Chapter IV

Mythological Allusions

The idea of Monomyth or Hero’s Journey is a term used by mythologist Joseph Campbell in his famous book, *The Hero with a Thousand Faces*. In his study Campbell finds that heroic adventure myths have similar stages even though they have come from different culture and from different parts of the world. He also describes several archetypal characters that appear in these stories and represents the commonness in everyday reality. In his book, Campbell expositions the various stages of the Hero’s Journey which consists of the journey of the main character that he follows throughout a story and elucidates various archetypes along the way. He further positions that this is a basic storyline that all hero-myths follow. It is also observed,

What makes the Hero’s Journey so universal is that the steps that constitute it do not represent actual physical happenings, but events of symbolic significance. The hero-myth is about the common struggle of the human psyche to discover understanding and harmony. When a story strikes a chord with society it is because it appeals to this ancient psychological need - in other words, it is because it follows the Hero's Journey. As human society evolves, the forms our stories take change, but the story itself is always the same. (Olanick)

Campbell divides the Hero's Journey into three main stages and splits each of the three stages of the hero’s journey into seventeen steps which is the path that he designs for the hero in order to pass and to fulfill his journey. He classifies the main three stages of journey typically as follows: “Departure, Initiation, and Return” (Campbell ix). The three classifications of stages contain five, six and six stages respectively. “Departure” deals with the Hero's
departure from the familiar world to ventures into the darkness of unknown world and also states Hero’s adventure earlier time to the quest; “Initiation” deals with where the Hero is subjected to many trials in which he must prove his talent and character. He also undergoes many adventures along the way to fulfill his quest, and “Return” deals with the Hero’s return home with knowledge and powers that he has acquired during the journey. The steps of the Hero’s Journey, as defined by Campbell, are as follows:

**Departure**

1) The Call to Adventure
2) Refusal of the Call
3) Supernatural Aid
4) The Crossing of the First Threshold
5) The Belly of the Whale

**Initiation**

1) The Road of Trials
2) The Meeting with the Goddess
3) Woman as the Temptress
4) Atonement with the Father
5) Apotheosis
6) The Ultimate Boon

**Return**

1) Refusal of the Return
2) The Magic Flight

3) Rescue from Without

4) The Crossing of the Return Threshold

5) Master of the Two Worlds

6) Freedom to Live (Campbell ix)

J.K. Rowling’s hero, Harry Potter, follows the same mythological heroic path as outlined by Joseph Campbell. Campbell develops the universal pattern of heroes’ journey and named Monomyth and most commonly known as the Hero’s Journey. In his own study of the hero archetypes, he has discovered that all stories basically tell the same tale but they are retold and presented with different search motifs in all over the world: “The Monomyth (Hero’s Journey) refers to the basic elements of myth, the archetypal qualities of all legends and heroes, which transcend individual cultures and specific periods of time; the Monomyth is universal and timeless” (Indick 6). Campbell states, “man celebrates the tales of heroes and their deeds in order to explain his or her own place in the universe” (11). According to him, the hero is someone who has given his life over to someone or something bigger than himself. Even in novels and films, the hero is someone who has found or done something beyond the normal range of achievement and experience.

In other words, Campbell witnesses the prime hero as a symbol of any individuals and his adventures as the symbol of their lives. Heroes prominently represent commonmen and the different phases of life in which everyone must pass: childhood to adolescence, adolescence to adulthood and adulthood to old age. Moreover, the hero symbolizes growth, wisdom, and maturity through all stages of life, which is what men do as well. Readers of Harry Potter Series have observed that Harry gradually grows in every phase of the series as each novel
represents one year of Harry’s life. Readers have seen Harry grow from an innocent child into a young mature teenager and to an adult. The series of novels have episodically shown the growth of the hero Harry and highlights his journey from innocent childhood, the phase he struggles to begin his heroic journey and to mature teenhood the phase where he attains his ultimate quest.

The Hero’s Journey is a motif which can be found within most ancient and modern stories in some sense but when it comes to the *Harry Potter Series* one could understand the whole pattern designed by Campbell where the Hero’s Journey can be applied both to the collection of seven books about Harry’s life, as well as to each individual book in its own right. Granger states in his book *Unlocking Harry Potter* that, “Harry has seven separate ‘hero’s journeys’ that together, make up one cumulative hero’s journey. The majority of the series seamlessly follows the stages of Campbell’s cycle, with the aid of a supernatural power of magic, a knowledgeable mentor of Albus Dumbledore, friends who are always ready to help, and the motif of death and resurrection apparent in every novel in the series” (118-128). The whole of the *Harry Potter Series* can be seen as the journey of the hero Harry where he tries both to fulfill his destiny by destroying Lord Voldemort, as well as his personal quest to regain a family that he lost to begin his journey. The hero’s journey itself is very specific, following guidelines that have been developed over centuries of storytelling. Campbell describes it thus:

The usual hero adventure begins with someone from whom something has been taken, or who feels there’s something lacking in the normal experiences available or permitted to the members of his society. This person then takes off on a series of
adventures beyond the ordinary, either to recover what is lost or to discover some life-giving elixir. It’s usually a cycle, a going and returning. (152)

It is important to understand that myths from all around the world have the same structure which is presented in this modern context. Myths have survived for thousands of years and share a fundamental structure which brings the same motifs that one can find in the present literary works. For instance, in ancient myths, many heroes arise from humble origins and gain the respect from their society and then hold the heroic path. Furthermore, they come into the world as an innocent or orphaned due to the evil or some other circumstances where they must one day confront with the evil force and save the people of his society or the entire world.

Most commonly in myths, the story line begins when the hero lives among ordinary people where he receives the call to adventure in which the hero begins his Heroic Journey. Sometimes the hero may reluctantly accept the call but often he needs a magical aide to encourage him onto the path. Once the hero accepts the call and crosses the threshold, he has to face many tests and trials that await the hero. The hero will then descend into an abyss of uncertainty, become resurrected, and finally return victorious. Rowling’s, *Harry Potter Series* engages in several such journeys of a hero. According to Whittier’s the hero Harry: “Expressing man’s journey of life, he suffered a great loss, set off on a quest, had mentors or helpers in this quest, provided with magical or supernatural aids, faced a set of trials, overcame evil, escaped death and destroyed the villains” (Shawn). Harry’s journey can be traced from childhood to adulthood, as he grows from chosen child to the hero of his own story. In this series, almost every novel of the series involves the hero’s journey and completes within it. When culminating at the end of the series it is a much more complete
journey of the hero, in which Harry finally kills the dark Lord Voldemort at the end of the series and his Heroic Journey. The current researcher finds that the *Harry Potter Series* has perfectly fit into the structure of Hero’s Journey as described by Joseph Campbell in his book, *The Hero with a Thousand Faces*. The researcher desires to fit the journey of Harry into the narrative pattern of Joseph Campbell.

**Departure**

Rowling presents the hero Harry as a protagonist whose life is a series of well-marked adventures with an ultimate quest of destroying Voldemort in order to save the entire people of the world. As Campbell describes, each hero “ventures forth from the world of common into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man” (30). Rowling characterizes Harry with courage, strength, and honour and even risk his life for the good of all and with all virtues. As Campbell states that “the hero is someone who has given his or her life to something bigger than oneself” (30), Harry grows up the way many mythic heroes do, where they do not know about their identity, power and their moral purpose. Young Harry also grows up without realizing his own identity and he does not know his powers as well. He suffers in the hands of his horrible stepparents, the Dursleys where everyone around him seems to know more about him than he does. The discovery of personal identity always entails a call to quest. The readers of the ancient tales know that the young hero has been hidden away until he receives his call to adventure. As Campbell describes the call to adventure is received in the hero’s ordinary world as the first call reaches Harry when he is living with the Durselys. The hero Harry is
summoned on his journey when owls deliver letters inviting him to Hogwarts School to be trained as a wizard.

Harry’s departure differs from the traditional departure of the mythical hero. As Campbell describes the hero’s departure begins when the hero leaves from the “parental watch” and the “protection of his society” (77). When Harry leaves from the Durselys he receives more care than he ever gets with Vernon and Petunia Dursley. He even gains loving parental figures like Albus Dumbledore and Mrs. Weasley and he becomes an integral part of a magical society.

**The Call to Adventure**

The first stage Campbell describes in the heroic journey is “The Call to Adventure”. The Hero’s Journey typically begins with an insight into the Hero’s ordinary world: “The hero starts off in a mundane situation of normality from which some information is received that acts as a call to head off into the unknown” (Monomyth). As Campbell describes:

This first stage of the mythological journey which we have designated the “call to adventure” signifies that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown. This fateful region of both treasure and danger may be variously represented: as a distant land, a forest, a kingdom underground, beneath the waves, or above the sky, a secret island, lofty mountaintop, or profound dream state; but it is always a place of strangely fluid and polymorphous beings, unimaginable torments, superhuman deeds, and impossible delight. The hero can go forth of his own volition to accomplish the adventure . . . or he may be carried or sent abroad by some benign or malignant agent. . . . The adventure may begin as a mere blunder . . . or still again, one may be only casually
strolling when some passing phenomenon catches the wandering eye and lures one away from the frequented paths of man. (58)

In *Sorcerer’s Stone*, Harry’s normal existence is disrupted when he receives his call to adventure. This call is received when the letters addressed to him are received: “He had no friends, no other relatives — he didn’t belong to the library, so he’d never even got rude notes asking for books back. Yet here it was, a letter, addressed so plainly there could be no mistake:

Mr. H. Potter

The Cupboard under the Stairs

4 Privet Drive

Little Whinging

Surrey (SS 34).

Aunt Petunia and Uncle Vernon hide the letters away from Harry. However, the letters continue to reach Harry where he is officially called to adventure. This call is given by Rubeus Hagrid, the hero’s herald; he personally brings Harry his acceptance letter from Hogwarts. The herald archetype is embodied by Hagrid, the half-giant gamekeeper of Hogwarts who takes Harry on Eleventh birthday and introduces him to the new world of Hogwarts School of Witchcraft and Wizardry. In *Chamber of Secrets*, Harry receives the call from the house-elf named Dobby. Here, Dobby is referred to as the herald because he is the one who lets the hero know there is an adventure at hand. He warns the hero Harry not to attend the Hogwarts School which is no longer safe for him. In *Prisoner of Azkaban* Harry
receives this call when Sirius Black escapes from the prison where Harry has believed that he has plotted the death of his parents. Harry receives another notable call to adventure in *Goblet of Fire*, when he is selected to compete in the Triwizard tournament, even when he is not even old enough to compete in that tournament. Other calls to adventure include when Harry tries to figure out who the heir of Slytherin and finds out the identity of the Half-Blood Prince in *Half Blood Prince*.

In *Order of the Phoenix*, Harry’s ultimate call to adventure is received though he repeatedly goes through the first phase, the call to adventure in many ways. The book *Order of the Phoenix* illustrates the overall journey of Harry which allows him to begin his largest and most demanding hero’s quest. The Prophecy “neither can live while the other survives” (OoP 844) functions as the prominent call to adventure of his journey. Campbell defines this first step in the Departure cycle as “[signifying] that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown” (Campbell 58). Harry has learned about the prophecy and realises that he is the chosen one. He believes that he is the one who can bring the downfall to the dark Lord Voldemort. This call to adventure pulls Harry out of the comfortable zone where he has to establish himself and be ready to face the realm of terrible adventure. Harry can no longer remain in the comfortable zone of Dumbledore’s shadow but he must step out to face his own destiny.

*The Refusal of the Call*

The next step, Campbell describes as “The Refusal of the Call”. In some stories, the hero initially refuses the call to adventure. When this happens, the hero may suffer somehow and may eventually choose to answer or may continue to decline the call:
Refusal of the summons converts the adventure into its negative. Walled in boredom, hard work, or "culture," the subject loses the power of significant affirmative action and becomes a victim to be saved. His flowering world becomes a wasteland of dry stones and his life feels meaningless — even though, like King Minos, he may through titanic effort succeed in building an empire or renown. Whatever house he builds, it will be a house of death: a labyrinth of cyclopean walls to hide from him his Minotaur. All he can do is create new problems for himself and await the gradual approach of his disintegration. (Campbell 59).

In Rowling’s *Sorcerer’s Stone*, there is a first brief Refusal of the Call which is done by Uncle Vernon who voices more vehemently than Harry himself. When Harry receives strange letters from Hogwarts he is not allowed to open. On behalf of Harry, Vernon refuses the call by trying to stop the letters arriving even though it numbers in the hundreds. Vernon almost goes mad and decides to avoid the call by fleeing with Harry to an old house in an isolated rock in the sea but Hagrid arrives and the call is taken up: “I’d like ter see a great Muggle like you stop him,” he said growled Hagrid. ‘Stop Lily an’ James Potter’s son goin’ ter Hogwarts! Yer mad’” (SS 52). The call is ignored or denied by uncle Vernon. Harry’s initial reaction was no different; he was confused and even professed his confusion: “I’m a *what*?” gasped Harry. ‘A wizard, o’ course,’ said Hagrid” (SS 51).

The life of Harry with his aunt and uncle is miserable; he knows nothing about himself and about his parents. He believes that his parents have died in a car crash until Hagrid uncovers the truth about his parents’ death where Harry is willing to answer the call to adventure. As Campbell maintains, “The myths and folktales of the whole world make clear that the refusal is essentially a refusal to give up what one takes to be one’s own interests”
(Campbell 49). Harry leaves with Hagrid and is ready to enter an awaiting magical world, to find out more about his parents and avenge for their death. In the Chamber of Secret once again Uncle Vernon refuses the call to adventure on behalf of Harry when he locks up Harry in his home. Dobby warns Harry and asks not to return to Hogwarts and tries to protect Harry from untold horrors. He does not know why it is unsafe to go back to Hogwarts. Finally, with the help of Ron and his brothers he escapes from Vernon’s protection. Vernon even grabs Harry’s legs when Ron is flying the car away from Harry’s bedroom window. Once Uncle Vernon falls off, Harry has begun his journey and answers the call though he does not know the consequences of avoiding Dobby’s warning.

In Half Blood Prince, The Refusal of the Call further exemplifies when Harry does not rush into action to bring about the death of Voldemort; instead he remains undetermined and suffers the loss of Dumbledore where he once again refuses to answer the call to adventure; this inaction is defined as The Refusal of the Call:

[Harry] He wondered whether Dumbledore’s death would be more real to him once it was over. Though he had moments when the horrible fact of it threatened to overwhelm him, there were blank stretches of numbness where, despite the fact that nobody was talking about anything else in the whole castle, he still found it difficult to believe that Dumbledore had really gone. Admittedly he had not, as he had with Sirius, looked desperately for some kind of loophole, some way that Dumbledore would come back. . . . He felt in his pocket for the cold chain of the fake Horcrux, which he now carried with him everywhere, not as a talisman, but as a re-minder of what it had cost and what remained still to do. (HBP 639)

The deterioration of the magical community around Harry further illustrates the suffering that
accompanies Harry’s refusal to fight Voldemort directly.

**Supernatural Aid**

The next step in the typical Hero’s Journey is one Campbell describes as “Supernatural Aid”. Mentor or often elderly figure provides special tools to the hero in order to achieve the adventure ahead, such as an amulet of weapon and advice: “This supernatural aid comes in the form of a mentor in order for the hero to get past certain obstacles. They give amulets and talismans (advice) to him so he possesses insight into what their duties entail and how to conquer them. The mentor stands by the hero’s side at the beginning, because he needs to protect his ultimate destiny” (Campbell 69-71). Amulets are meant to protect the hero throughout their adventure and guide them as they face the coming trials: “The hero is covertly aided by the advice, amulets, and secret agents of the supernatural helper whom he met before his entrance into this region” (Campbell 88). In *Sorcerer’s Stone*, this supernatural helper is Hagrid, who takes Harry to Diagon Alley, where he aids Harry by getting him his school supplies, telling him about his parents. In Diagon Alley, Harry purchases his very first magic wand at Ollivander’s shop. Of course, it is not any normal wand; it is a wand that has the very same phoenix feather that Lord Voldemort’s wand has. The guide is more than just a simple helper but rather a symbol of protection for the hero and a savior in times of desperate need. As Campbell further explains,

> What such a figure represents is the benign, protecting power of destiny. That it supports the present and stands in the future as well as in the past; that though omnipotence may seem to be endangered by the threshold passages and life awakenings, protective power is always and ever present within the sanctuary of the
heart and even immanent within, or just behind, the unfamiliar features of the world (Campbell 59).

The guide is a leader and a promise of protection in the unfamiliar world experienced by the hero as he accepts the task for which he is destined. In Hogwarts, Dumbledore serves as the protective elderly figure throughout the series. He provides knowledge and insight to Harry. In *Sorcerer’s Stone*, he also gifts an invisibility cloak which is owned by his father which helps Harry’s mission to be accomplished. In *Prisoner of Azkaban*, Harry acquires a unique magical object, the Marauders’ Map from Ron’s brothers Fred and George which reveals where everyone is located at Hogwarts that helps Harry in the moral conflict between Voldemort.

Throughout the series Dumbledore teaches Harry everything about the knowledge of the dark Lord Voldemort. In *Half Blood Prince*, Dumbledore takes Harry deep into the memory of Voldemort’s past in order to understand better about the task that Harry must undertake in the future. They follow Voldemort’s path from childhood and understand that his immortality depends on Horcruxes, which Harry must destroy in order to bring about Voldemort’s downfall and fulfill his destiny. Harry’s knowledge of Voldemort’s weakness, attained through Dumbledore’s advice which provides the opportunity to defeat Voldemort in the final battle and to fulfill his journey.

*The Crossing of the First Threshold*

The hero must cross the threshold between the world he is familiar with and the world which he is not. Often this involves facing a threshold guardian in order to continue his journey as Campbell describes: “cross the first threshold, encountering a threshold guardian
whom he will either defeat or befriend” (77). In *Sorcerer’s Stone*, Harry is introduced to his special world of magic and his new school, Hogwarts where Harry faces the first threshold to cross. Once Hagrid hands over Harry’s train ticket to catch the Hogwarts Express, he disappears immediately, leaving Harry alone to ponder the meaning of Platform Nine and Three-Quarters. With the help of Ron Weasley, Harry manages to get on the train and enjoys the ride to Hogwarts with his new best friend Ron: “The most significant first threshold is a physical border separating the wizarding world from the ordinary world” (Katrin 95). The Crossing of the First Threshold is not usually easy; however Harry manages to pass and he must pass a number of thresholds rather than just one. After entering Hogwarts, he passes another Threshold Guardian the Sorting Hat. In the ceremony of Sorting, where new students are grouped into the four Hogwarts houses of Gryffindor, Ravenclaw, Hufflepuff or Slytherin based on their individual strengths and ambitions, and placed among others of the same kind: “‘Hmm,’ said a small voice in his ear. ‘Difficult. Very difficult. Plenty of courage,…’ hat had shouted, ‘GRYFFINDOR!’” (SS 120-21). Harry faces this initiation into magical world and is rewarded with a place in Gryffindor house. With his acceptance into the Gryffindor House Harry has now crossed the threshold from the Dursleys into a new family.

Further, Harry forbids Voldemort from gaining the Sorcerer’s stone where he crosses another threshold by passing three headed dog Fluffy in order to prevent the evil Voldemort from obtaining the Sorcerer’s Stone. In *Half Blood Prince*, Harry learns from the prophecy and attains the knowledge to defeat Voldemort. He crosses the threshold into the world of the hero when he and Dumbledore adventure to the hiding place of the locket Horcrux. This journey illustrates to Harry the deep magic with which Voldemort protects the pieces of his soul. Dumbledore nearly dies due to the stress placed upon him; at the same time Harry and
he are in the cave and he drinks a potion which nearly kills him and forces him to relive the worst moments of his life: “Dumbledore screamed; the noise echoed all around the vast chamber, across the dead black water. ‘No, no, no, no, I can’t, I can’t, don’t make me, I don’t want to...’ ‘It’s all right, Professor, it’s all right!’ said Harry loudly, his hands shaking so badly he could hardly scoop up the sixth goblet-ful of potion” (HBP 572). This is one of the notable adventures of Harry along with Dumbledore in the Horcrux hunt where Harry crosses the threshold into the hero realm.

The Belly of the Whale

The next step in the Hero’s Journey is one Campbell describes as “The Belly of the Whale”, which defines that “The hero, rather than passing a threshold, passes into the new zone by means of rebirth. Appearing to have died by being swallowed or having their flesh scattered, the hero is transformed and becomes ready for the adventure ahead” (Monomyth). Campbell’s structure suggests that the hero goes ventures into the “Belly of the Whale”. Though the hero believes that he is prepared for what is coming, he “is swallowed into the unknown” (Campbell 90). Here the hero is surrounded by evil and has nothing going for him. Because of the lack of hope, “he must really reach deep into his soul and find that inner strength to get him over the edge” (Campbell 91). According to Campbell, “the initiation of the hero into the world of adventure, where he must face death and be reborn before his journey can continue. The site is generally a temple, a cave or another womb-like location, or a dreamscape of fluid, ambiguous forms” (91-92).

In Sorcerer’s Stone, Harry finds the secret of Sorcerer’s stone and eventually stands up against the great evil and manages to hold the stone until Dumbledore comes to rescue. He successfully overcomes the obstacles of entrance into the Belly of the Whale and retrieves the
desired object, but it is in his exit that our hero finds himself in danger. In the *Chamber of Secrets*, Harry must descend into this evil place in order to recover needed information to solve the chamber mystery. This comes when Harry faces dangerous spiders in the cave where they try to kill Harry and his friends. Eventually they escape from death with the help of Ron’s wild flying car where Harry was very close to death. Harry’s next large heroic quest comes in *the Chamber of Secrets*: “The hero must sacrifice his safety and go into darkness in order to gain something higher than his personal interests. They must descend into hell to rescue a loved one” (Volger 14). Harry shows his willingness to face death to save Ginny where he is almost killed in the chamber. He once more faces his mortal enemy Voldemort and saves Ginny and destroys one of the Horcruxes of the dark Lord.

*Initiation*

This is the second stage that Campbell’s describes in the Hero's Journey. It is called “Initiation” and it consists of six steps. Here the Hero has to deal with many trials in order to fulfill his ultimate quest by accomplishing his journey.

*The Road of Trials*

One of the first aspects of the hero’s initiation that Campbell describes is “The Road of Trials”. Even if the hero escapes the belly of the whale, he still must conquer “The Road of Trials”. According to Campbell, “the hero has to survive countless trials and tribulations. While going through and defeating them one by one, he actually realises that he has a small supernatural aid that is helping to push him over the edge and to continue on his passage” (Campbell 97). These trials show the hero as moving from childish behaviours to self-reliance:
These trials test the character mentally and physically. Along the way, he makes friends and enemies. Those friends help him defeat the trials, but ultimately he must be able to react well under stress and pressures of his troubles. This is where the character really develops, because the true personality and traits shine through when the hero is faced with adversity and everything isn’t necessarily going well. (Volger 13)

This is the hero’s personal evolution thus outlined by Campbell in the Hero’s Journey as Initiation. Each task prepares the hero to pursue the ultimate goal in his journey:

Once having crossed the threshold, the hero moves in a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials. This is a favorite phase of the myth adventure. It has produced a world literature of miraculous tests and ordeals. The hero is covertly aided by the advice, amulets, and secret agents of the supernatural helper whom he met before his entrance into the region. (Campbell 90)

In *Sorcerer’s Stone*, Harry is in his first Quidditch game. He is nearly killed where Hermione Granger manages to stop Professor Snape, who was seemingly making an attempt to harm Harry by muttering a curse. Fighting with the Troll he saves Hermione and discovers Fluffy and also learns that the dog is protecting a valuable stone and manages to magically put Fluffy asleep and rescues the stone from Voldemort. He has passed through many trials and gained much knowledge to this point but he must enter into their darkest and most dangerous stages later in the series. Harry faces many trials even before reaching Hogwarts; in *Chamber of Secrets* he uses Ron’s car to escape from uncle Vernon to reach Hogwarts where he gets stuck in a tree and almost gets expelled. Later he saves Ginny by defeating the Basilisk and
destroys Tom Riddle’s diary magically kept inside the chamber. 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 heroic, as they are motivated by the desire to “save two innocent lives” (PoA 190). In *Goblet of Fire*, being a underage wizard, Harry confronts with fellow wizarding students and wins the Triwizard Tournament. Campbell further states that the hero must “survive a succession of obstacles and, in so doing, amplifies his consciousness” (92). Throughout Harry’s journey he encounters with number of hurdles with Voldemort and his followers, Death-Eaters and Demonters and learns from these trials what he must do in order to face Voldemort and end the trial by defeating him in the final battle.

**The Meeting with the Goddess**

The next step Campbell describes as “The Meeting with the Goddess” where the Goddess guides the hero and provides him the means for success in his trials. Harry’s true Goddess is the one likely to guide him through critical trials: “The meeting with the goddess (who is incarnate in every woman) is the final test of the talent of the hero to win the boon of love, which is life itself enjoyed as the encasement of eternity” (Campbell 118). The goddess serves as a guide to the hero and assists him. The goddess may show the hero the way to his final destination or she may provide him with an amulet to help him on his journey.

Harry’s mother, Lily Potter is the main Goddess figure in Harry’s journey; she sacrifices his life for her loving son Harry and protects him from the evil Voldemort once and for all. Harry owes his existence to Lily not only for birth but also for her ongoing protection from Voldemort. When Voldemort discovers the Potters’ hiding place and kills Lily Potter, Voldemort says with regards to Harry’s parents, “You boy, your parents were brave... I
Killed your father first, and he put up a courageous fight, but your mother needn’t have died… she was trying to protect you…” (SS 294). This event is important and shows the goddess protection over the mother figure. Dumbledore explains the significance of Lily’s love at the end of *Sorcerer’s Stone*; he states, “Your mother died to save you. … to have been loved so deeply, even though the person who loved us is gone, will give us some protection for – ever” (SS 299). Voldemort might not have killed Lily; she has chosen to die for Harry. Dumbledore states, “Love has an important magical aspect. It is Harry’s mother’s love for him that saves his life when his parents were murdered. Because she died to save him, her love set an extremely powerful enchantment upon Harry that protected him” (OoP 838).

The next goddess Harry meets in his journey is Hermione who protects and guides him in almost every adventure. She seems to display an unconditional love for Harry something that has existed since the first train ride on the Hogwarts Express: “Hermione is his reflection, his complement, apparent opposite yet unified with his soul. If Harry is to find his Goddess, she is the one likely to guide him through critical trials, and will recognize and accept him despite horrific acts he must perform. And Harry shall accept her completely as well” (Milum). She plays a vital part in Harry’s life and his heroic journey. She assists, guides and protects Harry in his journey, sometimes alone, sometimes through cooperation or intervention of others. However, in each adventure she has provided an element of knowledge critical to Harry’s survival. Hermione's position in Harry’s life is his best friend yet she exemplifies the goddess of Harry, as Campbell states the goddess is the mother, sister, bride or mistress of the hero. Hermione also embodies a lot of the traits as Campbell describes the goddess has: “Women, in the picture language of mythology, represent the totality of what can be known. The hero is the one who comes to know” (116). She knows more of the secrets about the magical world than any other student in Hogwarts.
In *Sorcerer’s Stone*, Hermione helps Harry to solve the Devil's Snare where Harry and Ron thank her for her knowledge of Herbology after she saves them from the Devil’s Snare. Moreover, she guides Harry to protect the stone from Voldemort. In *Chamber of Secrets*, even though she is petrified by a charm, she uncovers suspects, reads clues, plans and delivers the key to Riddle's defeat. In *Prisoner of Azkaban*, Hermione masters time through use of the time-turner with Harry and saves Sirius and Buckbeak. In *Goblet of Fire*, she sharpens Harry's skills in preparation for the Triwizard tournament and guides him to the victory. Hermione has changed a lot since Harry first met her. Harry often follows the leads of Hermione that helps Harry to overcome the task assigned for him and for all.

The next goddess that Harry meets in his journey is Ginny, “The goddess represents the hero’s perfect soulmate, and if he can win her, she will offer him the same kind of unconditional love one might receive from a parent” (Monomyth). Ginny reveals her true love for Harry in *Half-Blood Prince*. Harry feels companionship in Ginny but there are not enough portrayal as Hermione does along the way in his journey. By the epilogue of *Deathly Hollows*, readers can learn that they have married and have three children:

Harry’s ultimate goal is to defeat Voldemort, yet he never asks advice or information .... he shares nothing about his quest or his goal with her at any point. This does not change after they start dating near the end of his sixth year. Harry never tells Ginny about the prophecy, the Horcruxes, his mission, the locket, R.A.B., the quest, or anything else. At Dumbledore's funeral, he remains locked within himself until his abrupt announcement that they can't be together anymore. He doesn't ask knowledge from her, and he doesn't give knowledge to her. (Danielson)
Ginny thus fulfills some aspects of goddess representation and helps Harry to complete his Heroic journey.

**Woman as the Temptress**

The next step Campbell describes is “Woman as the Temptress”; it represents temptation of any kind or distraction of the hero away from his main quest: “In this step, the hero faces those temptations, often of a physical or pleasurable nature, that may lead him or her to abandon or stray from his or her quest, which does not necessarily have to be represented by a woman. Woman is a metaphor for the physical or material temptations of life, since the hero-knight was often tempted by lust from his spiritual journey” (Monomyth). Cho Chung represents as the hero’s temptress. She first meets Harry in *Goblet of Fire* where he was a year below her at Hogwarts and a fellow seeker in Quidditch. She is the first love interest in Harry’s life: “Harry noticed she was very pretty and she made his stomach ‘feel funny’.” Cho’s impression of Harry was favourable, and when she later wished Harry good luck before Gryffindor had a Quidditch match against Slytherin Harry went bright red. During the match against Ravenclaw, Cho began to tail Harry rather than find the Golden Snitch herself” (Cho Chung). In *Order of the Phoenix*, she joins Dumbledore’s Army where she and Harry have gone for dating in the wizarding village on Valentine’s Day. Cho feels a strong connection to Harry but that does not mean that they love solely. After the Ministry battle at the end of the *Order of the Phoenix*, both Cho and Harry have been released from their romantic attachment. To recognize a woman’s role in a hero’s life that is neither mother nor lover is a step towards maturity. Though Cho helps Harry to break his childlike self-perception from a mature teenager she is the physical or material temptations of Harry’s life.
Atonement with the Father

The next step Campbell describes as “Atonement with the Father” where the father provides the hero with an initiation. At the initiation, the father tends to shatter the ego of the hero. The hero must put his self aside and do what is right for the mankind. It is stated,

Atonement (at-one-ment) consists in no more that the abandonment of that self-generated double monster — the dragon thought to be God (superego) and the dragon thought to be Sin (repressed id). But this requires an abandonment of the attachment to ego itself, and that is what is difficult. One must have a faith that the father is merciful, and then a reliance on that mercy. Therewith, the center of belief is transferred outside of the bedeviling god's tight scaly ring, and the dreadful ogres dissolve. (Campbell 130)

In myths, the parental figure is responsible for guiding the hero through the journey. Therefore the hero may find some difficulties in facing father’s rage though the hero “endures the crisis — only to find, in the end, that the father and mother reflect each other, and are in essence the same” (Campbell 131). Rowling presents Harry an orphan though has many father like figures in his life. James Potter is Harry’s biological, the ideal and unattainable father. He is perceived primarily as exceptional at school but his bulling attitude towards Snape makes him normal. He is a trained wizard and a member of the Order who sacrifices his life while fighting with Voldemort to protect his wife and son. However, in Goblet of Fire Harry’s parents appear in ghost form in the graveyard where they save Harry once again from the killing curse of Voldemort. Lily says, “When the connection is broken, we will linger for only moments... but we will give you time... you must get to the portkey, it will return you to Hogwarts... Do you understand Harry?” (GoF 667). Harry is very much attached with his
parents but he becomes the cause of their death. Harry’s biological relationship and attachment with his father makes him feel worse in the memory of his father throughout his life. This could be considered Atonement with the Father. Harry has a righteous sense of atonement for his father’s death. By killing Harry’s father Voldemort makes him as his arch enemy and marks him his equal. Apart from Harry’s biological father he ultimately seeks atonement for the deaths of his accepted father like figures Sirius Black his godfather and Dumbledore his mentor; without their guidance Harry’s journey will not be possible.

_Apotheosis_

The next step Campbell describes in the Hero’s Journey is “Apotheosis”. It represents the realization of the essence of life and the glorification of an individual to a divine level. This is where the hero comes to enlightenment and a death usually incurs where the hero reach the god like state. Before Harry starts his journey, he is the one who is destined to do great things. Moreover, he is the one ever escapes from Voldemort’s killing curse and also, reducing him almost to “mere shadow and vapor” (SS 293). Therefore he has been known by the magical world (chosen one) to be the savior of the world since he was an infant: “When someone dies a physical death, or dies to the self to live in spirit, he or she moves beyond the pairs of opposites to a state of divine knowledge, love, compassion and bliss. A more mundane way of looking at this step is that it is a period of rest, peace and fulfillment before the hero begins the return” (Monomyth). This point may be achieved by the hero through conquering an enemy. In _Sorcerer’s Stone_ Harry reaches this step by making Voldemort mere shadow but the ultimate defeat lies in the final battle where Harry comes to self-realization thus helping him to attain the status as described by Campbell. Milum also notes in his essay:
The one who can achieve realization, actually identify with the universal consciousness, yet remain in the world - comes to be known as the savior of the world. . .the attainment of godhood by the hero. One who achieves this state lives on in enlightened bliss. This event may take place when the hero achieves victory over the insurmountable father image (perceived godhead) or when the hero merges with a previously unknowable force. (Milum)

Harry completes this phase when he defeats Voldemort in the final battle. The concept of sacrifice of hero is an unalterable part of the Monomyth. All heroes sacrifice; in essence, they cannot be a hero without sacrifice: “Those who know, not only that the Everlasting lies in them, but that what they, and all things, really are is the Everlasting, dwell in the groves of the wish-fulfilling trees, drink the brew of immortality, and listen everywhere to the unheard music of eternal concord. These are the immortals” (Campbell 167). Throughout Harry’s journey, there are lots of encounters, tests and trials where Harry achieves recognition of his true ability. He faces death many times and conquers it through acceptance of his fate and finally realises his self and defeats the evil Voldemort thus fulfilling as Campbell states in this phase.

**The Ultimate Boon**

Campbell names the next step as “The Ultimate Boon” when the Hero faces the biggest and most dangerous challenges for which the previous tests have prepared the hero: “The ultimate boon is the achievement of the goal of the quest. It is what the person went on the journey to get. All the previous steps serve to prepare and purify the person for this step, since in many myths the boon is something transcendent like the elixir of life itself, or a plant that supplies immortality, or the Holy Grail” (Monomyth). The *Harry Potter Series* always
revolve around Harry’s confrontation with Lord Voldemort that comes at the end by the victory of the hero Harry, thus considered as The Ultimate Boon. According to Campbell, it is “the means for the regeneration of his society as a whole” (30); this corresponds to Harry’s final defeat of Voldemort, whom the whole wizard society fears. Even the highly trained wizards are afraid to call Voldemort by his name; they only call him as “He-Who-Must-Not-Be-Named” (SS 85); those fears are shattered by Harry. In *Deathly Hallows*, Harry comes face to face with Lord Voldemort for the lost time and is tasked with the ultimate boon of defeating him in order to stay alive. By defeating Voldemort, Harry becomes the wizard demi God because of Voldemort’s destructible evil nature: “Harry was an indispensable part of the mingled outpourings of jubilation and mourning, of grief and celebration. They wanted him there with them, their leader and symbol, their savior and their guide” (DH 744). Harry’s victory over the evil vanquishes the fear of not only the Wizard world but also the world of Muggles. Defeating Voldemort is the ultimate goal that Harry has achieved in the end of *Deathly Hallows*.

**Return**

This is the third and final stage that Campbell’s describes in the Hero's Journey. It is called “Return”. It consists of six steps. After the hero accomplished his quest, he must return with the boon that he has received in order to bestow to his society and followers. As Campbell states:

> When the hero-quest has been accomplished, through penetration to the source, or through the grace of some male or female, human or animal, personification, the adventurer still must return with his life-transmuting trophy. The full round, the norm of the Monomyth, requires that the hero shall now begin the labor of bringing the
runes of wisdom, the Golden Fleece, or his sleeping princess, back into the kingdom of humanity, where the boon may redound to the renewing of the community, the nation, the planet or the ten thousand worlds. (Campbell 193).

This series presents Harry’s one year life in the school. Therefore it typically ends with this stage of Return. In every instalment of the series Harry returns to his Uncle Vernon’s house at the end of the school term. Each year, he returns with a victory by preventing Voldemort’s return to power. In fact, Harry is the one who cheats death by mastering the Deathly Hallows which Voldemort always wanted. He gets into the possession of the Hollows at the end but throws two of the most powerful Hallows away and returns to the world of life.

**Refusal of the Return**

The next step Campbell describes in the Hero’s Journey is “Refusal of the Return”. “Having gained the Ultimate Boon the hero wants to stay in the place where they have found bliss and enlightenment” (Monomyth). Harry returns home at the end of all novels except at the final book in the series, *Deathly Hallows*. Each book typically ends with Harry’s one year school life at Hogwarts and thus he has to face the uneventful existence to Number Four Privet Drive at the Dursleys household. Harry never feels happy in living with the Dursleys; therefore he always refuses to return because he dreads the idea of having to live with his unloving Uncle, Aunt and Cousin again. To Harry, Hogwarts is his home and the magical society is his family, and he never wants to leave the magical world. For him, it is his only home where he receives compassion and care. In the last six books, Harry never returns to the Durselys happily; nor they receive him heartily; thus, it explicit[s] that Harry refuses on the whole. This refusal is passionately expressed by Harry when he moves to the Dursleys for the summer holidays in *Goblet of Fire*:
Harry wished it could have gone on all summer, in fact, and that he would never arrive at King’s Cross . . . but as he had learned the hard way that year, time will not slow down when something unpleasant lies ahead, and all too soon, the Hogwarts Express was pulling in at platform nine and three-quarters. The usual confusion and noise filled the corridors as the students began to disembark. Ron and Hermione struggled out past Malfoy, Crabbe, and Goyle, carrying their trunks. Harry, however, stayed put. (GoF 732)

In *Order of the Phoenix*, Harry once again refuses to return when he witnesses the death of his godfather Sirius Black where he wants to die and pass from the suffering imposed by Voldemort but his love for Sirius prevents Harry. After the loss of his godfather Harry’s life becomes miserable where he has to face the Dursleys once again. When Harry is at the King Cross Station he refuses to return and desires to stay at Hogwarts until his new school term starts. Once for all, Harry’s ultimate refusal to return comes to play when he is willing to sacrifice his life to Voldemort. Even though he is ready to sacrifice his life for the people in order to protect them from Voldemort, he refuses to return to his old life; therefore this unwillingness is considered as the ultimate refusal to the return in his journey.

*The Magic Flight*

Campbell’s next step in the Hero’s Journey is “The Magic Flight”. This is the stage where the hero encounters some final obstacles and struggles in order to bring back the elixir to his society. As Campbell states:

If the hero in his triumph wins the blessing of the goddess or the god and is the explicitly commissioned to return to the world with some elixir for the restoration of society, the final stage of his adventure is supported by all the powers of his
supernatural patron. On the other hand, if the trophy has been attained against the opposition of its guardian, or if the hero's wish to return to the world has been resented by the gods or demons, then the last stage of the mythological round becomes a lively, often comical, pursuit. This flight may be complicated by marvels of magical obstruction and evasion. (196-197).

Once the hero has received his blessings, he has to return and share what he attains from his journey with his society. In *Sorcerer’s Stone*, Harry steals the sorcerer’s stone and prevents it from Voldemort thus stopping him from returning to power; at the end he shares his astonishments to Dumbledore. In *Chamber of Secrets* Harry saves Ginny from Voldemort and destroys one of the Horcrux that has been protected by him. Harry and Ginny escape from the chamber with the help of Fawkes the phoenix and he shares his experience with Dumbledore about the Diary’s behaviour that reveals the intention of Voldemort over creating Horcruxes. “Sometimes the hero must escape with the boon, if it is something that the gods have been jealously guarding. It can be just as adventurous and dangerous returning from the journey as it was to go on it” (Monomyth). Another notable example of the magical flight as Milum suggests “the fashioned escape of Sirus and Buckbeak in the Prisoner of Azkaban - through use of the time-turner. Harry realised the boon of the truth that Sirius was family and that he had not betrayed James Potter. Once the truth was discovered, the opposition of Peter and Severus Snape necessitated escape with the boon - the lives and freedom of Sirus and Buckbeak through the manipulation of time” (Milum). In general, Harry undergoes many adventures from the beginning by facing the obstacles of Voldemort. He attains the boon of knowledge how to kill Voldemort. Finally, he achieves the boon by defeating Voldemort and returns with the elixir of life. His return brings back the peace among the magical community and he shuts away the fear of Voldemort once for all.
The next step is described by Campbell as “Rescue from Without”. In this stage someone from nowhere comes to rescue and saves the hero therefore he can bring back the hero to the ordinary world. He may be an unexpected source for the hero. As Campbell defines, “The hero may have to be brought back from his supernatural adventure by assistance from without. That is to say, the world may have to come and get him. For the bliss of the deep abode is not lightly abandoned in favor of the self-scattering of the wakened state” (207). When the hero is blocked and weakened by external force, he will receive assistance from the ordinary world: “The hero may need to be rescued by forces from the ordinary world. This may be because the hero has refused to return or because he is successfully blocked from returning with the boon the hero loses his ego” (Campbell 253-254). Once Harry has the sorcerer’s stone Dumbledore rescues him from the vault just in time while he is fighting with the inhabited body of Voldemort. He blacks out and Harry is “rescued from without” by Dumbledore. In Chamber of Secrets Harry is rescued by the Fawkes Phoenix and she quite quickly heals the bitten wound of basilisk’s with his phoenix tears that saves Harry from imminent death. Milum in his essay says, “Resurrection from the dead - aid from the shadow figures in Goblet of Fire - Harry's father, James, tells him how to use the Portkey to return to Hogwarts. Although James appears to be in the graveyard, this is a shadow of another time and place. In this sense, Harry is rescued through a force beyond comprehension” (Milum). Dumbledore once again saves Harry from Barty Crouch Jr. at the end of the Triwizard Tournament. In Half Blood Prince, Ron saves Harry to get rid of the locket Horcrux. The locket tightens its chain around Harry’s neck and tries to drown him. Ron pulls him out and safely delivers him to solid ground. In Deathly Hallows, Harry chooses to sacrifice his life in the final battle against Voldemort where he completely loses his ego by choosing the
wizarding community over himself.

The Crossing of the Return Threshold

The next step is termed “The Crossing of the Return Threshold” by Campbell. For completing a hero’s journey, the hero has to return to his real world after accomplishing his adventures of the magical world: “The returning hero, to complete his adventure, must survive the impact of the world” (Campbell 225). Harry crosses the return threshold almost from the beginning to the end. After completing his adventures on every school year he ends up with the Dursleys. This may be a difficult task for Harry, since he has to accept “the passing joys and sorrows, banalities and noisy obscenities of life” (Campbell 218). Every time when Harry crosses the return threshold by experiencing a sense of realization where he eventually comes to understand that the two worlds are almost one. As Campbell states, “The hero adventures out of the land we know into darkness; there he accomplishes his adventure, or again is simply lost to us, imprisoned, or in danger; and his return is described as a coming back out of that yonder zone. Nevertheless, the two kingdoms are actually one” (217). Every adventure of Harry in the magical world teaches him life morals that he retains as wisdom and comes to realization: “The trick in returning is to retain the wisdom gained on the quest, to integrate that wisdom into a human life, and then maybe figure out how to share the wisdom with the rest of the world” (Monomyth). Here, Harry has to connect both the worlds and translate his wisdom that he has attained over his journey to the people. Olanick advocates, “Harry has gained a sense of fulfillment and confidence. He takes this feeling with him back into the Muggle world and feels that life with the Dursleys will be better than before” (Olanick). In every return of Harry he accomplishes an adventure and attains
knowledge that makes him gain experience to survive in the muggle world and at the same time he uses the boon to fulfill his final quest of defeating Voldemort.

**Master of the Two Worlds**

Once the hero crossed the return threshold, he will become what Campbell calls the “Master of the Two Worlds” where he has to receive the vision and understand the two worlds. As Campbell states:

The individual, through prolonged psychological disciplines, gives up completely all attachment to his personal limitations, idiosyncrasies, hopes and fears, no longer resists the self-annihilation that is prerequisite to rebirth in the realization of truth, and so becomes ripe, at last, for the great at-one-ment. His personal ambitions being totally dissolved, he no longer tries to live but willingly relaxes to whatever may come to pass in him; he becomes, that is to say, an anonymity. (236-237)

In the end, Harry is willing to sacrifice himself to vanquish Voldemort thus realizing the difference between good and bad and he has succeeded in the new world and returned to the old world as a different and matured person. Now, he belongs to both muggle and wizarding worlds. Harry has accomplished his final quest of defeating Voldemort and becomes the most powerful wizard in the world and thus he is able to pass freely from the muggle world to the wizarding one. At this point the hero is portrayed as a unique master who can cross back and forth between the two worlds. This is what Campbell describes as the “Freedom to pass back and forth across the world division . . . is the talent of the master. The Cosmic Dancer, declares Nietzsche, does not rest heavily in a single spot, but gaily, lightly, turns and leaps from one position to another. It is possible to speak from only one point at a time, but that
does not invalidate the insights of the rest” (229). In this stage, Campbell further points out that the transfiguration of the hero takes place and this is an opportunity for a transcendent moment for the hero. “This step is usually represented by a transcendental hero like Jesus or Gautama Buddha. For a human hero, it may mean achieving a balance between the material and spiritual. The person has become comfortable and competent in both the inner and outer worlds” (Monomyth). At the end of the final battle between Harry and Voldemort, Harry achieves a sense of balance between the two worlds and he is comfortable in both the inner and outer worlds.

*Freedom to Live*

The last stage Campbell describes in the Hero’s Journey is “Freedom to Live”. The hero enters into this step after mastering over the two worlds that leads the hero to gain freedom from the fear of death. Throughout the series Harry never gets freedom to live until he finishes of Voldemort. It is evident from indication of the prophecy that states “**EITHER MUST DIE AT THE HAND OF THE OTHER FOR NEITHER CAN LIVE WHILE THE OTHER SURVIVES**” (OoP 841). In fact, Harry bears the purpose of vanquishing evil and keeps the hope alive that good always wins over evil. He enters into the magical world with a purpose and therefore he never lives with complete freedom at the Dursley’s household. Throughout his journey, he has conquered the fears of death whenever he approaches Voldemort and his Horcruxes. At the end of *Deathly Hollows*, he returns with freedom to live by threshing Voldemort once for all. Now he can live without anxiety. In the epilogue, Thirteen years later, Rowling introduces Harry with his family, he is married to Ginny Weasley and has three children: James, Lily, and the Albus Severus. This point illustrates that he attains freedom to live happily with his family without anxiety about the future or the past.
He takes up his position as an Auror with Ron and Hermione changes the face of the Magical Law and all is well in the world. Harry’s scar never hurts again: “The scar had not pained Harry for nineteen years. All was well,” (DH 759) signifying the completion of his Hero’s Journey.

The Harry Potter Series is a portrayal of Hero’s Journey. As previously stated many critics, like Christopher Vogler, John Granger and Lynne Milum have discussed that this series follows many aspects that Campbell mentioned in his book. Harry fulfills many of the criteria required to be called a Heroic Journey. In his journey, he acquires self-knowledge, wisdom and matures during his trials; from that readers are able to “identify with Harry’s experiences and recognize parallels in their own lives” (Schafer 130). As a hero, Harry is a potential representative of Campbell’s Monomyth. Readers can understand this series following the Monomyth narrative pattern if they relate directly some incidents in the Harry Potter Series to Campbell’s Monomyth pattern. As a hero, Harry’s journey has been central to human history throughout the centuries. Humankind is attracted to such narratives because of the archetypes that occur in them and because each one is about humanity, about the struggles and triumphs that are parts of everyday existence.

Apart from the representation of Hero’s Journey, Rowling’s Harry Potter Series follows the food prints of the hero Harry’s grand destiny. Rowling designs the destiny of Harry in order to formulate the plot of the series. She uses destiny as a tool to narrate the series as predetermined. Harry’s destiny provides Rowling focus which leads her to complete the series more successfully. The following discussion reveals Rowling’s effective use of destiny in the representation of Harry’s characteristics in addition to a coherent narrative of the series.
**Grand Destiny**

In fantasy novels, writers use Hero’s destiny as a tool for narration therefore they avoid deviation and formulate the story as expected. In the *Harry Potter Series*, J.K. Rowling introduces the protagonist Harry Potter with the destiny of vanquishing evil Voldemort and brings redemption to the mankind from the evil clutches of him. Therefore the series revolves around the destiny of Harry from the beginning. This may be the intention of the author to formulate the series to a certain extent. In fiction, Destiny refers to the main character’s inevitable involvement in some larger plan. Rowling portrays Harry as a chosen one and the saviour of the world. Thus she depicts Harry as a main character who comes to involve in the larger plan of defeating Voldemort. In the whole series of *Harry Potter*, defending and defeating Lord Voldemort is Harry’s destiny; this theme is exemplified throughout the series. Though Harry is destined to play his role, his choice plays a vital part in fulfilling his destiny. His choice influences his fate therefore he shapes his destiny by his actions. Eid describes in his essay as follows:

One of the most pondered questions in human existence is whether our lives are determined by forces which are beyond our control or by our own free will. It is widely believed that one’s own destiny is created by fate. However, some also consider the possibility that one’s own choices can determine the reality of one’s existence. In Harry Potter, JK Rowling uses fate and choice as forces which shape the events revolving around her protagonist, Harry Potter, as well as the other characters in the story. Rowling does not side with one idea over the other, but instead, argues that both fate and choice are significant factors that determine the events which happen during the course of an individual’s development. Although Rowling lays out
Harry’s destiny from the moment he was born, she allows him to utilize his ambitions and individualism to influence his fate to a certain extent. (Write Work Contributors)

From the development of Harry’s character, readers can understand that Rowling encourages choice in her series. When series moves on, Harry eventually accepts his destiny as his choice and performs his role to fulfill his destiny. Through the narration of Harry’s characteristics, Rowling informs the readers that he is something special and destined to do great things.

Rowling highlights that Harry is the Boy Who Lived, the Chosen One and the hero of the Wizarding world. Harry is a powerful infant who not only survives from the killing curse of Lord Voldemort but also breaks his full power, reducing him almost to “mere shadow and vapor” (SS 293). Harry’s miraculous survival signifies the extraordinary power that he possesses and his uniqueness. Hagrid states, “No one ever lived after he decided ter kill ’em, no one except you {Harry} an’ he’d killed some o’ the best witches an’ wizards of the age — the McKinnons, the Bones, the Prewetts — an’ you was only a baby, an’ you lived” (SS 55), Professor McGonagall has foreseen: “He’ll be famous – a legend – I wouldn’t be surprised if today was known as Harry Potter day in future – there will be books written about Harry – every child in our world will know his name” (SS 15); this becomes true at the end of the series.

Rowling reveals that Harry’s birth includes not only a prophecy but also the death of his parents and their magical protection over the infant. In Voldemort’s pursuit to destroy Harry, he murders James Potter, Harry’s father and his mother Lily. She dies when she protects his son from Voldemort. Unexpectedly, her loving sacrifice transfers a powerful and eternal protection to Harry which Voldemort cannot understand because of his inherently evil nature. Voldemort is thus reduced to a ghostly shadow of his former self and Harry is signalled as a
saviour who is destined to do greater things. The fact is that Harry’s mother’s love is something invisible protection that always resides within him and clarifies Harry’s position as a fighter against all evil. John Granger says, “love I behind the door, love is the power that Voldemort cannot understand or endure, and it is love, the sacrifice love that saves Harry, which permeates Harry’s heart and gives him a reflected part of its power” (2004, 67-68). The event provides Harry with a life-long connection to and strength against Lord Voldemort and destines Harry to be brave, loyal, and triumphant against the evil Voldemort.

In *Sorcerer’s Stone*, Rowling presents Harry as a baby, accompanied by a letter at the doorstep of his relatives. The letter explains his tragic circumstances: “It’s the best place for him”, said Dumbledore firmly. His aunt and uncle will be able to explain everything to him when he’s older. I’ve written them a letter” (SS 13). Receiving Harry as an orphan child his relatives never treat him kindly; for them he is just a servant. In Harry’s mind, living among the Dursleys is not comfortable; it seems like a nightmare. He spends the first ten years of his life totally unaware that he is a wizard. He lives as a normal child “not knowing he was special, not knowing he was famous” (SS 17), but has his own odds and mysteries.

In the very beginning of the series, Rowling uncovers the secret of Harry. She presents his idiosyncrasies from the initial development of Harry’s characteristics; therefore readers understand that he is not an ordinary boy and he is something special from others. She indicates her protagonist’s speciality in many circumstances and projects Harry’s unusual behaviour from the beginning. He looks odd with his unruly black hair, eyeglasses, scar and his clothes. As Rowling describes:

Harry had been small and skinny for his age. He looked even smaller and skinny for his age. He looked even smaller and skinner than really he was because all he had to
wear were old clothes of Dudley and Dudley was about four times bigger than he was. Harry had a thin face, knobby knees, black hair, and bright green eyes. He wore round glasses held together with a lot of Scotch tape because of all the time Dudley had punched him on the nose. The only thing Harry liked about his own appearance was a very thin scar on his forehead that was shaped like a bolt of lightning. (SS 20)

Rowling expresses Harry’s uniqueness from his appearance especially by the hair cut of Aunt Petunia. He has cut his hair off more often than his friends in his class. For Harry, it is just a common thing. His hair is still as long as before he cuts them off. His hair has uncommon rapid growth, although he has cut them off every day. Aunt Petunia is furious about his unruly black hair. The fast growth of Harry’s hair is an indication of his speciality; as Rowling states,

cut his hair so short he was almost bald except for his bangs, which she left “to hide that horrible scar.” Dudley had laughed himself silly at Harry, who spent a sleepless night imagining school the next day, where he was already laughed at for his baggy clothes and taped glasses. Next morning, however, he had gotten up to find his hair exactly as it had been before Aunt Petunia had sheared it off. He had been given a week in his cupboard for this, even though he had tried to explain that he couldn’t explain how it had grown back so quickly. (SS 24)

The above description indicates that Harry possesses some great abilities; from this Rowling exhibits Harry’s characteristics in strange and ridiculous manner and therefore she leaves a question to the readers in the representation of Harry’s character. For instance, on Dudley’s birthday, Harry goes to the zoo together with the Dursleys and the Dudley’s gang. This is the
first time Harry goes together with the Dursleys family where something unexpected happens:

The snake jerked its head toward uncle Vernon and Dudley, then raised its eyes to ceiling. It gave Harry a look that said quite plainly: “I get that all the time.” “I know,” Harry murmured through the glass, though he wasn’t sure the snake could hear him. “It must be really annoying.” The snake nodded vigorously. “Where do you come from, anyway?” Harry asked. The snake jabbed its tail at a little sign next to the glass. Harry peered at it. Boa Constrictor, Brazil. “Was it nice there?” The boa constrictor jabbed its tail at the sign again and Harry read on: This specimen was bred in the zoo. “Oh, I see – so you’ve never been to Brazil? (SS 27-8)

Harry looks at the snake seriously and it suddenly opens its beady and it winks. The snake seems to tell something to Harry and communicates that he wants to go home to Brazil in hissing sound. Harry responds and communicates with the snake. It is one of Harry’s magical abilities, like his enemy Voldemort he is parseltongue but this is not common for a human to communicate with snake.

Harry is undoubtedly human and yet from the beginning he is designated as supremely good and is even physically distinguished by a special scar on his forehead: “The only thing Harry liked about his own appearance was a very thin scar on his forehead that was shaped like a bolt of lightning” (SS 20). This is another revelation of Harry’s speciality, “He had had it as long as he could remember and the first question he could ever remember asking his aunt Petunia was how he had got it” (SS 20). Rowling explicates to the readers that the boy Harry has had a disappointing past from the revelation of the scar, the lightning shaped scar sign is inscribed by the evil Voldemort in a murderous rampage that leaves Harry’s parents dead and
Harry an orphan. He thinks that this sign makes him different from other children but he never imagines that it is given by the dark lord Voldemort or his destiny written on it. The scar symbolizes his uniqueness and of his destiny. Rowling describes: “He wore round glasses, and on his forehead was a thin, lightning-shaped scar. It was this scar that made Harry so particularly unusual, even for a wizard. This scar was the only hint of Harry’s very mysterious past, of the reason he had been left on the Dursleys’ doorstep eleven years before” (CoS 4).

In *Sorcerer’s Stone*, Rowling exposes Harry’s past from the introduction of Hagrid. From him he finds out the true story involving his parents’ death and about the lightning bolt scar on his forehead. In preparation for Harry’s first term at Hogwarts, Hagrid takes Harry to Diagon Alley to purchase a wand where he understands why he is famous and borne with a great destiny. He astonishes and asks Hagrid “‘Everyone thinks I’m special,’ he said at last. ‘All those people in the Leaky Cauldon, Professor Quirrell, Mr. Ollivander . . . but I don’t know anything about magic at all. How can they expect great things? I’m famous and I can’t even remember what I’m famous for’” (SS 86). His name is known throughout the wizarding world for inexplicably thwarting Voldemort as a baby. Everywhere he goes people know his name and want to meet him. When he meets Ollivander, owner of Ollivanders Wand Shop who expresses his destiny when the wand with Phoenix feathers choses him as his master that is brother to the one who has killed Harry's parents and had almost killed him. Mr.Ollivander states,

“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 in- deed that you should be destined for this wand when its
brother — why, its brother gave you that scar.” Harry swallowed. “Yes, thirteen-and-a-half inches. Yew. Curious indeed how these things happen. The wand chooses the wizard, remember. . . . I think we must expect great things from you, Mr. Potter. . . . After all, He-Who-Must-Not-Be-Named did great things—terrible, yes, but great”. (SS 85)

From this Rowling informs the readers about Harry’s potential and his chosen status therefore they can realise that one day Harry will fulfill his destiny.

On the other hand, Rowling expresses Harry’s unhappiness because of his chosen status. He remains as a marked man and carries huge burden on his shoulders throughout the series. In his mind he wants to live like an ordinary man. When he first enters the Hogwarts School of Witchcraft and Wizardry his fellow students wonders and glorifies his arrival. He is admired and celebrated by the wizarding community but he never rejoices about his chosen status. His fame and celebrity status makes him focused on his mission but many a time he feels disturbed and thinks that it is a burden that is imposed on him, “Harry's mark permits a public sign of recognition not only of his virtuous identity, but also of the burden imposed by being special: "Harry was used to people looking curiously at him when they met him, used to the way their eyes moved at once to the lightning scar on his forehead, but it always made him feel uncomfortable” (GoF 68). Harry’s feeling of unhappiness continues throughout the series. When Sirius Black, Harry’s godfather dies, his feeling intensifies to the point that he wishes he was not himself. He loses his courage to reach his destiny: “He could not stand being Harry anymore….He had never felt more trapped inside his own head and body, never wished to intensely that he could be somebody – anybody-else…” (OoP 822). He overcomes the cruelty of life and accepts his destiny that he must vanquish Voldemort. He has to move
on to fulfill his destiny but in many circumstances he feels unhappy: “Eventually he becomes so frustrated with his life that he doesn’t see the point in living anymore, yelling at Dumbledore…. I DON’T CARE! I’VE HAD ENOUGH, I’VE SEEN ENOUGH, I WANT OUT, I WANT IT TO END, I DON’T CARE ANY MORE” (OoP 824). Dumbledore helps Harry to understand his destiny and advises him the same. Eventhough Harry feels a sense of isolation due to this he gets because of it, it also seems to give him a sense of motivation and purpose. His feeling of unhappiness too continues:

An invisible barrier separated him from the rest of the world. He was — he had always been — a marked man. It was just that he had never really understood what that meant. . . .And yet sitting here on the edge of the lake, with the terrible weight of grief dragging at him, with the loss of Sirius so raw and fresh inside, he could not muster any great sense of fear. It was sunny and the grounds around him were full of laughing people, and even though he felt as distant from them as though he belonged to a different race, it was still very hard to believe as he sat here that his life must include, or end in, murder. . . .(OoP 855)

Dumbledore is Harry’s limelight; without his guidance understanding about Voldemort’s Horcruxes is not possible and he has made halfway in his destiny. When he lost Dumbledore he almost loses his hope: “Dumbledore had passed the job of destroying them to him, and obediently he had continued to chip away at the bonds tying not only Voldemort, but himself, to life! How neat, how elegant, not to waste any more lives, but to give the dangerous task to the boy who had already been marked for slaughter, and whose death would not be a calamity, but another blow against Voldemort” (DH 692). However, nothing is going to change Harry’s destiny and he is not able to escape from it because he is born to vanquish
Voldemort.

As the series continues, Rowling introduces the prophecy. Through the prophecy, she asserts to the readers that Harry has been predestined. As the series proceeds, the two extreme characterizations of good and evil become more closely connected. It is not just that Harry has been marked by Voldemort as his enemy but it is destined to enter into direct mortal conflict. The prophecy is delivered before Harry’s birth but not revealed to him until his fifth year at Hogwarts. From the revelation of prophecy Rowling directs the readers’ attentions to yet another predetermined aspect. A prophecy is about a child who would be born in the month of July and would have the power to vanquish the Dark Lord. The prophecy is stated when Dumbledore interviews Sibyll Trelawney for the Divination job at Hogwarts. At the end of the interview she suddenly delivers an authentic and valuable prophecy concerning Harry. The prophecy states:


Rowling’s description of Trelawney’s voice explains why Dumbledore believes that this particular prophecy contains truth: “when Sibyll Trelawney spoke, it was not in her usual ethereal, mystic voice, but in the harsh, hoarse tones Harry had heard her use once before”
This difference, not just in tone but in voice, implies that Trelawney no longer controls her body. The prophecy could have applied to either Harry or Neville but Harry’s destiny calls Voldemort to choose him as his enemy; therefore he goes after the Potters’ hiding place and attempts to kill Harry. In the process of trying to kill Harry, Voldemort writes his own destiny on Harry’s forehead by casting a Killing Curse. It backfires and destroys his own body and leaving nothing shares some of his powers to Harry. From the moment of Harry’s narrow escape from Voldemort, Rowling keeps the prophecy alive. Therefore she expects Harry to fulfill the prophecy by defeating Voldemort and by doing so he will reach his destiny. She begins the series by announcing that Harry is not an ordinary boy who has his own odds. Throughout the series she designs the characteristics of Harry as a chosen one for great things keeping the narration around destiny of the hero Harry and she uses many characters to support and guide him to fulfill his destiny.

In *Order of the Phoenix*, from the character of Harry’s mentor Dumbledore, Rowling reveals the Prophecy to Harry. He shares with Harry details of the prophecy that has determined his past, his present and his future. Rowling comments in an interview that Dumbledore regrets “because he has always had to be the one who knew, and who had the burden of knowing. And he would rather not know” (Albus Dumbledore). As a mentor to the destined hero Harry, “Dumbledore is a very wise man who knows that Harry is going to have to learn a few hard lessons to prepare him for what may be coming in his life. He allows Harry to get into what he wouldn’t allow another pupil to do, and he also unwillingly permits Harry to confront things he’d rather protect him from” (Albus Dumbledore). In *Order of the Phoenix* Dumbledore explains Harry about the prophecy. He states:
Voldemort tried to kill you when you were a child because of a prophecy made shortly before your birth. He knew the prophecy had been made, though he did not know its full contents. He set out to kill you when you were still a baby, believing he was fulfilling the terms of the prophecy. He discovered, to his cost, that he was mistaken, when the curse intended to kill you backfired. And so, since his return to his body, and particularly since your extraordinary escape from him last year, he has been determined to hear that prophecy in its entirety. This is the weapon he has been seeking so assiduously since his return: the knowledge of how to destroy you. (OoP 839-40)

Voldemort never hears the conclusion of the prophecy that causes the death of Harry’s parents, but Voldemort understands that Harry is the key to Voldemort’s destruction.

Rowling’s one of the interesting and surprising revelations in the prophecy is that originally the prophecy could have applied to two people, Harry and his friend Neville Longbottom: “Neville’s childhood had been blighted by Voldemort just as much as Harry’s had, but Neville had no idea how close he had come to having Harry’s destiny. The prophecy could have referred to either of them, yet, for his own inscrutable reasons, Voldemort had chosen to believe that Harry was the one meant” (HBP 139). Voldemort chooses to go after Harry rather than Neville because Harry is like Voldemort, a half-blood and has many common traits. Dumbledore claims that by trying to kill Harry, “Voldemort himself created his own worst enemy” (HBP 476). On the contrary, this duality represents Harry’s destiny, for Voldemort chooses himself Harry as his mortal enemy. Dumbledore explains to Harry,

“You see, the prophecy does not mean you have to do anything! But the prophecy caused Lord Voldemort to mark you as his equal. . . . In other words, you are free to
choose your way, quite free to turn your back on the prophecy! But Voldemort continues to set store by the prophecy. He will continue to hunt you . . . which makes it certain, really, that —” (HBP 512).

From the close connection between Harry and Voldemort, Rowling demonstrates that Harry is the chosen one and destined for fulfilling the prophecy.

Throughout the series, Rowling reveals Harry and Voldemort’s close connection in many circumstances but their destiny is presented in the very beginning when Harry is saved from the Dark Lord’s killing curse by the love of his mother. Why does Voldemort survive when the Avada Kedavra curse rebounded and struck him? From this readers can understand that Rowling has a larger plan thus revealing the theory of how Voldemort has created Horcruxes in order to achieve immortality. Therefore, discovering and destroying Voldemort’s Horcruxes become Harry’s destiny. Dumbledore advises Harry that if anyone has the potential to defeat Voldemort, they must destroy the Horcruxes before approaching him. This essential fact of knowledge helps Harry to realise his mission. In the final battle, when Voldemort casts the killing curse at Harry, he awakes in a dreamlike state at King’s Cross Station, where he learns from Dumbledore that his mother’s protective charm keeps his soul alive inside of Voldemort and his piece of his soul has transformed into him when Voldemort tries to kill him as an infant. Harry realises that he cannot die while Voldemort is still living because of their close connection; therefore he gives up his own self when Voldemort performs Avada Kedavra curse. However, the curse rebounds and destroys Voldemort’s piece of soul hiding in him. Finally, Rowling ends the series when Harry emerges victorious in his final confrontation with Voldemort. Thus Harry fulfills his destiny vanquishing the Dark Lord Voldemort.
Rowling designs that Harry’s destiny is to undergo lot of temptations, tortures and sufferings on his way to accomplish his mission. When Harry realises his destiny he questions himself why he is famous and why he must be the chosen one. On the other hand, he could not resist the call of his destiny. Ultimately, Harry’s destiny is to finish Voldemort and Voldemort’s destiny is to die in the hands of Harry; thus Harry faces various tests, his orphan condition, encounters with Draco Malfoy, the Sorting Hat, all kinds of riddles, encounters with dangerous creatures such as the Dementors, the Triwizard Tournament and his final fight against the dark lord. With this intention Rowling has presented the two as enemies to each other. Thus destiny is treated as a tool to formulate the structure of the series.

Apart from Rowling’s skillful demonstration of destiny, she also handles the series with fantastic mythical creatures and characters which show her creative craftsmanship. Her use of mythology throughout the series is one of the many ways in which she paints a modern picture of today’s ethical concerns.

**Mythology**

In *The Harry Potter Series*, J.K. Rowling greatly draws ideas from mythology and expresses modern thoughts and social morals to the young generation of readers. She reinvents the old myths and designs a new pattern of astonishing twists with suspense that ultimately reveal her eminence and own perspective about the modern world. The term myth has broad realm. It is a story from ancient times. Writers especially use Myth in order to express natural events with traditional roots; for that matter they use symbols to express ideas, mysteries and truth. It always holds the real meaning of life morally and symbolically. From the use of mythic motifs, Rowling expresses fundamental truths about what it is to be human and how to live in the world good and bad. Therefore, her mythical story line not only
entertains the audience but also teaches children and adolescents about the values and important truths that they must encounter on the path to intellectual, emotional, spiritual, and moral maturity. Myths and their motifs are the key to understanding the truths of human existence therefore Rowling uses mythology to add layers of meaning to her own creative storylines. It provides insight into her characters and plot. The following discussion examines Rowling’s representation of some of the prominent mythical symbols in the names of her characters, creatures and objects. Further, it explores the role of myth in the storylines and primary themes of the series.

Symbol is a literary device used to convey deeper meaning in the work of art. There are objects, characters, figures and colours used to represent abstract ideas or concepts which points out the reality behind itself. Symbolism has been used by many generations as a kind of code to view literature. It is often certain that objects have highly specific symbolic meanings. Names with symbolic meaning are used to create certain responses from the readers. Therefore, symbols are employed to convey meaning to the audience. Rowling uses certain standard mythological symbols to guide the readers to evoke emotion when describing the magical world around them. This series consists of several symbols; the current researcher intends to examine the prominent symbols expressed in *The Harry Potter Series*.

Rowling has successfully coined many symbolic representations throughout the series. She introduces mythological creatures like Unicorn, Stag and Phoenix that appear to be a symbol of resurrection. She uses the blood of the unicorn and the tears of the phoenix bird at the crucial moment between life and death. Unicorns appear in Rowling’s Forbidden Forest, where their blood is silvery, and mercury like fluid that has been mysteriously spilled on the ground. When Voldemort is wounded, he tries to drink the blood of unicorns to stay
alive; this act symbolizes the ultimate evil nature of the evil wizard Voldemort. He never imagines to die, so that he is willing to live a “cursed life by drinking unicorn’s blood, become less and less human, and kill anyone in his path to achieve his goal” (SS 258). Rowling describes that the killer of the unicorn is cursed from the moment the unicorn’s blood touched his lips but she further states that the blood of unicorn can bring the characters back to life; therefore the unicorn exemplifies the symbol of resurrection.

Rowling uses the Stag as another symbol of resurrection. Granger points out that the use of the stag in medieval times is a Christ symbol. He explains that the antlers of the stag came to represent regeneration, in that they would “break off and grow back, tying the animal symbolically to the tree of life and the Resurrection” (Granger 95). Rowling’s highly symbolic convention of Stag emerges in the scene where Dementors attack Harry by the lake in *Prisoner of Azkaban*, from the moment the Stag appears as bright as a unicorn and saves Harry from the dementors’ kiss before they suck his soul: “They were gone. The Patronus turned. It was cantering back toward Harry across the still surface of the water. It wasn’t a horse. It wasn’t a unicorn, either. It was a stag. It was shining brightly as the moon above” (PoA 411). Furthermore, in *Chamber of Secrets*, the idea of resurrection is presented in another mythological way. Rowling chooses the phoenix as the symbol of resurrection. Phoenix is a mythical bird which appears in many mythologies of many cultures. It exists in Greek, Egyptian and Chinese mythology. Granger states as follows:

Its symbolic meaning is linked with that of the tree of life … inexhaustible life, and is therefore equivalent to a symbol of immortality . . . because of the resemblance of its antlers to branches. It is also a symbol of the cycle of regeneration and growth. … The stag… came to be thought of as a symbol of regeneration because of the way the
antlers are renewed. Like the eagle and the lion, it is the secular enemy of the serpent…. In the West, during the Middle Ages, the way of solitude and purity was often symbolized by the stag, which actually appears in some emblems with a crucifix between its horns. (2002, 173)

Rowling symbolizes the phoenix with many associations especially its association with resurrection. She uses the phoenix to symbolize the deaths and rebirths of characters within the series. The myth of the phoenix, although widely viewed as a Christian symbol, “originates in pagan Egyptian myth and is viewed as a symbol of immortality” (Colbert 93). The phoenix rises from its ashes and born again “Out of the ashes, a new phoenix would rise, becoming a potent symbol of immortality, resurrection, and life after death” (Linderman). It provides an image for rebirth and the cycle of life and death. In Chamber of Secrets, when Harry fights with Tom Riddle, he is close to death. He is bitten by the Basilisk and is about to lose his life. At that crucial moment, a phoenix flies into sight and saves Harry and heals his wounds by its tears. Finally, it takes Harry and Ron out of the chamber of secrets:

Fawkes was soaring around its head, and the basilisk was snapping furiously at him with fangs long and thin as sabers Fawkes dived. His long golden beak sank out of sight and a sudden shower of dark blood spattered the floor. The snake’s tail thrashed, narrowly missing Harry, and before Harry could shut his eyes, it turned — Harry looked straight into its face and saw that its eyes, both its great, bulbous yellow eyes, had been punctured by the phoenix; blood was streaming to the floor, and the snake was spitting in agony. (CoS 318-19)

The rescue attempt of the phoenix in order to save Harry in time at the end of the novel reveals that “he [Harry] passes through a figurative death and resurrection every year at
Hogwarts” (Granger 2004, 22). These cycles have been passed in the presence of the phoenix symbol.

In *Goblet of Fire*, Voldemort tries to resurrect himself with the help of one of his followers Pettigrew in a graveyard. He attacks Harry with Avada Kedavra curse but he can hold back the fore of Voldemort because of the wand connection: “Harry’s *Expelliarmus* charm, and the *Priori Incantatem* effect links the two phoenix-core wands” (GoF 668). Harry and Voldemort have wands with a core feather drawn from the same phoenix, though Voldemort’s wand is made of yew, an emblem of grief associated with graveyards while Harry’s wand is also with same phoenix feathers and holly wood, associated with Christmas; it helps Harry to escape. He hears the same phoenix song that he has heard when Fawkes comes to his rescue in *Chamber of Secrets*. He is once again saved from certain death in the presence of the phoenix.

Apart from the resurrection symbols, Rowling recounts Dementors to express the dark side of every human. Dementors are the guardians of Azkaban and are soul-sucking wraiths, capable of reducing a human being to an empty shell by kissing them. They are perhaps the most sinister magical creatures in her representation. Rowling uses Dementors as a symbol of depression. She loses her mother when she outlines the series where she was clinically depressed. Readers can see the reflection of this fact within the books and in the most recurrent theme of death. Rowling’s Dementors symbolism represents that she is inspired by it from her depression: “They are symbols from Rowling’s own Potter mythology and drawn from her psyche but these kinds of symbols also live in our deeper inherited Jungian collective unconscious” (Jung 67). Thus she represents the resurrection symbolism of the phoenix and unicorn alongside deeply psychological symbols like Dementors which
symbolise the debilitating effects of depression. Dementors suck good feelings, emotions, happiness, and good memories out of people. The very presence of a dementor makes the surrounding atmosphere grow cold and dark. Professor Lupin explains to Harry:

“They call it the Dementor’s Kiss,” …they clamp their jaws upon the mouth of the victim and—and suck out his soul.”…. “Much worse than that. You can exist without your soul, you know, as long as your brain and heart are still working. But you’ll have no sense of self anymore, no memory, no . . . anything. There’s no chance at all of recovery. You’ll just—exist. As an empty shell. And your soul is gone forever . . . lost. (PoA 189)

Rowling uses the Dementors to represent all the shady side of life which is the loveable one’s impact.

The most important symbol in the *Harry Potter Series* is the scar on Harry's forehead. The scar represents Harry's past, his present and his future. Rowling’s scar symbolism engages the readers from the very beginning of the series. Harry is physically characterized as a baby with a lightning bolt shaped scar on his forehead and it is the only physical damage that Harry receives against the Killing Curse. The scar symbolizes everything unique and astounding about Harry and is a symbol of honour, an emblem of having survived in a great battle against Voldemort. Further, it states the status of being destined for the battles in the future against Voldemort. It constantly connects Harry’s mind to Voldemort which allows Harry to understand what Voldemort is doing or how he feels. Similarly, Voldemort uses this connection to send Harry dreams or the illusion. Because of this connection, Sirius is trapped in the Department. The scar often hurts him whenever hatred is directed at him. Professor Dumbledore puts forward a theory: “It is my belief that your scar hurts both when Lord
Voldemort is near you, and when he is feeling a particularly strong surge of hatred ... Because you and he are connected by the curse that failed ... That is no ordinary scar” (HBP 600). It is a very appropriate symbol for his uniqueness as ‘The Boy Who Lived’ and ‘The Chosen One’ the only man destined to vanquish the evil of Voldemort and bring redemption to the Wizarding World as well as to the mankind.

Another prominent symbol presented by Rowling is magical Mirror of Erised. It is a powerful symbol that symbolizes the depth of the heart of the characters. It reveals the deepest desire of the heart: “There was an inscription carved around the top: Erised stra ehru oyt ube cafru oyt on wohsi” (SS 207). Instead of merely reflecting them the Mirror manifests their strongest desires. When Harry Potter and Ron Weasley both glimpse their imagined selves it reflects nothing but the desire of their heart. In Sorcerer’s Stone, Harry Potter, Ron Weasley, Albus Dumbledore and Lord Voldemort (via Professor Quirrell) all see images of themselves in the Mirror. As described by Dumbledore, the mirror “shows us nothing more or less than the deepest, most desperate desire of our hearts” (SS 213). Through the dangerous potential of the mirror orphaned Harry yearns for his unknown and idealised parents. He knows who his parents are, their talents and values. Ron focuses on himself, separating from his parents and siblings by establishing his own unique personality and achievements. On the other hand, Dumbledore warns, “‘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 213). Through the Mirror symbol Rowling expresses that the Mirror shows neither truth nor knowledge but speaks about those desires of the hearts which always exist in the men’s psyche.

Rowling structures the epic struggle of good and evil by placing the Gryffindor and
Slytherin as two opponent houses of Hogwarts which symbolize two important mythological symbols, the lion and the snake. They too often represent the hero and his nemesis and these two animals often represent good and evil and in Harry Potter as well. The lion symbolizes bravery, nobility, courage and strength, all the qualities of a hero. The hero of the series, Harry belongs to Gryffindor “You might belong in Gryffindor, Where dwell the brave at heart, Their daring, nerve, and chivalry Set Gryffindors apart; By Gryffindor, the bravest were Prized far beyond the rest” (SS 118). The snake represents evil danger, untrustworthy, and sneaky all the characteristics of evil. Evil Voldemort belongs to Slytherin, thus the Sorting Hat states,

Or perhaps in Slytherin

You’ll make your real friends,

Those cunning folk use any means

To achieve their ends. (SS 118)

In Rowling’s description each house at Hogwarts is represented by an animal symbol, the lion is the house of Gryffindor, Harry, Ron and Hermione’s house and the snake is the house of Slytherin, Voldemort’s and Draco Malfoy’s house. Using these mythological symbols in which audiences can and will relate to as good and evil, for they have appeared in mythological stories throughout time. In Genesis of the Bible, it is the serpent that tempts Eve and forever changes the relationship between God, who represents all things good, and man. In C.S. Lewis’s Narnia, Aslan is a lion who represents all things good. The lion and the serpent have a long history in mythology and are symbols in which people can easily relate, naming the lion a saviour and the serpent a darkness of evil: “Myth indicates lions
drew the chariots for these gods and goddesses. Here, the symbolic meaning of lions revolved around protections and they were viewed as guardians of the dead as well as guardians of palaces, doorways, shrines and thrones. They were also ultimate protectors of hearth and home” (Symbolic Meaning of Lions).

The most important symbol that Rowling has presented to express the women’s struggle in the series is House Elves. They are the symbol of the oppressed women and also symbolize women’s struggle in the modern world. Readers can understand that this comparison is intentional by the author because of her other characters representation. There are many powerful women characters in the series like Professor McGonagall and Hermione Granger. They are the symbols of powerful women. In narration of House Elves’ characteristics Rowling symbolically represents the depressed woman in the society. In the series, House Elves are expected to do their duty and act how society wants them to. Many richer wizard families like Malfoy employ them to perform tasks that they consider to be below them, like cooking and cleaning. They belong to their families and forced to serve for them until they either die or are set free: “they could not liberate themselves if they wanted to. Rowling explicitly states that they need their owner to give them clothes, no other wizard or elf can do the job: justice has to be offered from above, rather than taken from below” (Mendlesohn 180). In Rowling’s description, the masters of house-elves hold a disturbing amount of power over them, whenever a house-elf disobeys; he is forced to hurt himself, to the point of serious injury. They have to do so, even when their master is not aware of their betrayal: “The house-elves do not require the physical presence of their masters in order to inflict serious wounds upon themselves. Instead, they have been so completely subjugated as to automatically dispense punishment to themselves when needed” (Green). Dobby, the Malfoy house elf is rebelled against his evil family in Chamber of Secrets. In a tricky plan of Harry; he is given
his freedom from the Malfoy family when he is presented clothing. This event symbolizes the situation of rebelled modern woman in the present.

Apart from the depiction of characters from the magical world Rowling uses symbolism from some other non-magical flocks of the muggle world. Rowling symbolically represents Mr. Vernon Dursley, Petunia Dursley and their son Dudley Dursley who are the symbols of evil. Their ill-natured characteristics and actions towards Harry symbolize their evil minded nature. Readers can expect more evil than the people in the Magical world. Every year, Harry returns to the Dursleys at the end of the school term but he never imagines that he has a family to spend his vacation happily. Throughout the series Harry believes Hogwarts is the only home and the people in there are his family. The Drusleys never give Harry a chance to feel that he has a place to live. He is received as an orphan by them and he is treated as an orphan servant throughout his stay at the Dursleys.

Rowling begins the series by stating that, “Mr. and Mrs. Dursley, of number four, Privet Drive, were proud to say that they were perfectly normal, thank you very much” (SS 1). But till the end of the series they are not ordinary individuals. They live for nothing, remorse for anything, utterly selfish. Rowling’s treatment over the Dursleys characters shows that she deliberately depicts the modern predicaments of human characteristics. The Dursleys have crooked mind; therefore they are not ready to welcome the Potters and their son Harry:

They didn’t think they could bear it if anyone found out about the Potters. Mrs. Potter was Mrs. Dursley’s sister, but they hadn’t met for several years; in fact, Mrs. Dursley pretended she didn’t have a sister, because her sister and her good-for-nothing husband were as unDursleyish as it was possible to be. The Dursleys shuddered to think what the neighbors would say if the Potters arrived in the street. The Dursleys
knew that the Potters had a small son, too, but they had never even seen him. This boy was another good reason for keeping the Potters away; they didn’t want Dudley mixing with a child like that. (SS 2)

The Dursleys receive Harry with a letter explaining his tragic circumstances at the door step but they do not welcome him empathetically and they grow him up without care. When Harry is just ten year old his troublesome life continues with the Dursleys. They keep the secret of Young Harry and his wizardry inheritance. They treat Harry not more than like a servant; for them, the Potters are the family who live for nothing, do nothing and are not useful at all. To avoid others’ suspicion of having wizard relative Harry, they always say that they are normal and perfect. They never consider Harry as soul living as an orphan and provide nothing only detestation. They never allow Harry to ask question that is the first rule that he has to follow to stay in their house forever. Even though they have an extra bedroom in their house they allow Harry to stay under the cupboard stairs: “Harry was used to spiders, because the cupboard under the stairs was full of them, and that was where he slept” (SS 19). Harry receives one of the Dursleys’ ill treatments to him as follows:

“I had a dream about a motorcycle,” said Harry, remembering suddenly. “It was flying.” Uncle Vernon nearly crashed into the car in front. He turned right around in his seat and yelled at Harry, his face like a gigantic beet with a mustache: “MOTORCYCLE DON’T FLY!” Dudley and Piers sniggered. “I know they don’t,” said Harry. “It was only a dream.” (SS 25-26)

Uncle Vernon almost crashes into a car when Harry tells his dream about a flying motorcycle; it is only a dream and imagination of a children but Vernon’s behaviour looks ridiculous and his response shows his close-mindedness towards Harry.
Dudley is Vernon’s son who dislikes Harry very much. He is very fat with a large pink face, short neck, watery blue eyes and thick blonde hair that lay on his big head. His behaviour towards Harry shows that he does not want to see Harry’s daily activities run well. He desperately wants a racing bike for the present of his birthday: “Exactly why Dudley wanted a racing bike was a mystery for Harry, as Dudley was very fat and hated exercise – unless of course it involved punching somebody. Dudley’s favorite punching bag was Harry, but he couldn’t catch him. Harry didn’t look it, but he was very fast” (SS 20). Dudley never allows Harry to feel comfort in their home and he becomes more violent in every action towards Harry; his hatred also arises when he invites his friends to do what he likes to disturb Harry: “Harry was glad school was over, but was no escaping Dudley’s gang, who visited the house every single day. Piers, Dennis, Malcolm, and Gordon were all big and stupid, but as Dudley was the biggest and stupidest of the lot, he was the leader. The rest of them were all quite happy to join Dudley’s favorite sport: Harry Hunting” (SS 31). They always disturb Harry almost every day and never allow him feel comfort. Therefore Harry often feels depressed, longs for family and bursts out his feelings every now and then. Harry is only an orphan child and alone. No one is here to protect him from the disturbance of Dudley. He is worried because of his own relative treatment. Dudley’s cruelties toward Harry show the bad temperament of people with an unusual mind.

The Dursleys also forbid Harry to receive his own letter. They think that it is a strange thing that Harry has received a letter without any sender:

“Dad!” said Dudley suddenly. “Dad, Harry’s got something!” Harry was on the pint of unfolding his letter, when it was jerked sharply out of his hand by Uncle Vernon. “That’s mine!” said Harry, trying to snatch it back. “I WANT MY LETTER!” he
shouted. “Let me see it!” demanded Dudley. “Out!” roared Uncle Vernon and he took
both Harry and Dudley by the scruffs of their necks and threw them into the hall,
slamming the kitchen door behind them. Harry and Dudley promptly had a furious but
silent fight over who would listen at the keyhole. (SS 36)

The Dursleys are astonished in the way how Harry gets the letter because the letter is
addressed to the cupboard under the stairs, a cupboard where Harry usually sleeps. Uncle
Vernon snatches the letters from Harry. He does not want Harry read to the letter. He thinks
that Harry does not have any friends and relatives. The only thing about Harry in his mind is
that no one has care on him. For Vernon, Harry is the person who must be ignored because he
does not have any precious thing in his life. The following quotation is the proof:

With a strangled cry, uncle Vernon leapt from his seat and ran down the hall, Harry
right behind him. Uncle Vernon had to wrestle Dudley to the ground to get the letter
from him, which was made difficult by the fact that Harry had grabbed Uncle Vernon
around the neck from behind. After a minute of confused fighting, in which everyone
got hit a lot by the Smelting stick, Uncle Vernon straightened up, gasping for breath,
with Harry’s letter clutched in his hand. (SS 38)

He assumes that his family’s way of thinking is always right. He also regards that all the
other people are unimportant. He always has a hunch that others are the insignificant persons.
He treats Harry in the same manner. Preventing Harry’s letter seems like giving salt into the
ocean. In Order of Phoenix Dumbledore comments: “you arrived at Hogwarts, Harry, safe
and whole, as I had planned and intended. Well – not quite whole. You had suffered. I
knew you would when I left you on your aunt and uncle’s doorstep. I knew I was
condemning you to ten dark and difficult years” (OoP 835). From the characters of Dursleys
Rowling shows the ill nature of people even though leading sophisticated life, they cannot afford any kindness towards his fellow being. In this series Harry is their blood relative does not make any change and reformulate nothing in them. They never think of affirming good values in their actions towards people till the end of the series.

Apart from the representation of symbols Rowling’s treatment of the mythological creatures and names play an important role in the narrative of the *Harry Potter Series*. Rowling has presented many mythical creatures and links her characters to mythological characters of the same name in the series. The current researcher desires to deal with the most prominent mythical creatures and names in the series.

Rowling draws many interesting characters from mythology. In Greek mythology, Argus is the name of a watchman who is a giant with one-hundred eyes. He is chosen by the goddess Hera to guard Io. He is described as a terrifying guardian to goddess Hera. Rowling’s Argus, who is called Filch by the students of Hogwarts, is an irritable watchman of Hogwarts School of Witchcraft and Wizardry and chaser of rules breakers. He is unloved by many of the Hogwarts students. Many would say that Filch sees all and always knows when someone is up to no good. He certainly tries to be ever watchful and all seeing. He constantly attempts to catch students violating or breaking any of school rules. It eventually becomes apparent that he is a virtually useless watchman. Like his Greek counterpart, he too has more than two eyes but those of his cat, Mrs. Norris, with whom he shares a special connection. Whenever something unexpected thing happens she spots and informs Filch. Even with this extra pair of eyes to his advantage, Argus Filch does no service enough to the expectation of Hogwarts Headmasters. He often manages to misinform almost everything he or Mrs. Norris sees. In *Chamber of Secrets*, when something unusual happens in Hogwarts,
students are informed to stay at their dormitories. When Argus Filch guards the halls of Hogwarts, he finds Mrs. Norris’ body on the hallway ceiling; he immediately comes to conclude that Harry is the murderer. He is wrong in both respects, as Mrs. Norris is not dead but petrified and Harry is not at all responsible. It seems that all the eyes in the world cannot improve this watchman’s poor judgment. He often manages to misinterpret the information his many eyes perceive.

In *Order of the Phoenix*, Hogwarts School is temporarily overtaken by the cruel, Delores Umbridge the new Headmaster. Under her authority, she imposes many rules against the students; many Professors vehemently questioned about their knowledge where many lose their jobs at Hogwarts. She implements new rules that appear almost daily that controls the students’ freedom as well as their rights. She enforces these rules with cruel, physical punishment. Argus Filch is the only person at Hogwarts who does not despise the Delores Umbridge. Moreover, he foolishly states that this is the best thing that ever happens to the school. Rowling’s description of Argus Filch becomes mocking who is like the Greek Argus and a determined watchman with many eyes but unlike the Greek Argus, who was an effective guardian.

Professor Sybill Trelawney provides another good example of the way Rowling uses the names of ancient myths. Professor Trelawney teaches Divination at Hogwarts School of Witchcraft and Wizardry. Sybill is known for her outrageous predictions of death and use of unconventional items. In this way, she seems to be the ancient Greek figure of Tiresias, He belongs to the ancient family of Udaeus and he is one of the most renowned soothsayers in ancient times. He is a blind seer, although he can see into the future and make accurate predictions based on his visions. Rowling’s Trelawney wears a huge spectacle which shows
that her blindness is partially physical. She habitually makes very miserable predictions that seem to be true especially the prediction that she makes when Dumbledore interviews her for the Hogwarts Divination teaching position. She predicts an authentic and valuable prophecy concerning Harry and Voldemort which becomes true at the end of the series. She leads her life in Hogwarts and continues as Divination Professor where she tries in vain to see into the future via playing cards, tea leaves, and crystal balls and star charts.

Rowling presents Minerva McGonagall as a mother like figure for the hero Harry Potter. She protects and guides Harry from the beginning to end of his long quest of vanquishing Lord Voldemort. In Roman mythology, Minerva is the goddess of poetry, wisdom, crafts and magic. Minerva’s Greek counterpart is Pallas Athena. Athena is served as the patron goddess to many famous Greeks, including Odysseus from Homer's *The Odyssey*. In *The Odyssey*, Athena disguises herself often, taking on the form of men, children and other women. In essence she transfigures herself. In *Harry Potter Series*, McGonagall is the transfiguration professor and she is often viewed in a protective role, such as when she defends Harry against Dolores Umbridge in *Order of the Phoenix*. Roman Minerva and Greek Athena are both virgin goddesses, and while Professor McGonagall's sexual status is never mentioned in the series, readers know that she does not have a husband. Considering her rather conservative nature, it can be assumed that she is emulating her Roman counterpart in this aspect as well.

In Greek mythology, Hermione is the only child of Menelaus and Helen and she is the princess of Sparta. She is left by her mother Helen when she sails to Troy with Paris. In *Harry Potter Series*, Hermione is also the only child to her parents; they are dentists and want their child to learn magic. The name Hermione is derived from the Greek word Hermes, who was the Greek god of orators, wit, guide and guardian: “Homer and Hesiod portrayed Hermes
as the author of skilled or deceptive acts, and also as a benefactor of mortals. In the \textit{Iliad} he was called ‘the bringer of good luck,’ ‘guide and guardian’ and ‘excellent in all the tricks.’ He was a divine ally of the Greeks against the Trojans’’ (Hermes). Hermione’s intelligence and wit are her most famous characteristics in the series. She helps the hero Harry in numerous circumstances which lead Harry to win battles against the dark Lord Voldemort. She gives knowledge and supports Harry to solve the mysteries that face him in every book, from the Devil’s Snare and the making Potion Riddle and her ceaseless struggle to find out the identity of the Half-Blood Prince. She fills many roles mythologically associated with the God of Hermes well where \textit{Harry Potter Series} is concerned.

Rowling narrates this series with huge amount of representation of mythological creatures in which the Basilisk is one of the prominent creatures portrayed in Greek mythology. It is a giant serpent, known as the King of Serpents and it is considered to be as powerful as the gods: “Of the many fearsome beasts and monsters that roam our land, there is none more curious or more deadly than the Basilisk” (CoS 290). It is resulted by a chicken egg hatched beneath a toad. Some mythologies describe it as a cockatrice, a huge bird with a serpent's tail that could kill with its stare and also breathe fire. It is often described as a monster with a body and wings of a dragon and a serpent's head and who has an ability to kill any living thing with its glance or a breath: “The basilisk kills people by looking at them. But no one’s died — because no one looked it straight in the eye. Colin saw it through his camera. The basilisk burned up all the film inside it, but Colin just got Petrified” (CoS 291). This is very reminiscent of snakes in mythology, where they are regularly chosen as guardians of the underworld and it is considered one of the deadliest creatures ever, and breeding them is illegal in the Harry Potter world. In the second book, Rowling introduces this mythological creature Basilisk which lives under the dungeons of Hogwarts to guard the Chamber of
Secrets. Harry’s fight against this deadly creature happens when he enters the chamber to save Ginny. Harry almost loses his life with the battle against this creature; finally he manages to kill Basilisk with the help of Gryffindor’s sword.

In mythology, Centaurs are creatures with half man and half horse. They have the head, neck, chest, and arms of a man and the body and legs of a horse. Most centaurs are brutal, violent creatures known for their drunkenness and lawless behaviour. In *Harry Potter Series*, Centaurs live in the Forbidden Forest. They have the body of horse and from the waste up are humans. Rowling depicts centaurs as dangerous and unruly groups with the ability of foretelling the future: “You-Know-Who won’t touch you. Anyway, who says the centaurs are right? It sounds like fortune-telling to me, and Professor McGonagall says that’s a very imprecise branch of magic” (SS 260). She has created the world of centaur as an unusually civilized. In *Sorcerer’s Stone*, Firenze, a centaur saves Harry from Voldemort. “A centaur was standing over him, not Ronan or Bane; this one looked younger; he had white-blond hair and a palomino body. ‘Are you all right?’ said the centaur, pulling Harry to his feet. ‘Yes — thank you’” (SS 256). He does this even if it is forbidden by the spiritual laws of the centaurs, and as a result he is banished from his flock because he has shared the secret of Centaurs with Harry and others. He later is hired by Dumbledore to work as a Divination teacher at Hogwarts School of Witchcraft and Wizardry.

Hippogriff is very similar to another mythical creature, Griffin the only known relative of its type. It has front legs, wings, and head of a giant eagle and the body, the back and hind legs are from the horse. It has cruel, steel-coloured beaks and large, brilliantly orange eyes. The talons on their front legs are half a foot long and appear deadly. The Hippogriff seems easier to tame and in the few medieval legends this fantastic creature makes an appearance, it
is usually presented as a pet of either a knight or a sorcerer. Hippogriffs can also be fiercely loyal and protective of those who have earned their trust, as demonstrated by Buckbeck when Harry successfully approaches who allows him to ride on him. Rowling introduces this mythical creature in *Prisoner of Azkaban* and named Buckbeak. Hippogriff is a pet of Hagrid who introduces to the students of Hogwarts during the Care of Magical Creatures class. Hagrid explains that Hippogriff is very powerful and sensitive and states that it can be tamed. In mythology it is mentioned that Hippogriff is the symbol of love and impossibility. Hagrid really loves and is very close to Buckbeak. However, it is impossible to have him at the end. When he takes his first lesson about keeping of magic creatures, Malfoy provokes the Hippogriff therefore it scratches him. After this accident Malfoy exaggerates how badly hurt for attention and plays the role of injured man, his father Lucius Malfoy tries to get the creature executed, although he is successful in obtaining this sentence, but Buckbeak is saved through the efforts of Harry and Hermione.

In myths and legends of the world dragons are often fire-breathing, reptile like creatures with wings, huge claws, and a long tail. They are usually presented as frightening and destructive creatures. They are from myths and legends where the heroes have to save princess or the people from dangerous dragons. Gods and heroes must kill them in symbolic battles of good against evil. This principal idea is mentioned in this series. Rowling presents dragons as the one of the most terrifying and most dangerous magical creatures in the wizarding world. They have giant wing and can breathe fire. Muggles know them only as beasts from mythology but in Rowling’s wizardry world it is a pet animal for many wizards and wizards who work with them are called dragon keepers. In *Sorcerer’s Stone*, Hagrid has a pet dragon named Norbert who can breathe fire. Hagrid wins Norbert's egg from a hooded man during a card game. Dragon breeding is abandoned in the wizardry world because they
are dangerous but not evil. In the wizarding world, Dragon is very beneficial creature. Dumbledore finds out that there is the twelve ways of using the dragon’s blood for making potion and also dragon’s membranes are used as a supplement for production of wands. Dragons are used for the first task in the Triwizard Tournament where the champions have to retrieve a golden egg from a nesting mother to complete the task. Dragons are also used to guard certain vaults at Gringotts Wizarding Bank and once Minister of Magic is suggested placing dragons to guard the Hogwarts School from the Demontors.

Rowling’s portrayal of mythology enriches the series, which is unified by a basic ideology of myths and legends. Throughout the series, Rowling quite skillfully handles this series with mythical symbols and characters to explore philosophical and sociological ideas and she expertly uses them to add layers of meaning to her own creative storylines. She makes her hero Harry to follow the food steps of the traditional heroic path which traces journey of mythical heroes in the past. Her uses of myth provide insight into the characters and strength to the plot and her overall representation of mythical storyline and the deception of evil provide strength to the plot and focus to the narrative structure. Mythical representation mainly helps to study the series in different perspectives.