J. K. Rowling’s *Harry Potter* Series: Success, Choice, and Sacrifice

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Magic, Goodness, Evil, Struggle, Fantasy

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Abstract

The *Harry Potter* series has been a great publishing success for their phenomenal British author J.K. Rowling. The paper examines why Rowling’s *Harry Potter* books continue to be so popular. Throughout the examination, the paper concludes the answer to be that there are certain ideas or themes derived from the books that are of great concern to many people whatever their culture or society is. These themes according to the study perhaps the reason behind this increasing concern of *Harry Potter* as it attracted both young and adult readers. It also argues Harry’s and Lord Voldemort’s moral choices in life, particularly the choice between good and evil. Moreover, the paper sheds light on the importance of sacrificial parental love which the writer considers as a moral philosophy to live by, and Rowling’s own image of woman.

Introduction

J.K. Rowling was born on 31 July 1965 in England. She grew up surrounded by books and had an ambition of being a writer at a young age. She once stated, “I lived for books… I was your basic common or garden bookworm, complete with freckles and National Health Spectacles”.¹ In fact, her writing career started at the age of six, when she wrote a story about a little rabbit with measles entitled *Rabbit*.

The idea of the novel came to Rowling while travelling on a long train journey from Manchester to London in 1990, but didn’t finish the first *Harry Potter* book, *Harry Potter and the Philosopher’s Stone* until 1995. The novel was published in 1997. Rowling wished to have seven books in the series since she started the first one. She actually wrote six other *Harry Potter* novels and has been published over 400 million copies with a worldwide success. Film adaptations were even made which was produced by Warner Brothers Company with the last book split into two film, and became smashing- hit at the box office.² They are: *Harry Potter and the Philosopher’s Stone (PS) (1997), Harry Potter and the Chamber of
Rowling’s characters are unique and believable. She is interested in describing each character in a detailed, accurate manner which reveals her intelligence and ability in capturing the reader’s curiosity, convincing them of the character’s real existence. The novelist, for instance, describes Ron Weasley (Harry’s best friend) as red-haired, shy, freckles boy. The events are unfolded with many twists and turns. In *Harry Potter and the Chamber of Secrets*, Rowling creates the character of “Moaning Myrtle” whose importance appears only at the end of the novel as she guides Harry and Ron to the right path of the chamber. Moreover, the structure of the novel appealed the readers because they’re familiar with its form which contains the use of mysteries, puzzles, and the struggle between good and evil. Dramatic irony is rarely used because Rowling reveals the significant information to Harry simultaneously.

**Literary Influences on Rowling’s Writing:**

The *Harry Potter* series reflects Rowling’s literary background as she was influenced by many literary traditions, themes, and myths, such as detective stories, gothic novels, adventure novels, broadening school fiction, and the Arthurian legend. Her years at Exeter University were also fruitful as she studied French and classical works too.

The series belongs to the fantasy genre. Harry spends most of his time in the fantastic world at Hogwarts school of witchcraft and wizardry which is situated in an imagined land, governed by certain logical laws, and where magic is everywhere; secret chambers, unreliable walls, starry ceilings, magazines which include moving pictures, games played up in the air, and animated portraiture which operates its own frequently feisty subculture. In fact, the influence of J.R.R. Tolkien’s trilogy *The Lord of the Rings* and C.S. Lewis’s *The Chronicles of Narnia* cannot be ignored. Rowling draws from the fantasy stories in these series. Especially, when
she uses a parallel world, and the witchcraft world which occur alongside
the human one. Lewis’s world, for instance, is found in the hidden
entranceway through the wardrobe in *The Lion, The Witch, and The
Wardrobe*. Lucy, Susan, Peter, and Edmund’s journey through the world of
Narnia resembles Harry’s journey at the wizardry world in which they both
explore the strange world which is filled with darkness and performing
heroic deeds to vanquish that darkness, symbolically presented by the
White Witch and Voldemort. Many critics and commentators believe that
the startling success of the *Harry Potter* series is because of the fantasy it
provides. Bucher and Manning think that the main function of fantasy is
escape:

**Fantasy may provide adolescents with a feeling of overcoming the odds
and being triumphant at a time when their own lives are often a series of
“battles” that they lose or never even get to fight.**

Brottman and Sterrit agree with the above comment. In fact, they add that
the magical thinking of childhood and the power of language imply rich
recognition of worlds beyond the human senses make fantasy literature
appeal the readers who dream of finding such divergence in nature and
function from the world we live in.

A number of conventions characterizes the fantasy genre. These
conventions include an originality which differentiates the narrative
elements from each other, such as plot, characterization, and setting. The
writer creates his world on a secure, reliable, consistent structure,
including certain rules, historical events, and conditions of life that is
different from reality, along with a knowledgeable description which
forms that world as convincingly believable with its severe disciplines
which govern the magical within the narrative. Rowling gives her opinion
in terms of this idea:

*I spent a lot of time inventing the rules for the magical world so that I
knew the limits of magic. Then I had to invent the different ways wizards
could accomplish certain things. Some of the magic in the books is based*
on what people used to believe really worked, but most of it is my invention.⁹

Children’s Literature and *Harry Potter*:

Rowling’s *Harry Potter* series of books have been put under the category of children’s literature because of many reasons. Firstly, Rowling once stated that the series is suitable for readers aged eight and over. Secondly, the novelist portrays her fictional character (Harry) from the age of eleven. Thirdly, an American children’s publisher, published the first book of the series. Fourthly, this book won many children’s awards such as the Nestle Smarties Book Prize in 1997 and the British Book Award for Children’s Book of the year in 1998.

However, the novelist’s rich imagination and cleverness made her *Harry Potter* series lovable not only to children but also to adults. Critics think that Rowling provides her readers with “moral decision-making via the characters who inhabit her magical and Muggle world”.¹⁰ In fact, there have been constant readers to the extent that versions of the books were published with less colorful covers.

R. Abanes thinks that the series include a lot of instances of death, magic, and pain which is extremely inappropriate for children as it encourages occultism.¹¹ So, he suggests that although many libraries and bookstores have put the series into the strand of “children’s literature”, with Harry getting older in age in recent published books, bookstores must place them in their teen reading sections.

Some critics agree with R. Abanes but they also think that Rowling outlines through Harry’s character every child’s ordeal of becoming an individual, respectable among others, aware of the difference between good and evil, and a believer of something bigger than oneself. Overall, Harry’s struggles and decisions assist children in their moral reasoning. Harry is getting older in each book and, to a larger extent, so are the books’ readers.
Harry Potter: Introduction

Harry Potter is the central character of Rowling’s book series. He was born on July 31, 1980, in England. His father, James, from a wizarding family, and his mother, Lily, from a non-wizarding family were both killed on Halloween night in 1981 by the evil wizard Voldemort (Tom Riddle). Harry survives the wizard’s killing curse but is marked with a lightening-shape scar on his forehead and a life-long link with Voldemort. Unfortunately, his aunt’s family, the Dursley, decide to raise him. They mistreat Harry as they give him old clothes to wear and is forced to live in the cupboard under the stairs. At the age of eleven, Harry finds out the truth about the murder of his parents and his real identity as a wizard. Then, he decides to go to Hogwarts School of Wizardry and Witchcraft. He becomes friends with wizards as Rubeus Hagrid, his half-giant teacher, and Albus Dumbledore, his wise headmaster. He also makes good friends with two young wizards close to his age, Ron Weasley and Hermione Granger. Ron, whose family welcomes Harry to be a part of it; and Hermione, whose cleverness and reason prove crucial in numerous adventures but whose personal family life remains almost completely unnarrated. The novelist puts Harry, Ron, and Hermione in the role of detectives as they search for clues to solve many puzzles. Therefore, Hogwarts becomes Harry’s real home as he finds things like friendship, and respect he did not have at the Dursley’s house to the extent that whenever he returns to the Dursley’s house at the end of each volume, he feels like “having a constant stomachache” (CS).  

12 Each Harry Potter book covers a year of Harry’s life. He grows from age 11 to 17 throughout the series. During that time, Rowling sheds light on Harry’s struggles with Lord Voldemort and his followers, the Death Eaters, and his struggle with adolescence. Rowling universalizes Harry’s experiences and emotions as a teenager to identify her readers with the hero’s flawed character traits and to help them understand that no one is perfect. At one stage Harry is jealous and bewildered by Ron and Hermione’s date: “I’ve definitely done more, Harry thought indignantly. I’ve done more than either of them!” (OOP).  

13
The series has a similar plot, structure, and style as it starts with Harry miserably living with the Dursley, escaping from their house, finally ending up at Hogwarts, solving with the help of his friends a mystery concerning Voldemort and ending with the end of the school year.\textsuperscript{14} Most of the actions occur either inside or outside Hogwarts. Moreover, the plot of the novel resembles the plot that is portrayed in literature serials such as the works of Charles Dickens. A. H. Alton explains in his article \textit{Harry Potter’s World: Multidisciplinary Critical Perspectives}, that the ending of each book stimulates the readers’ curiosity to wonder about will happen to Harry as many unsolved mysteries are left.\textsuperscript{15} Such as Harry’s struggle with Voldemort.

\textbf{Harry Potter and Lord Voldemort’s Struggle:}

J.K. Rowling emphasizes the close relationship between Harry and Voldemort in the fourth book, \textit{Harry Potter and the Goblet of Fire}, when Voldemort resurrects himself using Harry’s blood.\textsuperscript{16} Infact, there are many similarities between the two characters. Both are half-blood orphans, both are able to talk to snakes, their wands consist of the same phoenix feathers, both are intellectual wizards performing advanced magic at a young age. They also go through a lot of hardships and difficult circumstances but Tom makes different choices unlike those of Harry. Further, they both look alike in their youth to the extent that Harry expresses great fear that he may end up like Voldemort. “We even look something alike”. (COS, p.233).

What defines a man’s character are his moral choices and deeds. Mimi Gladstein remarks that, “Rowling creates a world where what is and should be important is the content of one’s character and the choices one makes“.\textsuperscript{17} She also argues that in Rowling’s series, choice is used to “deny the fixedness of nature as characters are not good or bad in essence but in their choices”.\textsuperscript{18} Albus Dumledore informs Harry that “It is our choices, Harry, that show what we truly are, far more than our abilities” (COS, 245). For instance, Harry’s mother sacrifices her life to save Harry from death. Hermione, later on, choose to challenge racism and slavery at the
house-elves. Additionally, Neville Longbottom makes his choice and fights the Death Eaters along with his friends. Yet, not all the choices are made for the sake of goodness. Tom’s mother chooses to die rather than staying alive to take care of her son. Draco Malfoy becomes a Death Eater. Peter Pettigrew, as well chooses to betray his friends and thus he casts his lot with the malicious forces.

The choices Tom made when he was young, are what created Lord Voldemort. Tom wants to harm others as he blames them for his own anger and pain. Moreover, he used to torment other children at the orphanage. Tom is aware of his magical powers and is able to control it unlike Harry who at the first volume does not really realize his power and what it does to him at times, in (PS) he makes the glass of a snake’s cage disappear, endangering the Dursley family. 19

Dumbledore is aware of Tom’s power, so he adopts him. He hopes that Tom can use his magical power to live a life of virtue rather than vice and to serve Hogwarts. Still, he chooses the wrong path which causes him to become Voldemort. However, the latter is obsessed with the idea of killing Harry, mainly because of the prophesy that predicted his mortal defeat, apparently the only way to escape death was to kill Harry: the child to whom the prophesy was referring. The death of Voldemort’s mother makes him grow up to both hate and fear death, since “it is in the encounter with death that each of us discover his hunger for immortality”. 20 Dumbledore further explains that from the very moment Tom finds out he is a wizard, he sees magic as a tool of avoiding death, “Tom Riddle was doing all that he could to find out how to make himself immortal” (HBP). 21 He even started to plan his immortality before he arrives at Hogwarts. In Koestenbaum’s view:

To believe in immortality does not mean to have overcome the primal anxiety about our own death; it means that we have decided to make strenuous effort_ both psychologically and intellectually_ to lead an existence which works constantly at convincing ourselves that the anxiety about our own death is unfounded and can be overcome. 22
He further comments that accepting death “will neutralize an otherwise completely demoralizing and paralyzing fear. This is one key to the successful management of human existence”. However, Rowling remarks that Voldemort “regards death itself as ignominious. He thinks that it’s a shameful human weakness”. By conquering death, he would “gain power over nature and the natural world”. Besides the avoidance of death is a part of Voldemort’s name, which symbolically means the ultimate “flight or fright from Death”.

Later at Hogwarts, Tom discovers the truth about Horcruxes- magical devices that can protect fragments of one’s soul and secure immortality, “even if one’s body is attacked or destroyed, one can die, for part of the soul remains earthbound and undamaged” (HBP, 464). They are formed by splitting the soul from the body, and this splitting occurs only after “a supreme act of evil...Murder” (HBP, p.498). In fact, neither Voldemort nor Harry “can live while the other survives” (DH). Therefore, Voldemort creates several Horcruxes in order to overcome death and defeat Harry. These Horcruxes are what keeps him from a natural, bodily death: without his Horcruxes, Voldemort (would) be a mortal man with a maimed and diminished soul” (HBP, p.475). Rowling writes that “there are other ways of destroying a man than death” (HBP). Voldemort splits his soul thereby he separates himself from the natural world and consequently his being is lost. Clearly, he does not think of the consequences of this act. Peter French insists that “the temporality of life constitutes its most important feature”. Voldemort must accept this truth in order to recognize the value of human life. Moreover, the critic suggests that if Voldemort ignores the reality of human morality, he diminishes his own value as a person. Moreover, Ayn Ran argues that to achieve greatness, Voldemort has to embrace life and pursue the values and virtues Dumbledore teaches him.

According to Aristotle, wicked individuals hate loneliness, because they want to hide from their true self. They could not form real friendships with others because sooner or later their wickedness will appear and be unpleasant for people to endure. Dumbledore tells Harry that “Voldemort
fears the dead. He does not love” (DH,721). If he did not ignore the power of love, Dumbledore continues, “he could not be Lord Voldemort, and might never have murdered at all” (DH, 722).

Through the memories of Professor Severus Snape, Harry discovers that the only way to end Voldemort’s reign of horror is by confronting him and this might lead to Harry’s own death. Yet, Harry accepts the challenge, “I’m going to keep going until I succeed- or die” (DH, p. 568). Granger also claims that: “Harry makes two types of choices in every book- about what sort of a person he is and what to do in a crisis- and he chooses ‘what is right’ over ‘what is easy’ everytime”. 30

In the final battle Voldemort’s killing curse does not kill Harry; it actually kills the remnant of Voldemort’s soul hidden in Harry. The latter defeats Voldemort through the acceptance of his own mortality and of “being confronted with death right from the start” (DH, p.569). Freud and Jung claim that evil is present “within the mind of each individual in society”31. In Harry’s case evil within himself is symbolically represented from the part of Voldemort’s soul that exists inside him. Harry, as Dumbledore states is an insightful adult who is ready to face his own responsibilities. He considers him as the “true master of death, because the true master does not seek to run away from Death. He accepts that he must die ” (DH, p.720-721).

Many critics describe Harry as a “Christ figure”32 because as Wandinger claims that the novel “propagate a Christian conception of sacrifice”33. He additionally discusses that “Rowling consistently uses the term sacrifice to mean the Christian sacrifice of self- giving love”.34 Harry chooses to die willingly, emphasizing both his sacrifice for both the wizarding and non- wizarding world, and the differences between him and Voldemort. Mostly, the control of one’s existence. Helene Lachance concludes that Harry’s decisions “show a string of moral values that correspond [sic] to Christian humanist criteria: courage, loyalty, love, forgiveness, altruism, nobility of the soul, spirit and sacrifice”.35

Parental Love
Rowling presents the important value of parental love, as Westman states “throughout the subsequent books, this embodied parental love supports Harry physically and emotionally”. Dumbledore also emphasizes that parental love as a protective force: “that love as powerful as [Harry’s] mother’s [...] leaves its own mark. Not a scar, no visible sign [...] to have been loved so deeply [...] will give us some protection for ever”. (PS,P.216)

Harry’s experience with parental love is different from Voldemort’s. Harry’s mother, Lily, loved her son to the extent that she sacrificed her life for his. While Voldemort’s mother “refused to raise her wand even to save her own life” (HBP, P.246). She chose “death in spite of a son who needed her” (Ibid, p.246). Although Harry lost his parents, the novelist creates the characters of Arthur and Molly Weasley as a substitutional parental figures. Ron’s family loved and took care of Harry as their own son. Sirius Black was also a father figure whose death caused Harry a lot of pain because Harry felt responsible for it. Harry dreamt that Sirius is being prisoned and tormented in the Ministry of Magic by Lord Voldemort, so he led a group of student wizards to the Ministry to save him. However, the students were attacked by the Death Eaters who deceived Harry, “It’s time you learned the difference between life and dreams, Potter” (OOP, p.273). Members of the Order of the Phoenix, with Sirius Black as their leader arrived to save them. The battle ended with Sirius Black’s death. Harry’s suffering was great to the extent that he lost his temper and caused chaos in Dumbledore’s office:

‘I know you’re feeling Harry’ said Dumbledore very quietly. ‘No you don’t’ said Harry, and his voice was suddenly loud and strong; white – hot anger leapt inside him; Dumbledore knew nothing about his feelings. Harry felt the white-hot anger lick his insides, blazing in the terrible emptiness, filling him with the desire to hurt his calmness and his empty words.

‘I DON’T CARE!’ Harry yelled at them... ‘I’VE HAD ENOUGH, I’VE SEEN ENOUGH, I WANT IT TO END I DON’T CARE ANYMORE” (OOP, p.276) [Capitals in original]
Harry’s relationship with Dumbledore has its own ups and downs but Rowling generally depicts Harry’s blind trust and loyalty to him. Dumbledore has always been Harry’s protector and kind teacher whose main concern was the welfare of Hogwarts students regardless of the laws that were being forced on him by the bureaucracy of the Ministry of Magic. Dumbledore sacrifices his life to protect Harry from being noticed by the Death Eaters. Cherritt resembles their relationship with Jesus Christ/God relationship. Personal loss may bring antagonism towards God and this same antagonism is reflected in Harry’s nervous breakdown when Sirius dies as he wishes to hurt Dumbledore.

In fact, Dumbledore was ready to offer Voldemort the care and support he needed. He could have replaced his parents and guided him through life but Voldemort refused his care. He simply could not love or need other’s support because of his obsession with being immortal.

Parental love determines Harry’s ability to love others in return. Harry does not fear to experience love, even though he has went through a lot of love’s negative aspects, such as the loss of several friends and loved ones throughout the series. Bassham thinks “what distinguish Harry, despite his troubled past and tragic life, he never loses his ability to love”. Lily’s sacrifice affected Harry’s personality profoundly, thus he provided the same love-based protection for everyone he loves. His sacrifice is even greater than his mother’s. Smith remarks that “Harry is not, in fact, killed, and his act of sacrifice offers magical protection to his compatriots”. In the final series, Harry is ready to “yield his own life to protect the ones he loves”. He defies Voldemort:

You won’t be able to kill any of them, ever again. Don’t you get it? I was ready to die to stop you hurting these people [...] and that’s what did it. I’ve done what my mother did. They’re protected from you. Haven’t you noticed how none of your spells you put on them are binding? You can’t torture them. You can’t touch them. You don’t learn from your mistakes, Riddle, do you? (DH, p.591)
Professor Severus Snape, one of Voldemort’s allies, loved Lily (Harry’s mother) secretly at his younger years. In fact, he looked after her death like “a man who had lived a hundred years” (DH,P.544) and is filled with a sense of pain and remorse. He begged Voldemort to spare her life but the latter refused. Whereas Snape did not care about Harry’s safety at the beginning of the series, he started to fear for his life, particularly in the last book, as he wanted to make sure that Lily’s death “was not in vain” (DH,p.544). Snape couldn’t save Lily, therefore, he transferred his protection to Harry, and thus he saves Harry and is killed by Voldemort.

The Female Characters in Harry Potter Series

As a female author, Rowling always strengthen and develops the personalities of her female characters in an interesting way. By this development, the writer suggests that women can change and have better opportunities to play active roles in the society. In her series, she presents incredibly strong female characters through their actions, behavior, and point of view in spite of the fact that she puts a male character as the major character of her series. By powering those female characters, she seems to break the conventional patriarchal thought which divides men as superior and women as inferior.

In *Harry Potter and the Philosopher’s Stone*, Rowling describes Hermione negatively as arrogant, selfish, and perfectionist. In fact, Harry and Ron did not like her when they first met. However, the situation changes when Hermione is almost killed by a giant troll in the bathroom. Then Harry and Ron save her, in this respect, she saves them as well from professor McGonagall’s punishment who finds them in the Ladies Room. “from that moment on, Hermione Granger became their friend” (PS, 132). Later on, Rowling develops Hermione’s character as she shows her good traits as intellectual, brave, and strong. Her braveness is illustrated when she punches Malfoy’s face in front of his friends because of his mockery on Hagrid:
“Have you ever seen quite as pathetic?” said Malfoy. “And he’s supposed to be our teacher!”... Smack! ... She had slapped Malfoy across the face with all the strength she could muster.41

Moreover, her significance in each book appears as the initiator of the action for completing Harry’s moral task. Granger claims that “Ron symbolizes the Body, Hermione the Mind, and Harry the Spirit”.42 Her actions are based on her brain rather than emotions. In the Order of the Phoenix, she encourages Harry to excel in the position of a leader to teach his friends Defense against Dark Arts when their teacher rejects to do it. Hermione masters the more intellectual subjects, while in the most violent situations she lets Harry to be the most prominent one. Joseph Campbell thinks that Hermione is a protector, assistant, and an enabler:

It is in this ordeal that the hero may derive hope and assurance from the helpful female figure, by whose magic [...] he is protected through all the frightening experiences.43

Similarly, Professor Minerva McGonagall is depicted as a logical, strict, powerful witch and disciplined teacher. Rowling writes:

A woman was wearing square glasses exactly the shape of the markings the cat had had around its eyes. She, too, was wearing a cloak, an emerald one. Her black hair was drawn into the tight bun. She looked distinctly ruffled. (PS, P.7)

McGonagall is able to react wisely with her students at Hogwarts. Apparently, this feature is illustrated in the third book when Harry receives a new fire bolt broomstick on Christmas from unknown person. She confiscates the gift from Harry because she fears that it may be a trap. Rowling develops McGonagall’s character in Harry Potter and the Deathly Hallows, as she becomes Hogwarts headmaster after Dumbledore’s death and she leads the students bravely against Lord Voldemort and the Death Eaters:

And now_ piertotum locomotor! Cried Professor McGonagall. And all along the corridor, the statues and suits of armor jumped down from
their plinths, and from the echoing crashes from the floors above and below… “Hogwarts is threatened!” shouted Professor McGonagall. “Make the boundaries, protect us, do your duty to our school!” (DH, p.602)

Rowling develops Jenny Weasley’s character with each book from passive, shy, nervous into an active, independent, tough girl. She is Ron’s sister and Harry’s first love interest. Further, Jenny is not afraid to protect the ones she loves. In the *Harry Potter Chamber of Secrets* she stands in the face of Malfoy to protect Harry:

> “famous Harry Potter” Said Malfoy. “Cannot even go into bookshop without making the front page.” “Leave him alone, he didn’t want all that” said Jenny. (61)

Rowling presents an important, cruel antagonist female character, Bellatrix Lestrange. She is one of Voldemort’s faithful followers. She is an insane sadist who tortures others pleasantly. She torments Neville Longbottom’s parents and drives them into insanity when getting information for Voldemort. She also kills her cousin and Harry’s godfather, Sirius Black in front of Harry:

> “Harry saw Sirius duck Bellatrix’s jet of light... the second jet of light hit him squarely on the chest. The laughter had not quite died from his face, but his eyes widened in shock”. (00P, p.805)

**Conclusion**

Rowling’s *Harry Potter* novels reflected her vast imagination and rich knowledge. As a female writer, she did not expect the success and fame she received when the books were published to the extent that the publisher asked her to use two initials rather than her full name. However, the books have become the best-selling book series in history and been granted many prizes because of its ideas, themes, and framework which give:
Coherence to moral choices, an assurance that being faithful in little things will affect the larger ones, that a good deed mainly benefits the doer but still makes a difference far beyond its immediate point of application.\textsuperscript{44}

The readers identify themselves with Rowling’s characters, the magical world she creates, and the moral questions she raises in her series. Harry’s moral decisions based on his values suggest his and the readers growth as human beings no matter what their life history. As Dumbledore wisely notes, “you fail to recognize that it matters not what someone is born, but what they grow to be!”\textsuperscript{(GOF, 615). Harry destroys Voldemort through his self- sacrificial love, courage, and control of his own existence. Rowling concludes that “I think you understand that these books are fundamentally moral (that is how I see them, in any case)”\textsuperscript{45}. In addition, the writer manages to show in her masterpieces different women characters as brave, faithful, and intelligent.

NOTES


4 Ibid.


11 Ibid.


15 Ibid.


18 Ibid.


23 Ibid.


26 Melissa Anelli and Emerson Spartz.


33 Ibid, p.27.

34 Ibid.

35 M. R. Gladstein, p.65.


39 Ibid, p.91.

40 Ibid.


42 J. Granger, p.115.


44 Cherritt Hatt, P.43 .

45 Ibid.

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الكلمات المفتاحية (السحر – الخير – الشر)

م. م. سها بحر فياض

الجامعة المستنصرية / كلية الآداب / قسم اللغة الفرنسية

خلاصة البحث

أصبحت سلسلة أفلام هاري بوتر الأكثر نجاحاً و شهرة للكاتبة البريطانية الرائعة ج. ك. رولنغ. يهتم البحث بعرض سبب نجاح هذه السلسلة و يلخص البحث إلى أن مجموعة من المواضيع والأفكار التي تناولتها السلسلة والتي تعني الناس على اختلافاتهم الثقافية والاجتماعية ربما تكون السبب وراء هذا الاستمرار حيث أن هذه المواضيع اكتسبت السلسلة صفة عالمية بدلاً من المحلية وبذلك جذب القراء من مختلف الأعمار. و يناقش البحث أيضاً اختيارات هاري بوتر و فولدمورت في الحياة بصورة خاصة الاختيار ما بين الخير والشر. اضافة إلى ذلك، يسلط البحث الضوء على أهمية الحب الابوي ونظرية رولنغ تجاه المرأة.