Chapter III

Elements of Magic

Magic is the main element in any type of Fantasy Literature. A good fantasy story cannot function without magic. Magic makes the stories more interesting and thrilling, for it opens new unexpected storylines and twists in the plot. J.K. Rowling’s *Harry Potter Series* is described as a story with supernatural elements, but there is more magic than one expects. In *Harry Potter Series* magic is an essential part of the narration. This series is set in the world of wizards and witches where magic functions as everyday reality. Usually, the magicians and wizards are secondary characters or even villains and the main ones are ordinary mortals who are either being victimized or helped by wizards. However, in *The Harry Potter Series* not only villains but also the hero Harry and most all of his friends are all witches and wizards. In Rowling’s magical world wizards are not all evil. In fact, the series tells the reader many times that it is the choice one makes that defines them, not who or what they are; Harry and all other wizards are magic users, having the choice between good and bad. Glanzer observes that, “Rowling clearly defends the existence of an objective moral universe” ... After all, we do still have that dichotomy of good Harry versus evil Voldemort. This is true, however the reader is forced to notice that this dichotomy exists between the actual characters, not in the concept of magic. Because both good and evil can use magic” (Glanzer). It shows that magic itself is not at all evil, the purpose only matters so that it can direct people to both sides which side they desire to be; that is in the hands of the individuals.

Apart from the characters and the setting, Rowling uses magic as the significant element of the plot. It is considered as one of the characters because it is an essential part of Rowling’s reality. Nonetheless, *Harry Potter Series* is not stories about magic. Magic is what makes the story unreal though not untrue. However, it gives realistic representation about life.
It is the most obvious reason why *Harry Potter Series* is among successful fantasy literature. This series always revolves around good Harry’s confrontation with evil Lord Voldemort and his followers. Both the sides are using magic to achieve their ends but which one is more powerful either good magic with good intentions or bad magic with wicked intentions that is the core of the series. Terrell argues, “…that Rowling clearly defends the existence of an objective moral universe. After all, we do still have that dichotomy of good Harry versus evil Voldemort. This is true; however the reader is forced to notice that this dichotomy exists between the actual characters, not in the concept of magic. Because both good and evil can use magic, magic itself has no moral direction” (43). For young Harry Potter, magic is his escape from oppression. By using magic he can empower himself and set free to live his own life form the evil forces. Furthermore, he uses magic to protect himself and the wizarding world from the evil clutches of Lord Voldemort. For Voldemort, magic means complete, utter power; he uses magic to rule the world and vanquish the muggle born and become a lime light in the wizarding world.

When Harry enters into the magical world Harry’s half-blood heritage allows him to identify with the minorities of the wizarding world. He joins hands with the muggle born in the battle against Voldemort and his Death Eaters. On the other hand, Voldemort’s pure blood supremacy indulges to hate all the muggle born even his muggle father. As an orphan, he is understandably curious about his parentage and discovering his wizard roots only made him more obsessed with blood purity. When he finds out that it was actually his father who has no drop of magical blood in his veins, he starts to despise that part of his family. For the sake of extreme love for magic Voldemort kills his father and his own grandparents. He cannot even bear to keep his own name, Tom Riddle, for it is a reminder of his father: “You think I was going to use my filthy Muggle father's name for ever? I, in whose veins run the
blood of Salazar Slytherin himself, through my mother's side? I, keep the name of a foul, common Muggle, who abandoned me even before I was born [...]?” (CoS 314). Voldemort is obsessed with blood of magic; for him, it is the source of a person’s abilities.

Harry and Voldemort are brought up in the similar background but Voldemort turns to dark magic. Harry is not attracted by it though he has some of the Slytherin tendencies in him. Dumbledore has an answer for this; he reasons out to Harry’s saying, “you have never been seduced by the Dark Arts, never, even for a second, shown the slightest desire to become one of Voldemort’s followers!”… ‘You are protected, in short, by your ability to love!’ …'The only protection that can possibly work against the lure of power like Voldemort's!’” (HBP 511). Lord Voldemort does not understand love, having never enjoyed the basic form of it. He is incapable and in a sense unwilling to love anyone or anything other than himself and magic.

Indeed, Voldemort does not see the world the way Harry does: he does not share Harry’s clear view of good and evil. As Lee Spinks explains that according to Nietzsche's philosophy, the meanings of 'good' and 'evil' only come into existence after a power struggle: “[we] are mistaken to believe that attitudes such as pity and egoism are naturally good or evil; these moral interpretations are retrospectively affixed by dominant social groupings to justify their own mode of existence” (91). This would mean that there is no such thing as pure good and evil, but that the meaning of these concepts is decided by whoever holds the position of power within that society. Voldemort does not think of life in terms of good and evil, all he sees is power, and how the ability to do magic can help him to gain it.

In *Chamber of Secrets*, Rowling reveals young Tom Riddle’s fascination over magic. He soon to be Lord Voldemort using magic though he knows the consequences of using the
Killing Curses (spells that kill people) or of creating Horcruxes; he kills people in order to create the Horcruxes because he is completely fascinated by the power and immortality which the Horcruxes bring to him. Initially his goal is to kill Harry, but at one point he sees the advantage of having him as an ally and tries to seduce him. Likewise, not only Voldemort but also the power of magic itself is constantly teasing Harry into forgetting about the abominable side of evil. Though magic is so fascinated and alluring Harry remains good and he is not attracted by it like Voldemort.

In Voldemort's eyes, magic means complete and utter power. For him, not using magic up to the level is nothing but a sign of weakness. During the final battle in *Deathly Hallows*, the conversation between Harry and Voldemort states how magic is portrayed as powerful tool to achieve one’s end: “‘If it is not love that will save you this time,’ said Voldemort, ‘you must believe that you have magic that I do not, or else a weapon more powerful than mine?’ ‘I believe both,’ said Harry, ‘You think you know more magic than I do?’ he said. ‘Than I, than Lord Voldemort, who has performed magic that Dumbledore himself never dreamed of?’” (DH 739). In the end, love turns out to be more powerful that exceeds Voldemort's magic “beyond the reach of any magic” (DH 710). For Harry nothing is powerful or important than one’s life. Just as Dumbledore thought, “Harry is profoundly empowered by his capacity to trust and care for other human beings” (Bealer 175). In *Deathly Hallows*, Rowling states Voldemort’s views on power when he has taken over the Ministry of Magic:

It was rather frightening, this vast sculpture of a witch and a wizard sitting on ornately covered thrones, .... Engraved in foot-high letters at the base of the statue were the words: MAGIC IS MIGHT.... Harry...realised that what he had thought were decoratively carved thrones were actually mounds of carved humans: ... all with
rather stupid, ugly faces, twisted and pressed together to support the weight of the handsomely robed wizards. 'Muggles.' whispered Hermione. 'In their rightful place. …” (DH 241)

So according to Voldemort’s regime, magic is might.

Rowling advocates the evil power of Voldemort from the very beginning of *Sorcerer’s Stone*. Though Lord Voldemort is partly destroyed after his attempt to kill the infant Harry the wizarding world fears to mention his name. Even great wizards fear to use his name; instead they refer to him as “You-Know-Who” (SS 55). In general, Voldemort’s presence exists in each and every novel. From the first to the third, he may not appear in the flesh, but the mere thought of him still terrorizes the magical world. In *Goblet of Fire*, Voldemort comes back to human form, where the mood of darkness grows in the description of Rowling. From this point on and lasting until the end of the series, Voldemort manages to turn everything upside down, bringing forward the death and despair for which he is known. Apart from magic Voldemort knows nothing and lives for nothing. As Dumbledore states to Harry: “And his knowledge remained woefully incomplete, Harry! That which Voldemort does not value, he takes no trouble to comprehend. Of house-elves and children’s tales, of love, loyalty, and innocence, Voldemort knows and understands nothing. *Nothing*. That they all have a power beyond his own, a power beyond the reach of any magic, is a truth he has never grasped” (DH 709-10).

Apart from Voldemort, his followers Death Eaters choose to lead life in the world of magic and are more fascinated about magic. They either end up as supporters of good Harry or as faithful followers of Voldemort. However, they ultimately support magic to reach the next level. Form the character of Severus Snape, Rowling reveals how one is attracted to bad
magic. Though Snape has no purpose to become a Death Eater he has his own intention to serve as well: As Rowling explains, “Like many insecure, vulnerable people (like Voldemort) he craved membership of something big and powerful, something impressive” (Social register). Sanpe is attracted by the alluring side of evil not through the intention of doing good magic but doing worst to serve best. He serves as a spy for Dumbledore; once when he was attracted by Voldemort’s dark magic he serves as a Death Eater for some time. Rowling adds that teenage Lily might have loved Snape “if he had not loved Dark Magic so much, and been drawn to such loathsome people and acts” (Social register). He actually shares many qualities with Voldemort like unhappy childhood: “He’s just like Voldemort,” Harry bursts out after Dumbledore’s death. “Pure blood mother, Muggle father…ashamed of his parentage, trying to make himself feared using the Dark Arts, gave himself an impressive new name—Lord Voldemort—the Half-Blood Prince—how could Dumbledore have missed—?” (HBP 637). Clearly, Snape is a lesser Voldemort, antagonizing Harry inside Hogwarts, and potentially growing to be a second Dark Lord.

Snape lacks in parental protection; as his parents are a source of misery he can barely wait to escape. He rejects emotion and states to Harry, “Fools who wear their hearts proudly on their sleeves, who cannot control their emotions, who wallow in sad memories and allow themselves to be provoked easily—weak people, in other words” (OoP 536). He has dark, power-based alliances with “creepy” bullies at Hogwarts (DH 673). He creates the vicious Sectumsempra spell while still a student. He is secretive, friendless, arrogant and prejudiced which shows that he is well on the path to the Dark Arts. Snape’s love for Lily (Harry’s mother) transforms him to be a good person, for that he abandons his allegiance and loyalties as Death Eater. His loyalty to Lily is “unimpeachable, unquestionable, unbreakable” (Justice 14). Thus, he tries to protect Lily’s son Harry from evil Voldemort. Being a professor, he
teaches Harry powerful magic that he never learned in Hogwarts. Snape’s love has redeemed him from the evil’s path.

Through love of Lily, Snape leads his life to protect Harry and prevent evil from triumphing over the good. He lives like Dumbledore, a spiritual protector and a mentor for Harry. In the final combat with Voldemort, Harry reveals Snape’s true intention though he is once attracted by evil as a Death Eater. Harry states, “He loved her for nearly all of his life, from the time when they were children” (DH 740). This knowledge is beyond Voldemort’s comprehension. Rowling later assures her readers, “Harry would be instrumental in ensuring that Snape’s portrait would appear there [in the headmaster's office] in due course” (Social register). Like Dumbledore, Snape will someday be persevered, guiding students as Dumbledore does. “‘Albus Severus,’ Harry tells his son. ‘You were named for two headmasters of Hogwarts. One of them was a Slytherin, and he was probably the bravest man I ever knew’” (DH 758). Even seventeen years after Snape’s death, his memory is alive and counseling young wizards, showing them that Slytherins too have honour. This representation reveals that magic is power and has luring power to attract but it depends upon the users and how they handle it.

Harry matches magic with Voldemort, or even Snape. There is another rival threatens to destroy him. This is Draco Malfoy, greedy dark arts student and apprentice Death Eater. Draco has definite magical talent: he repairs the magical cabinet and makes polyjuice potion in Half Blood Prince, and then master of Elder Wand in Deathly Hollows. He most likely puts Madam Rosmerta under the Imperius Curse. At the same time, Draco cannot be victorious because he takes no responsibility for his actions, or even make strong decisions. In these categories, Harry’s righteous character beats him every time throughout the series. In
Sorcerer’s Stone, Draco approaches Harry not through admiration, but through a desire to unite strengths. “You’d be better served with a friend like me,” (SS 61) he says, discounting affection in favour of strategic alliances in the name of magic. Draco’s father cautions that it is imprudent to appear Harry’s enemy, since everyone in the wizarding world admires the boy.

Though the father, Lucius is a powerful wizard and notorious Death Eater Draco is merely a nasty little boy. He becomes Slytherin Quidditch Seeker after his father generously donates Nimbus 2001 brooms to the team. Later, he tries to trade on his father’s reputation, rather than talent. This scheming for position reflects Draco’s perfect self-serving Slytherin nature. While analyzing the characteristics of magic users Harry’s intention over magic is completely different from other magic users. Thienpont observes, “Neither Malfoy, Snape, nor Riddle seem to possess the moral courage Rowling so admires, and the existence of their Gryffindor counterparts suggests that the lack of it is implied in, and symbolized by, their membership of Slytherin House. Harry refused to be sorted there; Malfoy, Snape and Riddle did not,” (3). Instead of friends, Draco keeps followers, like the witless Crabbe and Goyle. They are his bodyguards. He never treats them as equals, ordering them around and making them do his dirty work. They rarely speak, instead function as sounding boards for Draco’s schemes and diatribes against Harry and his companions. Ron and Hermione, by contrast, take the initiative and provide strong-willed, creative support over and over.

A well-known critic, Magpie sums up Draco’s character succinctly, split between arrogant thug and lost little boy: “Draco as always looks for outside validation in bigotry or superficial markers of social success…He remains an uneasy combination of the bully who makes others feel rejected and the kid who really wants to be accepted. Harry, on the other hand, faces and
masters his fear, gains confidence from within and learns to trust his abilities in defiance of public opinion” (Magpie 431). Draco refuses to take responsibility for his choices. This is the Slytherin bond that ties him to his allies and makes him susceptible to recruitment by Death Eaters: Draco’s teachers, like his friends, do not bother to confront him on this issue. Eva Thienpont comments: “Although they know of Draco Malfoy’s fanaticism, they undertake no direct effort to correct him; there are no serious actions towards playground bullies, and no real attempts to encourage house unity…This non-interference allows Malfoy to think himself right and all-mighty” (Thienpont 3-4). In contrast Harry’s friends, mentors, and love interests all defy him from time to time, forcing Harry to learn from these conflicts. This isn’t just a nice gesture on the part of Harry’s friends. He needs them and they know it. Without them, Harry would still be a selfless, courageous boy whose attempts and intentions are heroic, but he would fail without assistance, in every novel. Many times Harry receives assistance and regular help from magical creatures, magical tools, or acts of the gods but most of the time he is assisted by his friends and mentors. Throughout the series Harry is aided continually by his devoted friends and mentors; Hermione’s knowledge, Ron’s skills and Dumbledore’s wisdom make very complicated things easy. Though Draco has some potential in using magic, he has no specific reason to serve or keep his skills to the core while comparing to Harry’s.

Draco often denies responsibility throughout this series, for instance when his master Voldemort assigns him to kill Dumbledore he fails and even he is assisted by powerful master Voldemort and Death Eaters. He does nothing to do fruitful things with magic instead he fails and worths for nothing. By contrast, Harry blames himself for everything notably Sirius’s death and others in the confrontation with Voldemort, until he decides to die in order to save the entire wizarding world from Voldemort’s tyranny. He walks into death, though he
has beloved mentors and friends by his side, he has full of desperate courage to correct things by his own, he never likes to risk others life in order to achieve his end. He is always firmly planted on the side of good and he offers his life willingly and unhesitatingly for the chance to bring Voldemort down. While Harry loves his friends and mentors beyond words Draco’s efforts are to do something with magic truly for his mother Narcissa’s namesake: a selfish person, born for nothing. In the final chapter of Deathly Hollows, Harry is ready to sacrifice his life while dueling with Voldemort. Draco, once again, fails to take a clear side in the battle. He ends the series sitting with his parents, unwilling to leave their presence.

In the very first novel, Sorcerer’s Stone Rowling reveals Harry’s broader perspective of life through the argument of Harry, Ron and Hermione about trying to get to the Sorcerer’s Stone before it is stolen by Voldemort. Ron and Hermione warn him that he could be expelled, but Harry is concerned about larger consequences: “If Snape gets hold of the Stone, Voldemort’s coming back...There won’t be any Hogwarts to get expelled from... He’ll flatten it, or turn it into a school for the Dark Arts! Losing points doesn’t matter anymore, can’t you see?...” (SS 270). This scene reveals Harry to be someone who has a much broader perspective than his friends. They are initially concerned with Harry’s risk of school punishment. However, Harry sees the larger picture and the dangers to the wizarding world. For an eleven year old Harry, this decision is not very easy to make. This shows his determination to be part of good side and use magic and power for good purpose. Harry wishes to save Hogwarts and the entire wizarding world from Voldemort. He is ready to face death even in order to prevent the Dark Lord from regaining his former power. He is willing to risk expulsion at the young age revealing that he is someone who is sent by God to rescue the people from the evil.
Harry specifically mentions concern for the safety of his friends and even their families. This desire to protect others, even those he does not know, marks him as a representative of good. For instance, in *Chamber of Secrets*, Harry risks his life to clear Hagrid’s name. He accompanies Ron and enters into the Forbidden Forest at night (something students are cautioned never to do). There they encounter a colony of man-eating giant spiders. When asked why they have come, Harry answers, “Hagrid’s in trouble.” (CoS 189) After this incident, Harry observes that he must discover the truth in order to find the Chamber of Secrets and to prevent the death of Hogwarts’ staff and students. Initially, Harry takes risks in order to prove that Hagrid does not commit the heinous acts at Hogwarts. Later, Harry’s focus expands beyond saving Hagrid to saving all of Hogwarts. In *Prisoner of Azkaban*, Harry and Hermione go to great lengths, including traveling back in time, in order to save both Buckbeak the hippogriff and Sirius Black from certain execution. Their efforts are completely altruistic, as they are motivated by the desire to save two innocent lives.

Later in the series, Dumbledore mentions Harry’s good deeds as he describes the way Harry risks his life to keep his promise to a dying Cedric, by bringing his body back to Hogwarts while fending off attacks from Voldemort and several other Death Eaters: “Harry Potter managed to escape Lord Voldemort.”… “He risked his own life to return Cedric’s body to Hogwarts. He showed, in every respect, the sort of bravery that few wizards have shown in facing Lord Voldemort, and for this, I honor him” (GoF 416). Harry is successful in achieving what is best for the wizarding world and he relies heavily on the magic, talents, ethics, wit and actions of his friends. With the help of magic and friends Harry displays the good virtues that make him famous, both within the story as well as in the minds of his millions of readers.
Harry’s action proves his good deeds throughout *Goblet of Fire*. At the end of the third and final trial of the Triwizard Tournament, Harry makes an interesting decision. Rather than taking the cup himself and winning the tournament, Harry tells Cedric to take it. Cedric is the only other competitor from Hogwarts and is just behind Harry in the maze. Cedric refuses and tells Harry to take it. Finally, Harry suggests they both take it. After imagining the glory of winning it alone, Harry tells Cedric, “We’ll take it at the same time. It’s still a Hogwarts victory. We’ll tie for it.” (GoF 698) Cedric agrees and the two grab the cup simultaneously. Harry chooses to view the last trial of the tournament as a way to win for the whole school, rather than individually. Roni Natov discusses how Rowling uses a magical world to illustrate real-life moral lessons in her essay “*Harry Potter and the Extraordinariness of Ordinary*”. She explains how this plot line in particular establishes a moral code and questions what it means to win. She also notes that “Harry saves his rivals, along with his friends,” and in so doing he rejects “either/or policy,” establishing “a new paradigm of sharing, building community, and inclusiveness” (Natov 53).

Further, Rowling proves Harry’s choice to be always good. During Harry’s studies at Hogwarts he gradually finds the answer for the question, what to choose to be part of the good side. He understands the importance of making choices and thus he chooses what he desires to be. His first choices are closely connected to his future. When Draco Malfoy attempts to provide him with the theory of pure-blood wizards, he refuses him straightaway with a short reply “I think I can tell who the wrong sort are for myself, thanks” (SS 109). But he chooses to befriend with Ron though his family is not among the noble wizard families. Harry chooses faithful friendship rather than greedy one. His status as good is primarily predicated on his actions and decisions that he holds till the end. His first major decision is to choose to be in the brave and honourable Gryffindor House, against the Sorting Hat’s wish to
place him in the cunning Slytherin House. He deliberately chooses to go against Sorting Hat’s wish though it has the decencies to read mind. He chooses to be part of the Gryffindor House although he is offered “help on the way to greatness” in Slytherin (SS 121). The Sorting Hat “sees” courage, talent and “a thirst to prove yourself” (SS 121) in Harry’s mind. It suggests Harry that, “Slytherin will help you on the way to greatness” (SS 121) but Harry wishes to be in Gryffindor. In Gryffindor his role is a seeker for the Gryffindor Quidditch team; Rowling uses it as a metaphor for his annual scrapes and confrontations with Voldemort and his followers, Death Eaters. Though Harry is part of a team his role is pivotal to their success.

Having magic as the main component of the *Harry Potter Series*, it distinguishes itself as quest fantasy which again is distinct among other genres of fiction in existence and usage of magical objects as an essential part of the narration. These items represent the old human desire for something they cannot achieve, for instance invisibility, immortality, fast traveling, limitless power over other creatures or understanding animals. In *Harry Potter Series*, there is a great variety of magical objects; most of them help the hero Harry as well as cause troubles; magical mirror shows Harry the way to another world but also let him meet a wonderful moment; a wonderful lamp brings wealth and love of a princess to Aladdin but at the same time puts his life in danger. In fact, it depends on the owner of the enchanted object whether he or she uses it for good or evil purposes.

Magic and magical objects play a significant role in the world of *Harry Potter*. However, they appear to be exciting and extraordinary only to a magician, such as Harry and the rest of the characters in the series. Rowling uses existing fund of fantasy motifs in her narration along with fantastic invention of new magical items which have not appeared in any fantasy
novels. Rowling uses wide variety of magical objects with different characteristics. They are, Invisibility Cloak, Magical Wands, Mirror of Erised, Tom Riddle’s Diary, Pensieve, Broom Sticks and the Sorcerer’s Stone. Furthermore, she invents a lot of enchanted items for her magical reality. She deals with magical school items. Students of Hogwarts write with Quills on parchments, their basic equipment are Wands; and in their free time they play Quidditch flying on their brooms. Her characters use spells for knitting, washing dishes, cleaning the table or serving the plates. At the same time they use cures and spells for controlling mind, dueling, resurrecting, and especially killing. For traveling they use flying brooms, using Portkeys or the net of fireplaces. In the following discussion, the present researcher attempts to analyse the most interesting use of Rowling’s magical objects.

An interesting Rowling’s invention is the Mirror of Erised. Harry learns more about himself through the Mirror of Erised, which he discovers in a darkened room at Hogwarts. He has also received Dumbledore’s advice regarding the Mirror of Erised, which later assists him in his confrontation with Lord Voldemort and Professor Quirrell. Through this object Harry is able to see his parents whom he longs for since his childhood. He looks into the Mirror of Erised and for the first time sees his parents. They wave and smile at him, reflecting his unruly hair and bright green eyes. The magical mirror which reflects the deepest desires of the heart (Erised is reversed of Desire). Dumbledore tells Harry:

It shows us nothing more or less than the deepest desire of our hearts. You [Harry Potter], who have never known your family, see them standing around you. Ronald Weasley, who has always been over shadowed by his brothers, sees himself standing alone, the best of all of them. However, this mirror will give us neither knowledge or
truth. Men have wasted away before it, entranced by what they have seen, or been driven mad, not knowing if what it shows is real or even possible. (SS 157)

By showing profound longings of the person Rowling adds an interesting layer to Harry’s character. Harry’s greatest desire is to meet his parents, which he attains because of the mirror. Apart from Harry the mirror reveals Ron’s desires; he wants to win a Quidditch Cup. For Dumbledore, it shows his desire for a pair of warm socks. The mirror is described as follows:

“A magnificent mirror, as high as a classroom ceiling, with an ornate gold frame, standing on two clawed feet. The inscription carved around the top reads “Erised straehru oyt ube cafru oyt on wohsi,” which is “I show you not your face but your heart’s desire” written backwards (that is, in what is called ‘mirror writing’). When you look into the mirror you see the deepest, most desperate desire of your heart. The mirror has trapped people who can’t bear to stop staring into it, unsure if what they see is going to actually happen. Harry sees his family in the Mirror; Ron sees himself as Head Boy and Quidditch champion. (SS 122)

Thus Rowling portrays the Mirror of Erised enabling the revelation of the purity of the characters.

Apart from the magical mirror, Rowling takes Wand as a prominent object and gives different characteristic for every Wand. In the world of Harry Potter, magic is largely a matter of knowing the right formula or repeating the correct words and actions with the wands. To perform magic the witches and wizards need not only the inborn power but also the right combination of external elements (wands, spells, curses). Throughout the Harry Potter Series, wand is the main tool used by witches and wizards in order to channelise their
magical powers and cast spells and curses. In the series, advanced wizard like Dumbledore can perform magic without the use of a wand; however it is extremely difficult and requires deep concentration and a lot of skill. For others wand is mandatory to perform magic. In the series, Rowling presents different and various types of wands with extraordinary powers which differs from one another: Heilman describes,

No two wands are the same, the wand cores may come from the same creature, or the wood may come from the same tree, yet none are exactly alike. Wands are usually long, thin rods of wood that contain a magical substance embedded into their core. Some of the woods used to craft a wand include holly, rosewood, blackthorn, oak, cherry, willow, ash, mahogany, hawthorn vine, yew, birch, and elder. The cores of the wands which are the magical substance to a wand are phoenix feather, unicorn hair, dragon heartstring, Veela hair and Thestral tail hair. (Heilman 15)

Other characteristics of a wand are its length. Mr. Olivander expresses as: “Thirteen-and-a-half inches. Yew Powerful wand, very powerful, and in the wrong hands . . . well, if I’d known what that wand was going out into the world to do. . . .” (SS 83). All of these factors have an effect on the overall use of the wand itself, but it is unknown what they actually do. The characteristics of a wand also seem to have some influence over which kinds of magic the wand is particularly suited for.

Rowling describes that the wand chooses the wizard or witch which is based on their potential to use magic. The wizard or witch does not choose the wand. When Harry visits Mr. Ollivander’s Wand Shop in Diagon Alley, where the wand made of phoenix feather and holly wood chose him as his master. Mr. Ollivander explains Harry: “I remember every wand I've ever sold, Mr Potter. Every single wand. It so happens that the phoenix whose tail feather is
in your wand, gave another feather - just one other. It is very curious indeed that you should be destined for this wand when its brother - why, its brother gave you that scar” (SS 85). Rowling’s description further reveals how wand chooses his master and what is the core connection of Harry’s and Voldemort’s wands:

Harry had waved what felt like every wand in the shop, until at last he had found the one that suited him — this one, which was made of holly, eleven inches long, and contained a single feather from the tail of a phoenix. Mr. Ollivander had been very surprised that Harry had been so compatible with this wand. “Curious,” he had said, “curious,” and not until Harry asked what was curious had Mr. Ollivander explained that the phoenix feather in Harry’s wand had come from the same bird that had supplied the core of Lord Voldemort’s. (GoF 310)

According to Rowling’s narrative imagination it has proof that every wand has unique characteristics of each, which must match that of the wizards or witches or else it chooses the master. The witches or wizards only can cast spell or perform magic if their self and their wand’s characteristics are the same; otherwise they conflict with each other. Rowling explicitly reveals these factors in the description of the Elder Wand.

Further Rowling states that wands are able to change masters, such as when a wand’s master is killed, stunned, or disarmed the wand will possibly accept the old master’s attacker as its new master. There is a proof in the narration when the prominent characters like Harry, Voldemort and Dumbledore try to gain the mastery over the Elder Wand: “You-Know-Who’s after the Elder Wand” (DH 431). In addition, wands can be broken or damaged by spells; once the wands have been damaged or broken their condition will have greatly reduced magical abilities. Even once the damaged wand has been lovingly repaired, the wand’s magic
will be unlikely to improve and the wand may break again when casting spells and performing magic. The conversation between Hagrid and Mr. Ollivander is as follows:

“‘Good wand, that one. But I suppose they snapped it in half when you got expelled?’ said Mr. Ollivander, suddenly stern. ‘Er — yes, they did, yes,’ said Hagrid, shuffling his feet. ‘I’ve still got the pieces, though,’ he added brightly. ‘But you don’t use them?’ said Mr. Ollivander sharply. ‘Oh, no, sir,’ said Hagrid quickly. Harry noticed he gripped his pink umbrella very tightly as he spoke” (SS 83). Moreover, in Chamber of Secrets, Harry and Ron are saved from Professor Lockhart by the malfunctioning of Ron’s wand. Ron and Harry force Professor Lockhart to accompany them down the drainpipe that leads to the Chamber of Secrets. Once there, Lockhart grabs Ron's wand, he tries to cast an Obliviate spell, unfortunately Ron's wand is damaged and the spell rebounds upon the hapless professor.

At the end of Goblet of Fire, Voldemort is restored to his body by a magic incantation. After he comes back to his bodily form, he summons his faithful Death Eaters, where a battle breaks out when Voldemort hands Harry a wand and challenges him for a duel. This will allow Voldemort to prove who the Dark Lord is. After he has toyed with Harry via the Cruciatus Curse, Harry realises that he is going to die. Although Harry has no illusions of being able to go toe-to-toe with Voldemort he just lie down and let Voldemort kill him. When Voldemort casts Avada Kedavra killing curse against Harry he casts his own trademark spell, Expelliarmus:

As Harry shouted, “Expelliarmus!” Voldemort cried, “Avada Kedavra!” A jet of green light issued from Voldemort’s wand just as a jet of red light blasted from Harry’s — they met in mid air — and suddenly Harry’s wand was vibrating as though
an electric charge were surging through it; his hand seized up around it; he couldn’t have released it if he’d wanted to — and a narrow beam of light connected the two wands, neither red nor green, but bright, deep gold. (GoF 663)

At this point, Harry is saved by a happy coincidence. Harry's wand shares the same core as Voldemort's (one of Fawkes' tail feathers), and this unusual trait causes the wands to malfunction. Readers are told ahead of time that the cores match, and Harry magically overpowers Voldemort during the subsequent struggle to control the misbehaving wands. As a result, Harry demonstrates strength of will, and a most impressive amount of raw magical power. Ultimately, Harry ends undefeated: “Wands are quasi-sentient, meaning that while they cannot think or communicate like a human, they can perform certain actions through their own will” (SS 147). Rowling’s representation reveals how wands choose their wizards or witches, and how they function based on their master’s potential. She also explains how Harry’s wand is able to act on its own to win the battle for its master.

Apart from magical wand, Rowling introduces a magical Tom Riddle’s Diary which is one of the Horcruxes created by Voldemort. In the end of Chamber of Secrets, through the magical diary Harry has drawn into the life of another character, Tom Riddle. Harry finds Tom's diary when he enters into the chamber; when he writes something in it, there are written responses appearing in the diary. When Harry asks what Tom knows about the Chamber of Secrets, the diary answers: “Let me show you.” (CoS 242) and then proceeds to do so. Harry is magically transported into the diary:

Harry saw that the little square for June the thirteenth seemed to have turned into a minuscule television screen. His hands trembling slightly, he raised the book to press his eye against the little window, and before he knew what was happening, he was
tilting forwards; the window was widening, he felt his body leave his bed and he was pitched headfirst through the opening in the page, into a whirl of colour and shadow. He felt his feet hit solid ground, and stood, shaking, as the blurred shapes around him came suddenly into focus. (CoS 242)

Harry has been shown the memory of young Tom Riddle as it has been preserved inside the diary. It helps to walk around inside the memory of young Tom Riddle independently, who later turns out to be the supreme evil. He shows Harry events that took place fifty years back. Through the diary Riddle misleads Harry into believing a wrong account of the past events thus Harry understands that Tom is responsible for some terrible things that have taken place. Later, Harry comes to know the deception of evil and saves Ginny from the chamber. He destroys the diary by stabbing with the fang of Basilisk, wins in that struggle and vanquishes the diary. Rowling has answered in an interview that Harry has destroyed the piece of Voldemort’s soul hiding in that diary, “Harry definitely destroyed that piece of soul. You saw it take shape, you saw it destroyed, it’s gone. And Ginny is definitely in no way possessed by Voldemort” (Anelli 2005). In the later part of the series Harry comes to know that the Tom Riddle’s Diary is one of the Horcruxes that he has unintentionally destroyed.

The Pensive is another magical instrument owned by Dumbledore which is used to view memories of the past. It is used to review particular memories of Voldemort to understand his past. With the use of Pensieve, Dumbledore takes Harry on a journey through Voldemort’s past through the collected memories that provides important clues about Voldemort’s immortality. Using the Pensieve, Dumbledore teaches Harry about Voldemort’s strengths and the evil behaviours of Voldemort especially the creation of Horcruxes. Harry learns about Voldemort’s fear of death and about the Horcruxes that he has created to gain immortality.
Dumbledore provides Harry with private lessons in order to defeat and destroy Voldemort’s Horcruxes with the use of Pensieve. When Dumbledore is dead it remains in the Headmaster’s office. Harry effectively uses this device in the hunt of Horcruxes. After the death of Severus Snape, Harry reviews the memories of Snape using the Pensieve.

Throughout the *Harry Potter Series*, there are a number of situations in which Harry is shown scenes by means of a device ‘Pensieve’. Albus Dumbledore, the wise old wizard who acts as Harry’s mentor throughout the books, explains what a Pensieve is:

“What is it?” Harry asked shakily. “This? It is called a Pensieve,” said Dumbledore. “I sometimes find, and I am sure you know the feeling, that I simply have too many thoughts and memories crammed into my mind.” “Er,” said Harry, who couldn’t truthfully say that he had ever felt anything of the sort. “At these times,” said Dumbledore, indicating the stone basin, “I use the Pensieve. One simply siphons the excess thoughts from one’s mind, pours them into the basin, and examines them at one’s leisure. It becomes easier to spot patterns and links, you understand, when they are in this form.” “You mean… that stuff’s your thoughts?” Harry said, staring at the swirling white substance in the basin. (GoF 519)

Dumbledore then goes on to explain that it is indeed his thoughts, and once as readers have (along with Harry) been informed of the way this magical device works, it is employed in many circumstances throughout the series. By using this object Rowling cleverly works around the backdrop of the series. She specifically uses this device to express Voldemort’s past and his desire for creating Horcruxes and immortality. Further, she uses it to inform the readers and the hero Harry what happened in the past because someone has to tell the readers and Harry about what really has happened. This is one of the facts why Rowling uses this
extraordinary magical object. Pensieve is like a Time Machine in which one can travel to the past and the future like that Pensieve to travel to the past. Rowling herself has stated that the events as they are stored in the Pensieve reflect reality. When she was asked about this in an interview, she answers:

J.K. Rowling: It’s reality. It’s important that I have got that across, because Slughorn (Slughorn) gave Dumbledore this pathetic cut-and-paste memory. He didn’t want to give the real thing, and he very obviously patched it up and cobbled it together. So, what you remember is accurate in the Pensieve.

Melissa Anelli: So there are things in there that you haven’t noticed personally, but you can go and see yourself?

JKR: Yes, and that’s the magic of the Pensieve, that’s what brings it alive.

Emerson Spartz: I want one of those!

JKR: Yeah. Otherwise it really would just be like a diary, wouldn’t it? Confined to what you remember. But the Pensieve recreates a moment for you, so you could go into your own memory and relive things that you didn't notice at the time. It’s somewhere in your head, which I'm sure it is, in all of our brains. I'm sure if you could access it, things that you don't know you remember are all in there somewhere. (Anelli 2005)

These explanations are interesting and reasonable. Although they deal mostly with things people has noticed but of which they are not aware, it also gives the readers valuable information about the way the Pensieve works. Rowling tells readers here that the scenes which they see in the Pensieve are seen as they truly happened. Use of Penseive shows the
narrative imagination of Rowling holding the nerves of the readers with the effective use of such a magical object.

Next on the list of magical objects depicted by Rowling is the Sorcerer’s Stone. It is legendary; it changes all metals to gold, and can be used to brew a potion called the Elixir of Life that can make the drinker immortal. In *Sorcerer’s Stone*, Harry feels as his duty to prevent Voldemort’s plans to steal the Sorcerer’s Stone that is hidden at the Hogwarts castle. After his fall against Harry in the first novel, he tries to regain his regime of terror offering the Sorcerer’s Stone. The stone would give immortality to its possessor hence Voldemort tries to enable him to have a body of his own again. Harry, with the help of his friends Ron and Hermione is able to stop Voldemort from taking the stone and in the process expels Voldemort from Quirrell’s body: “Quirrell, full of hatred, greed, and ambition, sharing his soul with Voldemort, could not touch you for this reason. It was agony to touch a person marked by something so good” (SS 299). Harry learns in the end that he is competent to protect the evil as well as the stone and also defeats Quirrell and Voldemort. The Sorcerer's Stone is seen only in the first book. It is destroyed at the end of the book by Dumbledore with Flamel’s agreement.

Rowling’s one of the wonderful inventions ‘Sorting Hat’ plays an important role inside the Hogwarts School. It has the power to read mind. Rowling introduces the Sorting Hat when Harry enters in the ceremony of sorting. Sorting Hat magically determines where new student is to be assigned. Through Sorting Hat, Rowling herself chooses to place her characters to their respective Houses according to their characteristic and nature. In the ceremony of sorting, where new students are sorted into the four Hogwarts Houses of Gryffindor, Ravenclaw, Hufflepuff and Slytherin based on their individual strengths and ambitions, and
placed among others of the same kind. The matter is decided upon by the Sorting Hat and no one can influence it. The Sorting Hat sings a song on Harry’s first day at school and tells the condition of the four Houses:

You might belong in Gryffindor,
Where dwell the brave at heart,
Their daring, nerve, and chivalry
Set Gryffindors apart;
You might belong in Hufflepuff,
Where they are just and loyal,
Those patient Hufflepuffs are true
And unafraid of toil;
Or yet in wise old Ravenclaw,
If you’ve a ready mind,
Where those of wit and learning,
Will always find their kind;
Or perhaps in Slytherin
You’ll make your real friends,
Those cunning folk use any means
To achieve their ends. (SS 118)

Once the Sorting ceremony is over students will remain in the same house throughout the study in the Hogwarts School of Witchcraft and Wizardry. Even the students are not allowed to stay with any other Houses. Students should live, eat, attend class, and study primarily
with those in their own house. Every year, students of Hogwarts play Quidditch match between the four houses, other than that they have House Cup to win.

Through the Sorting Hat, Rowling demonstrates the character of Harry and his choice. Harry faces his initiation into magical world when the Sorting Hat puts him in Gryffindor, “there’s talent, oh my goodness, yes, and a nice thirst to prove yourself, now that’s interesting . . . so where shall I put you?” (SS 121). The initial thought is to put him in Slytherin, but a small voice resists with the result that Harry enters Gryffindor instead of Slytherin. Sorting Hat changes Harry’s destiny with a place in Gryffindor house, “[w]here dwell the brave at heart” and whose “daring, nerve and chivalry Set Gryffindors apart” (SS 118) and where Harry meets and makes allies and enemies at Hogwarts. Sorting Hat plays other prominent roles when the series move on.

Apart from the Sorting Hat, Rowling’s narrative imagination brings a new kind of map named The Marauder's Map. It is typical imagination of Rowling that brings a lot of new ideas among using maps. The Marauder's Map not only shows the direction to the destinations in Hogwarts but also provides clues about mysteries lies in the castle. It is a kind of magical document which reveals and directs all the places of Hogwarts School of Witchcraft and Wizardry which includes the secret passages and every person in the grounds. It is capable to locate any individuals’ movements that appear by a dot. Even if a person tricked by Invisibility Cloaks or Polyjuice Potion, it is also skillful to identify them. The Marauder's Map is created by four Gryffindor students during their time at Hogwarts; they are James Potter, Sirius Black, Pettigrew and Remus Lupin: “Messrs. Moony, Wormtail, Padfoot, and Prongs Purveyors of Aids to Magical Mischief-Makers are proud to present THE MARAUDER’S MAP” (PoA 192). In Prisoner of Azkaban, Fred and Gorge, the
Weasley brothers gift Harry the map and says: “This little beauty’s taught us more than all the teachers in this school” (PoA 192). Harry uses this map throughout the series. The user of the map should tap it with his wand and recite incantation and without knowing the right incantation one cannot use this map. Further the map merely insults the user by stating “mind your business”. When Harry receives the map from the Weasley brothers he recites the right incantation:

[Harry], looking at the ragged old bit of parchment…. He took out his wand, touched the parchment lightly, and said, “I solemnly swear that I am up to no good.” And at once, thin ink lines began to spread like a spider’s web from the point that George’s wand had touched. They joined each other, they crisscrossed, they fanned into every corner of the parchment; then words began to blossom across the top, great, curly green words, that proclaimed. (PoA 192)

Harry rightly uses this map during his study at Hogwarts especially in preventing Voldemort’s plan and in hunting for his Horcruxes.

Apart from The Marauder's Map, Broomsticks play a center role in this series. Rowling introduces Broomsticks as mode of transportation for witches and wizards. They use this object for transportation as well as for playing Quidditch. Quidditch is a wizarding game played on Broomsticks and it is like a football in the real world. Broomsticks follow the commands of wizards ‘Up’ so that they can fly. Harry receives a new racing broomstick Nimbus Two Thousand as a gift from Minerva McGonagall, when he is selected as a seeker in Gryffindor Quidditch team. Rowling describes the racing Broomstick as: “Even Harry, who knew nothing about the different brooms, thought it looked wonderful. Sleek and shiny, with a mahogany handle, it had a long tail of neat, straight twigs and Nimbus Two Thousand
written in gold near the top” (SS 166). In *Deathly Hollows*, Rowling presents fight with Order members and Death Eaters. The fight takes place on the flying Broomsticks where the Order members try to save Harry from the Death Eaters, which shows the effective presentation of Rowling with another magical object that is new to the world of fantasy. The description of fight on the flying Broomsticks is as follows:

> Figures on broomsticks were flying past the windows. As the three of them looked away from him, …There was a colossal explosion. The sound of it seemed to blow the room apart: …cloud of thick white dust. Harry flew through the air, then crashed to the floor, unable to see as debris rained upon him, his arms over his head. He heard Hermione’s scream, Ron’s yell, and a series of sickening metallic thuds… Half buried in rubble, Harry tried to raise himself: He could barely breathe or see for dust. (DH 419-20)

Rowling’s another magnificent magical object is the Gryffindor Sword which helps Harry and his friends throughout the series in the battle against evil Voldemort especially, in the process of destroying the Horcruxes of the dark Lord. The Gryffindor Sword is owned by Godric Gryffindor one of the four founders of the Hogwarts School of Witchcraft and Wizardry. Rowling highlights the power of Sword mostly on the destruction of Voldemort’s Horcruxes:

> The sword has a connection with the Sorting Hat, another possession of Gryffindor. It will come to the aid of any Gryffindor who requested help while having the Sorting Hat with them, regardless of the sword's present location. Neville Longbottom managed to pull the sword out of the hat in 1998 even though it was supposed to be under Griphook's possession at that time. According to Albus Dumbledore, only a
true Gryffindor could have pulled the sword out of the hat. (Gryffindor Sword)

Before Dumbledore’s death, he hands over the sword to Harry by hoping that he vanquishes Voldemort. Scrimgeour explains to Harry that “Was it because Dumbledore believed that only the sword of Godric Gryffindor could defeat the Heir of Slytherin? Did he wish to give you that sword, Potter, because he believed, as do many, that you are the one destined to destroy He Who Must Not Be Named?” (DH 129). In Chamber of Secrets, when Voldemort possesses the soul of Ginny in order to regain his evil power, Harry comes in to rescue Ginny. He kills the basilisk with the help of the Gryffindor Sword. Finally he destroys Tom Riddle's diary with the help of dead Basilika’s fang. Albus Dumbledore destroys the Gaunt’s ring Horcrux with the help of Sword of Gryffindor but in the process he is severely injured. In Half-Blood Prince, Harry, Ron and Hermione try to find the Hufflepuff's cup which is hidden at Gringotts Bank after a long struggle in the vault Hermione manages to bring back the sword of Gryffindor and destroys the Horcrux. Harry and Ron try to destroy the locket Horcrux with Gryffindor sword after a long battle with the locket's energy. Ron destroys the locket with the sword of Gryffindor. At the end of the Deathly Hallows, Neville Longbottom encounters Voldemort’s pet Nagini. It is the last Horcrux which is in a protective magical cage. Neville Longbottom confronts and pulls Godric Gryffindor's sword from the Sorting Hat and beheads Nagini with the help of the sword.

Another interesting and enriching object is an Invisibility Cloak. It is a magical garment and one of the three Deathly Hollows. Whatever, it covers that becomes invisible because it is made from the hair of Demiguise, a magical creature that possesses the power to become invisible. This magical object makes the wearer of the cloak invisible and leads that person to seeking into anywhere. Through the Tale of Three Brothers, Rowling expresses the power of
The Invincibility Cloak. In the story Death cannot evade the third brother who owns the Cloak from Death as a prize. As Rowling states:

*But though Death searched for the third brother for many years, he was never able to find him. It was only when he had attained a great age that the youngest brother finally took off the Cloak of Invisibility and gave it to his son. And then he greeted Death as an old friend, and went with him gladly, and, equals, they departed this life.*

(DH 409)

In the series, it is owned by Harry’s father James Potter. After his dead Dumbledore gifts the Invisibility Cloak on a Christmas Eve which helps him to sneak into the Hogwarts castle and solve the mysteries. Though the Invisibility Cloak assists Harry in the confrontation with Voldemort most impotently it helps him to access the Mirror of Erised in which Harry sees his dead parents. It is a gift from the grave as it was his father’s:

Harry threw the cloak around his shoulders and Ron gave a yell. “It is! Look down!” Harry looked down at his feet, but they were gone. He dashed to the mirror. Sure enough, his reflection looked back at him, just his head suspended in midair, his body completely invisible. He pulled the cloak over his head and his reflection vanished completely. (SS 201)

It assists Harry and his friends to gather information in and around Hogwarts and in providing cover for Hermione, Harry and Ron in their final adventure in the first book and many adventures throughout the series. Rowling presents the Invisibility Cloak’s significant purpose in the final battle between Harry and Voldemort. Further she uses this object to express the emotional imbalance of the hero Harry when he is ready to surrender himself to Voldemort. When Voldemort states, “You have permitted your friends to die for you rather
than face me yourself. I shall wait for one hour in the Forbidden Forest. . . One hour. . .” (DH 660). Harry marches towards the Forbidden Forest under the Invisibility Cloak where Voldemort and his followers are waiting for him. Harry’s journey under the Clock signifies the selfless act of Harry. As Rowling describes: “Harry pulled the Invisibility Cloak over himself and descended through the floors, at last walking down the marble staircase into the entrance hall. Perhaps some tiny part of him hoped to be sensed, to be seen, to be stopped, but the Cloak was, as ever, impenetrable, perfect, and he reached the front doors easily” (DH 694). More interestingly, in the final battle Harry hides under the Invisibility Cloak and fights while Voldemort believes that he is dead. He performs spells and curses inside the Cloak:

Hidden beneath the Invisibility Cloak, Harry cast a Shield Charm between Neville and Voldemort before the latter could raise his wand. Still hidden beneath the Invisibility Cloak, Harry was buffeted into the entrance hall: He was searching for Voldemort and saw him across the room, firing spells from his wand as he backed into the Great Hall. (DH 733-34)

At the very end of the battle Harry uncovers the Cloak and emerges powerfully where he is ready to combat with his arch enemy: “Harry pulled off the Invisibility Cloak at last. The yell of shock, the cheers, the screams on every side of ‘Harry!’ ‘HE’S ALIVE!’ were stifled at once. The crowd was afraid, and silence fell abruptly and completely as Voldemort and Harry looked at each other, and began, at the same moment, to circle each other” (DH 737). Invisibility Cloak acts as a prominent magical object which gains Harry a victory over a notorious evil wizard Voldemort.

Another powerful magical creation of Rowling is the Elder Wand. The description of the Elder Wand promotes Rowling’s narrative imagination skills. Her treatment over the
characteristics of the Elder Wand provides interesting twists in the story line. This Elder Wand is magnificently presented in *Deathly Hallows* but as a shadow it follows the footstep of the series from the beginning and leaves the impact throughout the series. At the end of *Deathly Hallows*, it teaches virtuous attitude of good and proclaims that good never fails. Rowling’s demonstration of the Elder Wand plays a major role in the story line of *Deathly Hallows*. This is the most powerful wand in the history of the wizarding world and many wizards desire to gain the mastery over the wand. The Elder Wand is known by many names in *Deathly Hallows*. Mr. Ollivander states that “the wand variously known as the Deathstick, the Wand of Destiny, or the Elder Wand” (DH 496), and it is one of the three Deathly Hallows along with the Resurrection Stone and Invisibility Cloak. Deathly Hallows are objects of incredible magical power that would supposedly give the wizard possessing them the title of “Master of Death,” and give him or her immense power. Voldemort, evidently, only knows of only one, the Elder Wand, a wand that is said to be unbeatable, of the “three objects that made the possessor master of Death” (DH 432). This is the most powerful wand that has ever existed in the history of the wizarding world and is described as master of all wands. In an interview Rowling explains the power and the characteristic of the Elder Wand. She states:

The Elder Wand is simply the most dispassionate and ruthless of wands in that it will only take into consideration strength. So one would expect a certain amount of loyalty from one's wand. So even if you were disarmed while carrying it, even if you lost a fight while carrying it, it has developed an affinity with you that it will not give up easily. If, however, a wand is won, properly won in an adult duel, then a wand may switch allegiance, and it will certainly work better even if it hasn't fully switched allegiance for the person who won it…. However, the Elder Wand knows no loyalty
except to strength. So it's completely unsentimental. It will only go where the power is. So if you win, then you've won the wand…. almost inevitably, it attracts wizards who are prepared to kill and who will kill. And also it attracts wizards like Voldemort who confuse being prepared to murder with strength. (Anelli 2007)

In *Deathly Hallows* Rowling discloses the nature and power of the Deathly Hallows through the *Tale of the Three Brothers*. In this story, Rowling reveals that the Elder wand is created by death itself and therefore it holds ultimate power: “*The bloody trail of the Elder Wand is splattered across the pages of Wizarding history . . .*” (DH 432). As she narrates,

*Death was cunning. He pretended to congratulate the three brothers upon their magic, and said that each had earned a prize for having been clever enough to evade him.“ ‘So the oldest brother…. asked for a wand more powerful than any in existence: a wand that must always win duels for its owner, a wand worthy of a wizard who had conquered Death! So Death crossed to an elder tree on the banks of the river, fashioned a wand from a branch that hung there, and gave it to the oldest brother. The first brother traveled on for a week or more, and reaching a distant village, sought out a fellow wizard with whom he had a quarrel. Naturally, with the Elder Wand as his weapon, he could not fail to win the duel that followed. Leaving his enemy dead upon the floor, the oldest brother proceeded to an inn, where he boasted loudly of the powerful wand he had snatched from Death himself, and of how it made him invincible. “ ‘That very night, another wizard crept upon the oldest brother as he lay, wine-sodden, upon his bed. The thief took the wand and, for good measure, slit the oldest brother’s throat. (DH 407-8)

At the end of the tale, Death evades the elder brother. However, the power of the Elder Wand
remains over the period time; it changes its allegiance with various owners. Xenophilius states, “The Elder Wand is the Hallow that is most easily traced, because of the way in which it passes from hand to hand” (DH 412). Finally it comes into the possession of Albus Dumbledore when he defeats Grindelwald. Dumbledore asserts Harry: “I never knew which of us, in that last, horrific fight, had actually cast the curse ….I won the duel. I won the wand” (DH 717). He uses this wand for many years. In Deathly Hollows, he tells Harry: “I was fit only to possess the meanest of them, the least extraordinary. I was fit to own the Elder Wand, and not to boast of it, and not to kill with it. I was permitted to tame and to use it, because I took it, not for gain, but to save others from it” (DH 720). In Half Blood Prince, Dumbledore also has major concerns about the Elder Wand. He feels that having a wand with the reputation of being undefeatable in a duel would be a very bad thing for the wizarding world. He keeps the wand safer in his life time. In Half Blood Prince, he decides to sacrifice himself and expects that the Elder Wand’s power would die with him. When Harry asks about mystery behind the wand’s allegiance: “If you planned your death with Snape, you meant him to end up with the Elder Wand, didn’t you?” Dumbledore states, “I admit that was my intention” (DH 721). On the other hand, Voldemort believes that the wand only changes its allegiance if the master is killed. He is unaware of the fact that it is possible if the master is even disarmed. Dumbledore plans to die in the hands of Snape if he wins its allegiance by killing him so that the wand would rest in Dumbledore's tomb. In the final battle, Harry reveals Dumbledore’s plot to Voldemort; he tells: “Dumbledore’s death was planned between them! Dumbledore intended to die undefeated, the wand’s last true master! If all had gone as planned’, the wand’s power would have died with him, because it had never been won from him!” (DH 742). When Draco Malfoy attempts to murder Dumbledore he disarms his wand and thus the Elder Wand has transferred its allegiance to Draco where it chooses his
new master.

On the other hand, Voldemort desperately needs powerful wand to defeat Harry because of his wand’s connection with Harry’s. He breaks into Dumbledore’s tomb and possesses the Elder Wand but he does not understand the real power of the wand. Harry states:

If he [Voldemort] had known about the Deathly Hallows, he might not have needed Horcruxes in the first place. Didn’t the simple fact that he had taken a Hallow, and turned it into a Horcrux, demonstrate that he did not know this last great Wizarding secret? Which meant that Voldemort sought the Elder Wand without realizing its full power, without understanding that it was one of three . . . for the wand was the Hallow that could not be hidden, whose existence was best known. . . . (DH 432)

Voldemort believes that by killing Dumbledore, Snape would be a master of the Elder Wand. He says: “The Elder Wand cannot serve me properly, Severus, because I am not its true master. The Elder Wand belongs to the wizard who killed its last owner. You killed Albus Dumbledore. While you live, Severus, the Elder Wand cannot be truly mine” (DH 656). He orders his pet Nagini to kill Snape. In the meantime, Harry deduces the original new master Draco and possesses the mastery over the Elder Wand. In the final battle between Harry and Voldemort, Voldemort believes that he wins the wand’s allegiance by the murder of Snape and imagines that he is the true master of the Elder Wand but he fails to understand the unique characteristic of the wand: “Voldemort’s hand was trembling on the Elder Wand, and Harry gripped Draco’s very tightly” (DH 742), and “For him, the Elder Wand has become an obsession to rival his obsession with you. He believes that the Elder Wand removes his last weakness and makes him truly invincible” (DH 721). However, he fails once again against good because the true master of the Elder Wand is Harry. Through the Elder Wand, Rowling
highlights the triumph of good over evil. Though Voldemort gets into the possession of the Elder Wand he cannot use the wand against Harry instead he performs the killing curse which rebounds and finishes him once for all.

As a magician Harry is gifted with magical objects, such as the Invisibility Cloak, enchanted Marauder’s Map, Magic Wand, Gryffindor Sword, and Broomstick but he still needs his mentors and friends. Harry does not complete a single trial, in any book, solely by his own actions and abilities or with the use of magical objects. His friends and mentors always contribute significantly to his success throughout the series. Often his friends and mentors assist him overcome almost in every trial that he faces in the series. In most of the books in the series, Harry finds himself finishing it alone, but he has never achieved a single victory over Voldemort in all his trials without much assistance of his friends and mentors. Rowling presents all the magical objects to help Harry to defeat Voldemort but the assistance is not more than like his friends and mentors. They share their efforts in the ultimate victory at the end.

Apart from the revelation of magical objects, Rowling significantly creates the magical world with massive variety of magical creatures. Most commonly in fantasy literature magical creatures are used to terrify the audience or widen the variety of the inhabitants of the created alternative reality of the imaginary world. There is a great variety of magical creatures appearing in fantasy literature. Many of them have been modified and transferred into other literary genres, such as horror stories (vampires, ghosts, werewolves) or romances (princesses, knights). Rowling also uses the fund of magical creatures for her imaginary setting of Hogwarts School of Witchcraft and Wizardry. It is hard to trace the origins of the more or less believable creatures which are acquired from Rowling’s imagination. Some of
them have their probable roots in superstitions and irrational fears, such as Vampires, House–Elves, Ghosts, Specters or Speaking Animals. Another probable source of the fictional creatures could be from medieval books which enlisted not only real animals but also strange mutants and legendary beings, for instance Unicorns, Dragons, Centaurs, Sirens or the Phoenix.

In the *Harry Potter Series* Rowling introduces magical creatures like House Elves, Goblins, Dragons, Trolls, Dwarfs, Ghosts and Wraiths, Wizardry Pets and Traditional Creatures. Some of them are depicted as cruel and cunning and some other are good with noble purposes. Rowling’s magical creatures represent not only the terrifying characteristics but also have some good nature in them. Through magical creatures Rowling exhibits modern views on the downtrodden people. For instance, Elves are used as house servants, creatures that are restricted and have no freedom to wander around the Forbidden Forest.

House Elves play a vital role in the *Harry Potter Series*. House Elves, the word itself is of unknown origin; however, it has probably some connections to Old English elf, aelf (white). Rowling introduces Dobby the house-elf in *Chamber of Secrets*; she uses these magical creatures to serve with household tasks for noble wizarding families. When Dobby introduces himself to Harry he sates the fact by asserting: “Dobby is a house-elf — bound to serve one house and one family forever. . . .” (CoS 14). Rowling describes Dobby as a slave without any rights, he has his own magic that he is able to perform without a wand unlike human wizards. When he instructs Harry not to return to Hogwarts, he makes all his effort not to let Harry back to school but he refuses its warning. In most part of the series, Harry is assisted by House Elves, especially in Harry’s confrontation with Voldemort and in the Horcruxes hunt.
In the end of *Chamber of Secrets*, Harry gains freedom for the House-Elf, Dobby from his master: “A house-elf must be set free, sir. And the family will never set Dobby free... Dobby will serve the family until he dies, sir...” (CoS 14) and so achieves a loyal friend who becomes useful in Harry’s adventures and who forms very essential part of Harry’s life in the final battle against Voldemort. Dobby protects Harry in many situations: “‘You’ve lost me my servant, boy!’ But Dobby shouted, ‘You shall not harm Harry Potter!’ There was a loud bang, and Mr Malfoy was thrown backwards. He crashed down the stairs, three at a time, landing in a crumpled heap on the landing below. He got up, his face livid, and pulled out his wand, but Dobby raised a long threatening finger” (CoS 338). Rowling presents Dobby as a more powerful wizard than the evil wizard like Lucius Malfoy. A very powerful wizard, Dobby’s former master, is beaten by the little creature with “large bat-like ears and bulging green eyes the size of tennis balls” (CoS 12). By Dobby’s single charm Malfoy is thrown backwards. Not only a strong magic but also Dobby’s loyalty to Harry Potter is understood from his action. Not satisfying for the years of slavery but protecting Harry in the situation shows the clear picture of Dobby’s character. Though House Elves are magical creatures Rowling insists strong values through their behaviours.

Another significant creature Rowling introduces in the series is Goblin. According to an etymological dictionary Goblin is a word of unknown origin with the nearest connections to Latin word ‘Golin’ which means ‘hell’. Goblins are usually seen in a negative light; however Rowling’s attitude towards them is different. She presents Goblins as modest creatures with their own ethnic sense. In *The Harry Potter Series* Goblins represent good. They are given the responsibility and control over money and treasures in a wizard bank: “A pair of goblins bowed them through the silver doors and they were in a vast marble hall. About a hundred more goblins were sitting on high stools behind a long counter, scribbling in large ledgers,
weighing coins in brass scales, examining precious stones through eyeglasses” (SS 73). This wizarding bank has high security when compared to the muggle ones.

These species are introduced in *Sorcerer’s Stone*, when Harry visits Gringotts, a wizarding bank that is run by goblins in Diagon Alley, an area of London only accessible to magical beings or those who know of their existence. Hagrid first takes Harry into his vault to retrieve Galleons, the wizards’ currency, so Harry can buy his school things. Gringotts is deep underground, and the many vaults are accessible via train tracks, but the problem is that only the Goblins can operate the carts. Physically, the Goblins are distinctly different that they have long fingers and feet and slanting black eyes. Harry encounters the Goblins and Gringotts in few other occasions in the series. Unlike the centaurs, Goblins choose to interact with wizards on a daily basis, and even employ people like Bill Weasley as spell breakers. Still, they run the bank without supervision of humans and control over the bank systems. As Jackie C. Horne points out, goblins “clearly have more power than any of the other nonhuman species depicted in Rowling’s novels” (89), especially compared to the docile House-Elves.

The Gryffindor sword is originally made by Ragunk, a goblin from whom Godric Gryffindor punches the sword. Goblins believe that the sword must be returned to the master after the original puncher dies. Thus they claim that Gryffindor sword has been stolen. Harry tries to retrieve the Gryffindor Sword form the Goblin, in order to destroy a locket Horcrux. When the disagreement break outs Harry argues that the fight against Voldemort is not about goblins versus wizards, but Goblin does not agree. Harry states that, “As the Dark Lord becomes ever more powerful, your race is set still more firmly above mine! Gringotts falls under wizarding rule, house-elves are slaughtered, and who amongst the wand-carriers
protests?” (DH 395). Even more significant is the disagreement between Ron and Griphook about the Sword of Godric Gryffindor. Ron claims that the weapon belongs to him, Harry, and Hermione because they are Gryffindors, but Griphook disagrees. It commends in distress: “Wizarding arrogance again! That sword was Ragnuk the First’s, taken from him by Godric Gryffindor! It is a lost treasure, a masterpiece of goblin work! It belongs with the goblins!” (DH 409). Bill Weasley explains as follows:

[goblin] notions of ownership, payment and repayment are not the same as human ones. […] To a goblin, the rightful and true master of any object is the maker, not the purchaser. All goblin-made objects are, in goblin eyes, rightfully theirs. […] They consider our habit of keeping goblin-made objects, passing them from wizard to wizard without further payment, little more than theft. (DH 417-418)

Bill also emphasises that goblins are “a different breed of being” (DH 417), which shows that Rowling’s imagination over magical creatures has a different perspective.

Apart from the vivid description of Goblin, Rowling demonstrates one of the typical fantasy monsters, Dragon. Etymologically, the word comes from Latin ‘draco’ which means a serpent, Dragon and is derived from Greek drakon (drak – to see clearly) with a possible literal sense the one with the deadly glance. Dragons are big and dangerous; they usually breathe fire. In fantasy literature, Dragons are often used as an obstacle the hero has to overcome to become a king, for instance the motif of killing a Dragon appeared also in myths and legends as well as in heroic fantasy. A precise description of a Dragon is given by Rowling in *Harry Potter and the Goblet of Fire* when Harry faces the first task in the Triwizard Tournament: “I was supposed to work out how to get past the dragon on my own
too,” Harry muttered, so only Hermione could hear him, and she grinned rather guiltily” (GoF 365).

Another monster that Rowling uses in her series is Troll. The label is derived from Old Norwich ‘troll’ giant, fiend or from Old German ‘truzlan’ the one who walks clumsily. There is no unified definition what a troll is. The Concise Oxford Dictionary says it is a giant or a mischievous dwarf. Rowling does not mention this feature of trolls and focuses on their primitiveness and stupidity:

Twelve feet tall, its skin was a dull, granite grey, its great lumpy body like a boulder with its small bald head perched on top like a coconut. It has short legs thick as tree trunks with flat, horny feet. The smell coming from it was incredible. It was holding a huge wooden club, which dragged along the floor because its arms were so long. (SS 171)

Obviously, trolls are not as perilous as Dragons, yet they are not very pleasant companions.

In fantasy literature, Ghosts, Specters and Wraiths of all kinds function in two ways. They are either an ominous sign of future event; or they carry message or advice of a dead beloved person (mother, father). In Chamber of Secrets, there is a ghost too. It is not a typical ghost. It is a memory of Lord Voldemort in a shape of thirteen-year old boy which is preserved in his diary. It is capable of possessing and controlling a child’s mind, which he proves on Ron’s sister Ginny who under Voldemort’s command attempts to kill Harry. Apart from the evil one, there are also quite nice ghosts in Rowling’s reality. Harry Potter befriends a ghost or perhaps a spirit of a dead girl, named Moaning Myrtle. She lives in the septic pipes under the toilet in a girls’ bathroom. She is close friend of Harry Potter. Harry visits her frequently to get advice, to consult her, to get tips on solving magical mysteries and different things.
In fantasy literature, Dwarfs are presented as guardians of the treasures beneath the earth and are skillful craftsmen and miners. The word dwarf has its roots in Old English (dweorh – something tiny). As for Rowling, there is the most significant shift in her treating with the traditional motif. In *Harry Potter books*, Dwarfs are called gnomes and are portrayed as a species of garden vermin. In *Harry Potter and the Chamber of Secrets*, Harry and Ron are discussing the differences between a Muggle notion of gnomes and the magical reality:

“Muggles have garden gnomes, too, you know,” Harry told Ron as they crossed the lawn. “Yeah, I’ve seen those things they think are gnomes,” said Ron … “like fat little Santa Clauses with fishing rods … This is a gnome,” he said grimly. It was certainly nothing like Santa Clause. It was small and leathery looking, with a large, knobby, bald head exactly like a potato. (CoS 36)

Hedwig, Aragog and Nagini are the important magical creatures used as pets in the *Harry Potter Series*. The wizardry pets are not exactly magical creatures but have magic in them when their masters use them to complete their tasks where their magical abilities reflect. When creating Rowling’s fantasy world, she reflectes to the children’s need to have a closer relationship with an animal companion. In *Sorcerer’s Stone*, when the school term starts, the new students are informed that the Hogwarts School of Witchcraft and Wizardry allows the students to take a pet with them. In the list of the things needed for their studies students are reminded that “[they] may also bring an owl OR a cat OR a toad” (SS 77). As a gift for Harry’s eleventh birthday he gets an owl from Hagrid. Harry “decided to call her Hedwig, a name he had found in *A History of Magic*” (SS 99). Hedwig remains Harry’s loyal friend and she is very useful too because in the magic world owls serve to carry post. This relationship grows stronger throughout the series. However, at the beginning of *Deathly Hallows*, Harry
loses Hedwig in an encounter with the Death Eaters the followers of Lord Voldemort who act under his commands and vanquishes her. Despite of how strong their friendship was, Hedwig is treated as Harry’s pet, she was not that significant for his quest, even though saves the life of Harry.

There is another wizardry pet, Hermione’s cat. It was half a cat and half a magical creature called a Kneazle which plays an important role in the story of Prisoner of Azkaban. In the series there are some more human and animal relationships worth mentioning. Each of the animals depicts some qualities of their human master. Since the years he spent in Hogwarts as a student, Hagrid has kept a giant spider called Aragog. It is able to communicate with humans especially Hagrid who owns the giant creature for long time. Harry states:

He had known Hagrid to present a vicious baby dragon with a teddy bear, seen him croon over giant scorpions with suckers and stingers, attempt to reason with his brutal giant of a half-brother, but this was perhaps the most incomprehensible of all his monster fancies: the gigantic talking spider, Aragog, who dwelled deep in the Forbidden Forest and which he and Ron had only narrowly escaped four years previously. (HBP 230)

The enormous size and loyalty to friends is characteristic for both of them. Harry gains another faithful friend and, in fact, a saviour for his Godfather Sirius Black. It is a magic animal – a hippogriff called Buckbeak. Another creature to mention comes from the mysterious Chamber of Secrets in Hogwarts.
As well as Hagrid, young Tom Riddle (later known as Lord Voldemort) also found a loyal animal friend at the time of his studies. His Basilisk is as horrible as Voldemort himself, bringing death and horror wherever he appears. Having regained a human body, Voldemort keeps a new snake pet. Nagini is made to become a real part of Voldemort’s personality as Harry learns in his chase for Horcruxes in the sixth and seventh novel of the series. So the snake Nagini is actually the most accurate equivalent of a daemon in *Harry Potter Series*. Voldemort hides his part of his soul in his pet snake Nagini therefore he can watch her too closely. During the resurrection of Voldemort’s weaker body in *Goblet of Fire* Nagini plays enormous role and serves his master by providing his venom. Furthermore, it can be argued that some kind of attachment to a pet is a meaningful characteristic sign of a person’s immaturity. Whereas children are more attached to their fantasy land with their pets as faithful companions adults belong to the separated world of humans. There are a great number of supernatural creatures used throughout the series. However, Rowling tries to show some of them in unexpected roles, for example Goblins as bank managers. These innovations and experiments of hers are seen as one of necessary elements of fantasy genre.

As for other supernatural creatures with long tradition, Rowling has inhabited her magical reality with unicorns and centaurs (both of which are living in the forest near Hogwarts), the phoenix (which is Dumbledore’s pet); or a three-headed dog (called Fluffy domesticated by Hagrid) reminding of the ancient guard of the gate to the underworld Kerberos. Traditional creatures have mythical references which are examined in the next chapter “Mythological Allusions” by the present researcher.

In *The Harry Potter Series*, lot of words and phrases including spells and incantation formulations are invented through Rowling’s imagination thus keeping the series alive in
every aspect. Spell is usually a phrase consisting of magical words that is used to achieve a particular magical effect. Throughout the series Rowling’s characters learn and use it to accomplish a particular task in the magical world. They often recite a magical word in order to cast a spell. For instance, Harry uses “Accio Firebolt” to call his broomstick. Hermione uses “Wingardium Leviosa” to make a feather float. In this series magicians and practitioners use spells with the intention of causing harm, control, or even death to the victim. Students of Hogwarts School of Witch-Craft and Wizardry study Defence Against the Dark Arts and learn how to deal with them using defensive magic and learn how to deal with them using defensive magic. They also learn that curses can be blocked by a counter spell. Spells often have some kind of physical representation of light coming out from the wand as such can usually miss, be dodged, or blocked with wand or another spell.

As students in Professor Flitwick’s Charms class quickly learn, there are charms for almost every occasion. If one knows the right words, one can charm his way into riches and fame, conquer enemies, or capture men’s hearts. Professor Flitwick in Charms Class: “Now, don't forget that nice wrist movement we've been practicing! The swish and flick! And saying the magic words properly is very important, too - never forget Wizard Baruffio, who said 's' instead of 'f' and found himself on the floor with a buffalo on his chest” (SS 171). Normally, spells require three main factors to be properly accounted for in order to succeed; wand movement, incantation and intent. If one does not move their wand in the correct way, does not speak the incantation properly and cannot retain their desired outcome in their imagination during casting, then the spell will fail or backfire. The following list of significant spells will reflect Rowling’s choice of magical words which her characters employ for casting a spell.
Rowling’s mastery over magical words is evident in her presentation of spells in the series. She invents variety of spells and describes more skillfully. She introduces Avada Kedavra curse, which is one of the Killing Curses, known as terrible curse in the wizarding world. It strikes like a lightning and leaves nothing only a body of the victim. It strikes more than like a sudden flash of light. Voldemort uses this killing curse against the hero Harry in the series but he escapes in all the occasions, the first time he survives Lord Voldemort’s spell at the age of one where his father James Potter and Lily are the victims:

*He [Voldemort] pointed the wand very carefully into the boy’s face: He wanted to see it happen, the destruction of this one, inexplicable danger. The child began to cry: It had seen that he was not James. He did not like it crying, he had never been able to stomach the small ones whining in the orphanage — “Avada Kedavra!” And then he broke: He was nothing, nothing but pain and terror, and he must hide himself, not here in the rubble of the ruined house, where the child was trapped and screaming, but far away . . . far away . . . (DH 345)*

And the second time is in *Deathly Hallows* when Harry falls at the hands of Lord Voldemort’s Avada Kedavra curse:

The light hit both of their faces at the same time, so that Voldemort’s was suddenly a flaming blur. Harry heard the high voice shriek as he too yelled his best hope to the heavens, pointing Draco’s wand: “Avada Kedavra!” “Expelliarmus!” The bang was like a cannon blast, and the golden flames that erupted between them, at the dead center of the circle they had been treading, marked the point where the spells collided. (DH 743)

Harry’s consciousness is transported into a dreamlike state. While there, he runs into
Professor Dumbledore, who had died at the end of *The Half-Blood Prince*. Harry and Dumbledore discuss why it is that Harry is not dead. Stunned, Harry says “But I should have died — I didn’t defend myself! I meant to let him kill me!” “And that,” said Dumbledore, “will, I think, have made all the difference” (DH 708). The only known counter-spell is sacrificial production, which uses the magic of love. Thus Harry is able to escape from Avada Kedavra curse twice though it is an unblockable spell by any other spells. Further, Avada Kedavra is an awful spell which will kill a person instantaneously, and however it will only work if the spell-caster is sincere when casting it upon another. Moody explains to Harry as follows:

*Avada Kedavra*.…from a great distance, it seemed to Harry. With a massive effort, he pulled himself back to the present and listened to what Moody was saying. “*Avada Kedavra*’s a curse that needs a powerful bit of magic behind it — you could all get your wands out now and point them at me and say the words, and I doubt I’d get so much as a nosebleed. But that doesn’t matter. I’m not here to teach you how to do it. “Now, if there’s no counter-curse, why am I showing you? *Because you’ve got to know.* You’ve got to appreciate what the worst is. You don’t want to find yourself in a situation where you’re facing it. CONSTANT VIGILANCE!” he roared, and the whole class jumped again. “Now . . . those three curses — *Avada Kedavra*, Imperius, and Cruciatus — are known as the Unforgivable Curses. The use of any one of them on a fellow human being is enough to earn a life sentence in Azkaban. That’s what you’re up against. That’s what I’ve got to teach you to fight. You need preparing. You need arm- ing. But most of all, you need to practice *constant, never-ceasing vigilance*. Get out your quills . . . copy this down. . . .” They spent the rest of the lesson taking notes on each of the Un-forgivable Curses. No one spoke until the bell
rang — but when Moody had dismissed them and they had left the classroom, a torrent of talk burst forth. Most people were discussing the curses in awed voices — “Did you see it twitch?” “— and when he killed it — just like that!” (GoF.217-218)

Crucio is a cruciatus curse. It is another unforgivable curse in the wizarding world. This spell causes severe pain to the victim as long as the witch or wizard is sincere when casting it, the effects of this powerful cruciatus curse are enough to drive a person insane. It only functions effectively if the spell caster has the deepest desire to cause the victim pain. At the end of the Triwizard Tournament, Harry is magically transformed to the graveyard where Voldemort once again regains the human form and waits for Harry. The following description shows Voldemort’s desires:

Voldemort raised his wand, and before Harry could do anything to defend himself by the Crucius Curse. The pain was so intense, so all-consuming, that he no longer knew where he was. . . . White-hot knives were piercing every inch of his skin, his head was surely going to burst with pain, he was screaming more loudly than he’d ever screamed in his life —, before he could even move, he had been hit again… (GoF 660-661)

When Harry loses Sirius Black his godfather, Harry casts this curse on Bellatrix not through deep desire but anger. Bellatrix states the function of the curse:

You need to mean them, Potter! You need to really want to cause pain ... to enjoy it ... righteous anger won't hurt me for long ... I'll show you how it is done, shall I? I'll give you a lesson I’ll show you how it is done, shall I? I'll give you a lesson —”Harry had been edging around the fountain on the other side. She screamed, “Crucio!” and he
was forced to duck down again as the centaur’s arm, holding its bow, spun off and landed with a crash on the floor a short distance from the golden wizard’s head. (OoP 810-11)

Imperio is an imperius curse. It is yet another one of the unforgivable curses. It gives the witch or wizard who casts the spell complete control over the person the spell is cast upon. Further it places the victim to a dreamlike state. Alastor Moody performs this curse on a spider during the class and he explains to Harry how the spell works. It is as follows:

Years back, there were a lot of witches and wizards being con- trolled by the Imperius Curse,” said Moody, and Harry knew he was talking about the days in which Voldemort had been all-powerful. “Some job for the Ministry, trying to sort out who was being forced to act, and who was acting of their own free will. “The Imperius Curse can be fought, and I’ll be teaching you how, but it takes real strength of character, and not everyone’s got it. Better avoid being hit with it if you can. CONSTANT VIGILANCE!” he barked, and everyone jumped. Moody picked up the somersaulting spider and threw it back into the jar. (GoF 213)

Death Eaters also use this curse on the Ministry of Magic official while trying to steal the prophecy concerning Harry and Voldemort at Department of Mysteries: “‘Bode could never have taken it, Master. . . .’ Bode would have known he could not. . . . Undoubtedly that is why he fought so hard against Malfoy’s Imperius Curse. . . .’ Bode was under the Imperius Curse. . . . ‘Malfoy’s dad put it on him. . . .’” (OoP 585-86). When Harry tries to find out Hufflepuff’s cup Horcrux in the vault of Gringotts he performs the Imperius Curse multiple times: “‘Imperio!’ Harry said again; his voice echoed through the stone passage as he felt again the sense of heady control that flowed from brain to wand. Bogrod submitted once
more to his will, his befuddled expression changing to one of polite indifference, as Ron hurried to pick up the leather bag of metal tools”(DH 535), after a long struggle in the vault Hermione manages to bring back the sword of Gryffindor and destroys the Horcrux.

Expelliarmus is a disarming charm. This spell is used to disarm another wizard’s wand that typically makes the wand out of reach. It also can throw the victim with greater force. In *Half Blood Prince*, Draco Malfoy uses this charm against Dumbledore and disarms the Elder Wand, the most powerful wand in the wizarding history. Later he becomes the master of the great wand:

> The door burst open and somebody erupted through it and shouted, “*Expelliarmus!*” …*Expelliarmus* was not a Freezing Charm. Then, by the light of the Mark, he saw Dumbledore’s wand flying in an arc over the edge of the ramparts and understood. . . . Dumbledore had wordlessly immobilized Harry, and the second he had taken to perform the spell had cost him the chance of defending himself. Standing against the ramparts, very white in the face, ….He merely looked across at his disarmer and said, “Good evening, Draco”. (HBP 584)

In the final battle Harry uses this charm to disarm the Elder Wand against Voldemort. Voldemort performs the killing curse at Harry:

> Harry heard the high voice shriek as he too yelled his best hope to the heavens, pointing Draco’s wand: “*Avada Kedavra!*” “*Expelliarmus!*” The bang was like a cannon blast, and the golden flames that erupted between them, at the dead center of the circle they had been treading, marked the point where the spells collided. Harry saw Voldemort’s green jet meet his own spell, saw the Elder Wand fly high, dark
against the sunrise, spinning across the enchanted ceiling like the head of Nagini, spinning through the air toward the master it would not kill, who had come to take full possession of it at last….Voldemort was dead, killed by his own rebounding curse, and Harry stood with two wands in his hand, staring down at his enemy’s shell. (DH 743-44)

Expecto Patronum is a patronus charm which is evoked from the positive force and it is used to defend against the Dementors. Harry learns to use this charm from Professor Lupin who explains to him that:

The Patronus is a kind of positive force, a projection of the very things that the dementor feeds upon — hope, happiness, the desire to survive — but it cannot feel despair, as real humans can, so the dementors can’t hurt it. But I must warn you, Harry, that the charm might be too advanced for you. Many qualified wizards have difficulty with it.” “Each one is unique to the wizard who conjures it.” “And how do you conjure it?” “With an incantation, which will work only if you are concentrating, with … on a single, very happy memory”. (PoA 237)

When using the spell-caster conjures a Patronus that will cause the Dementors to leave the area. Harry casts this patronus charm when he is attacked by the Dementors in Prisoner of Azkaban. The patronus is conjured in the form of a stag and saves Harry from the soul sucking Dementors:

A towering, hooded figure was gliding smoothly toward him, hovering over the ground, no feet or face visible beneath its robes, sucking on the night as it came. Stumbling backward, Harry raised his wand. “Expecto Patronum!” A silvery wisp of
vapor shot from the tip of the wand and the de-mentor slowed,…The dementor’s icy fingers were closing on his throat — the high-pitched laughter was growing louder and louder, and a voice spoke inside his head — “Bow to death, Harry. . . . It might even be painless. . . . I would not know. . . . I have never died. . . .” He was never going to see Ron and Hermione again — And their faces burst clearly into his mind as he fought for breath — “EXPECTO PATRONUM !” An enormous silver stag erupted from the tip of Harry’s wand; its antlers caught the dementor in the place where the heart should have been; it was thrown backward, weightless as darkness, and as the stag charged, the dementor swooped away, bat like and defeated. (OoP 17-18)

When Harry forms the Order of the Phoenix members for the second wizarding war he teaches this charm as most needed on for all the young wizards. He teaches, “Make it a powerful memory, the happiest you can remember. Allow it to fill you up… Just remember, your Patronus can only protect you as long as you stay focused… Think of the happiest thing you can….To successfully cast the Patronus Charm one must muster a happy memory” (Patronus Charm).

Episkkey is a healing charm that mends broken bones. Nymphadora Tonks casts this spell on Harry after Draco Malfoy breaks his nose on the train to Hogwarts in Half-Blood Prince:

Harry did not think much of this idea; he had been intending to visit Madam Pomfrey, the matron, in whom he had a little more confidence when it came to Healing Spells, but it seemed rude to say this, so he stayed stock-still and closed his eyes. “Episkey,” said Tonks. Harry’s nose felt very hot, and then very cold. He raised a hand and felt it gingerly. It seemed to be mended. “Thanks a lot!” (HBP 157)
In the wizarding world many wizards use this charm to heal the pain or the broken rips of the victims.

Accio is a charm that summons any object that is required directly to the witch or wizard that casts the spell. In *Goblet of Fire* Harry uses Accio to summon his broomstick to defeat the Hungarian horntail Dragon in the first challenge. Accio can be used over long distances to summon the desired object:

“That’s better, Harry, that’s loads better”, Hermione said, looking exhausted but very pleased. “Well, now we know what to do next time I can’t manage a spell,” Harry said, throwing a rune dictionary back to Hermione, so he could try again, “threaten me with a dragon. Right . . .” He raised his wand once more. “Accio Dictionary!” The heavy book soared out of Hermione’s hand, flew across the room, and Harry caught it. (GoF 346-47)

In *Goblet of Fire* Harry uses this charm to summon the Trizwizard Cup which is a Portkey. He almost saves his life and escapes from Voldemort along with Cedric dead body:

“Accio!” Harry yelled, pointing his wand at the Triwizard Cup. It flew into the air and soared toward him. Harry caught it by the handle. He heard Voldemort’s scream of fury at the same moment that he felt the jerk behind his navel that meant the Portkey had worked — it was speeding him away in a whirl of wind and color, and Cedric along with him. . . . They were going back. (GoF 669)

Harry and many other characters frequently use this charm throughout the series.
Alohomora is an unlocking spell. It is cast to open locked doors and windows without using the keys; it is particularly effective if the doors not protected by magic. Hermione uses this spell in *Sorcerer’s Stone* to open a door guarding sorcerer’s stone: “Ron moaned, as they pushed helplessly at the door, ‘We’re done for! This is the end!’ They could hear footsteps, Filch running as fast as he could toward Peeves’s shouts. ‘Oh, move over,’ Hermione snarled. She grabbed Harry’s wand, tapped the lock, and whispered, ‘Alohomora!’ The lock clicked and the door swung open…” (SS 159-160). Harry uses this spell successfully but twice the spell does not work. In *Order of the Phoenix*, Harry tries to unlock the Professor Umbridge office door but door is bewitched. Harry states: “she’s bewitched the door so *Alohomora* won’t work” (OoP 658). When he uses this spell on the Hogwarts gates Dumbledore has bewitched the gates so that this spell does not work.

Diffindo is a severing charm, used to split an object apart. Hermione uses this charm in *Deathly Hallows* while fighting against the Death Eaters:

Hermione crawled out from underneath the bench, shaking bits of glass ashtray out of her hair and trembling all over. “*D-diffindo,*” she said, pointing her wand at Ron, who roared in pain as she slashed open the knee of his jeans, leaving a deep cut. “Oh, I’m so sorry, Ron, my hand’s shaking! *Diffindo!*” The severed ropes fell away. Ron got to his feet, shaking his arms to regain feeling in them. Harry picked up his wand and climbed over all the debris to where the large blond Death Eater was sprawled across the bench. (DH 166)

Once again she uses this curse in an attempt to remove Salazar Slytherin’s locket from Harry’s chest: “I’ve had a change of heart. *Diffindo!* Nothing happened. ‘Hermione, how do I get rid of these chains?’” (DH 263).
Obliviate is a memory charm. This charm is used to erase the memories of individuals which is also useful in modifying a person’s memory. In the wizarding world this charm intently used in erasing the memory of muggles if they witness any magical act of a witch or a wizard. In *Deathly Hallows* Hermione uses this on her parents so the Death Eaters do not find them:

“We just need to wipe their memories,” said Harry. “It’s better like that, it’ll throw them off the scent. If we killed them it’d be obvious we were here.” “You’re the boss,” said Ron, sounding profoundly relieved. “But I’ve never done a Memory Charm.” “Nor have I,” said Hermione, “but I know the theory.” She took a deep, calming breath, then pointed her wand at Dolohov’s forehead and said, “*Obliviate.*” At once, Dolohov’s eyes became unfocused and dreamy. “Brilliant!” said Harry, clapping her on the back. “Take care of the other one and the waitress while Ron and I clear up”. (DH 167)

*Sectumsempra* is a most powerful curse invented by Severus Snape in *Half Blood Prince*. This spell causes the victim to develop deep and painful cuts all over their body. Harry finds this spell written in a potions book belonging to the Half Blood Prince and uses the spell on Draco Malfoy. Draco almost loses his life in the process where Snape saves his life:

Water poured everywhere and Harry slipped as Malfoy, his face contorted, cried, “*Cruci —*” “*SECTUMSEMPRA!*” bellowed Harry from the floor, waving his wand wildly. Blood spurted from Malfoy’s face and chest as though he had been slashed with an invisible sword. He staggered backward and collapsed onto the waterlogged floor with a great splash, his wand falling from his limp right hand. “No —” gasped Harry. Slipping and staggering, Harry got to his feet and plunged toward Malfoy,
whose face was now shining scarlet, his white hands scrabbling at his blood-soaked chest. “No — I didn’t —” Harry did not know what he was saying; he fell to his knees beside Malfoy, who was shaking uncontrollably in a pool of his own blood. (HBP 522-523)

When Snape arrives on the scene he reveals that he has created that spell. Out of rage he challenges Harry for a combat:

“You dare use my own spells against me, Potter? It was I who invented them — I, the Half-Blood Prince! And you’d turn my inventions on me, like your filthy father, would you? I don’t think so . . . Snape shot a hex at it and it flew feet away into the darkness and out of sight. “Kill me then,” panted Harry, who felt no fear at all, but only rage and contempt. “Kill me like you killed him …” screamed Snape. (HBP 604)

This curse is considered as a dark curse in the wizarding world. When it is cast on any individual the painful death would come and catch the victim.

Rowling’s magical ingredients keep the story more interesting apart from Harry’s battle with Lord Voldemort. Therefore she gives equivalent importance for magic like the theme of the books. Rowling’s distinctive and original way of naming charms, spells, creatures and the magical objects are presented in the series can certainly be regarded as one of its literary merits. Her imagination has no bounds not only as far as the plot and the characters are concerned but also in relation to the influence that the way she uses variety of expressions such as spells, oaths, especially in opening and closing formulae. Further, she handles all the magical components to strengthen the narration of this great fantasy series. In Rowling’s representation, the role of language is an outstanding one. Apart from introducing new
magical creatures and new magical objects, she develops brand new languages for casting spells and charms. Her treatment over the magical elements manifests not only her literary influence but also why the series become a huge success.