pipas and Pepper) The concept of flourishing is therefore an amalgam of the internal psychological development of the individual as well as the social structures of communities that create trust, recognition, and collaboration.

Loyalty, Power, Rivalry, and Conflict

Both *Kantara* and *Harry Potter* put up loyalty as a virtue that helps characters to endure their fears and resist coercion. "The fact is that people are good. Give people affection and security, and they will give affection and be secure in their feelings and their behaviour."- Abraham Maslow

In *Kantara*, Shiva's loyalty to the village and the companions never wavers even when there are tensions; the betrayal revelation changes his loyalty to the Daiva-sanctioned injustice confrontation. In *Harry Potter*, the loyalty of Harry/Ron/Hermione goes against the compromised institutional directives; they risk punishment and death for teachers and friends by countering the authoritarian power through affective bonds.

Both of the franchises depict the theme of power quite similarly by making a clear distinction between two kinds of power - the one that has ethical limitations and the one that is possessive and domineering.

In *Kantara*, a landlord and government together plan to control both legal and economic power. In addition to that, they also prevented the locals from enjoying the benefits of development. They hide behind the law as a cover that they do it. Bhuta Kola's power is different. It is represented as a trust. It is only given for a short time to restore balance. One cannot use it for personal greed.

In *Harry Potter*, Voldemort is the power from fear. Therefore his power is very unstable. He becomes obsessed with the idea of pure blood. He is so tempted by immortality that he would seek it at any cost. However, Dumbledore and Harry decide on a less dominating type of power. They decide not to exploit other people. Quirrell (possessed by Voldemort) delivers a quotable line in *Harry Potter and Philosopher's Stone*. He expresses to Harry: "There is no good and evil. There is only power, and those too weak to seek it." This sums up the main power dichotomy in the series. One is pure amoral power for overpowering on the other is power that is limited by ethics. (Rowling 313)

Enmity and conflict not only cause problems; they create situations for development. "While it can result in social disintegration and violence, it can also be a catalyst for social change, innovation, and the restructuring of social relations." Coker and Brown (2025).

In *Kantara*, Shiva's encounter with the landlord's men escalates drastically which originally was just a local rivalry. It has turned into a symbolic war of the land and law. Apart from human strength, they are also in need of the Daiva which is the soul of the villagers.

In *Harry Potter*, the rivalry between Harry and Draco Malfoy and Harry's hatred for Voldemort is, to a great extent, reflects class and political

antagonisms. Some adversaries become humane whereas other good souls face death for the sake of the cause. This is a very familiar stage of the myth where conflicts bring about drastic yet positive changes. The conflicts transform rather than just destroying the evil.

Shadow Integration and Ethical Wildness

Jung's concept of the shadow - the rejected, disowned parts of the mind that must be integrated for wholeness - resonates with Maslow's idea of self-actualizing people who embrace their human nature in its full and sometimes with all of its contradictory complexity. Hunting, wrestling, and possession in *Kantara* symbolize integration of the shadow: Shiva's rage, especially the buffalo fight, shift from unbridled fury to ritually ordained and morally impelled Daiva energy, which is the cultural technology of ethical wildness.

In *Harry Potter*, shadow takes the form of Voldemort as Harry's dark twin (connected wands, shared piece of soul) and the Horcrux mission as a mythic symbol of locating and getting rid of the parts of the self that are enslaved by domination and fear. The unveiling of Snape's story adds another dimension to a character that, at first, appears to be a villain without any good in him and allows us to see him as a complex person who is abandoned and who ultimately chooses loyalty. Altogether, these storylines come to the point that human flourishing is impossible without acknowledging, containing, and ethically repositioning one's shadow, instead of trying to eradicate it.

Ecological Reverence and Re-Enchantment

Eupsychian mythopoesis includes human-nature relations as well. Maslow points to self-actualizers as persons with extreme beauty appreciation and non-human connection, which in turn brings about their moral concern. "Knowledge of how to care for the lands and waters that we are connected to is also essential for guiding future leaders and decisions." (Diver et al.)

Kantara is a mythic portrayal of natural forested landscape interconnected with the community: the sacred grove, guarded by the Daivas, is the cause of a conflict when the authorities want to make use of it. The movies show how ecological degradation is represented as a disconnect from the divine human reciprocity with deeply moving rituals.

Harry Potter to some extent rethinks the conception of nature, but it does this very significantly: the Forbidden Forest, centaurs /unicorns, plants/potions, and moral agents (house-elves, goblins, giants, dragons) refer to the weakening of human exceptionalism. These bring about the restoration of the enchanted world view necessary for eupsychian human sensitivities: the environment is seen as a relational network for negotiated mutual thriving rather than a matter to be exploited.

Mythopoesis and Peak Experiences

Mythopoesis can be a great help in deepening the insight on peak experiences in the support of eupsychian development. Peak experiences are usually defined as moments of very intense insight or unity when a person perceives the world as more whole, integrated, more meaningful, and at the same time he/she feels more self and connected to the world. "Naturally, in this state, we feel more like our true selves. In Eastern traditions, this is often referred to as "Holding to the Center." … in a peak experience one can respect and love oneself and respect and love another simultaneously." (Jeffrey)

Kantara's Bhuta Kola is the great expression of communal peak: the ecstatic Daiva presence, felt by both the audience and the characters, through music/costume/dance/trance leads to the restating of the village self-understanding a ritual technology.

Harry Potter is a case when the work of art seems to represent the very same things but depicts it through the use of different symbolic languages: the happy memory used while conjuring Patronus (happy memory vs. Dementors) results in bright animal ambodiments that become the emblem of the resilient self; one may lookback to memories by using Pensieve; the liminal scene in "King's Cross Station" after the curse in the last book can be considered as a metaphor of reinterpreting past for

integration and healing. Thus, both works demonstrate the mythopoetic peak experience development in secular/educational settings.

Ramifications of Eupsychian Mythopoesis

Theoretically, *Kantara* and *Harry Potter* as convergent eupsychian mythopoesis have the potential of opening up literary/psychological discourses. Future research on Maslow might trace the fictions that have become people's favourites as laboratories, where self-actualization, community, and transcendence are tested on the symbolic level. One good thing about this is that it makes the ritual/mythic structures visible, which mediate psychological transformations: psychological peak experiences/moral commitments are narratively structured.

In terms of practice, teachers reflect on the theme of loyalty, power, prejudice, ecological responsibility, using the episodes to create a classroom environment that is diverse in every sense of the word. Therapists discuss as metaphors for trauma, identity struggles and the birth of a new agency through stories. Public officials/media representatives give their support to local-tradition narratives that resonate with universal archetypes—thus reinforcing conflict resolution as the path towards integration—for the public spheres that are resilient and empathetic.

Broadly speaking, eupsychian framing sees fiction engagement as a shared meaning-making activity. As we see in the case of *Harry Potter* fan groups and the people's interest in Karnataka rituals sparked by *Kantara* that audience have these narratives inside them already as their relationship/creative/value frames. This kind of explicit acknowledgment leads to the formation of a collaborative atmosphere between scholars, practitioners, and audiences in the interconnected storytelling spaces where both individual psychological growth and communal well-being are encouraged.

Conclusion

The time gap of 25 years challenges the timelessness of eupsychian mythopoetic narratives. The 2022 Bhuta Kola rituals of *Kantara* are reminiscent of the magic of *Harry Potter* in 1997. A reading of *Kantara* and *Harry Potter* through the combined lenses of eupsychia and mythopoesis reveals that contemporary popular narratives can serve as complex cultural blueprints for human flourishing. In different languages, both franchises depict the main characters who step out of fragmentation and fear into greater integration, with the help of rituals, objects, and communities that represent the values of justice, loyalty, and life reverence. Their storyworlds dramatize Maslow's revelation that the actualization of human potential is not only an individual but also a societal responsibility; it relies as much on the myths that give structure to human experience as on one's innate qualities. In a time characterized by crises of meaning and belonging, focusing on such narratives enriches the academic discourse and at the same time they serve as practical means to a eupsychian society.

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