



**Amalgamation of the Creation and the Creator: Aspects of
Rowling's life in the Harry Potter series**

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We can find more than a few aspects of Rowling's life in the Harry Potter books. A few characters, objects, and places in the books are cited chronologically, reflecting Joanne's lifetime. Quid ditch is a popular wizarding game play. Just to start with, we can point out that the place where J.K.'s parents gathered for the first time was the same for Harry and his best friends, Ron and Hermione. It was the train departure from the King's Cross Station. Unquestionably, Mr. and Mrs. Rowling did not depart from the Platform nine and three quarters like Harry and his friends. Anne and Peter Rowling wanted their children (Joanne and her sister Dianne) to be well-groomed. The parents put stress on moral qualities as well as on the difference between good and bad, which can be seen in the plot, where the good is presented by the character of Harry Potter and the evil by Lord Voldemort, which is exposed in the third chapter of the thesis. If we want to recognize Joanne with a character from the book it would be, at least according to herself, Hermione Granger.

Hermione is a muggle-born, gifted witch, who cannot hide her obsession for books. Rowling also tried to be the best in her class, longing to know everything and read as much as possible. Also Harry has something in frequent with Joanne, for an instance the date of birth, loss of a beloved Mother, and also the fright of one particular teacher. In Harry's case it is the formidable and severe professor Severus Snape, the master of potions. This character was created on the basis of Joanne's professor of chemistry Mr. Nettleship. When Joanne was called on during chemistry lesson she felt precisely the same like Harry did when he was not able to react Snape's questions concerning potions. Joanne and Dianne were loved children, but they regrettably practiced the loss of one parent. Anne Rowling's death had a thoughtful effect on Joanne's writing. She never told her mother about Harry Potter, but was sure that she would have loved it.

The death of Anne did not change the plot of the story but all the memories and pain grow deeper and that is why we can understand Harry's loss with no trouble. The loss of a loved one is talked about on almost every other page of the first book. After some differences Joanne cut off contact with her father not a long time after her mother had passed away. So we can say that now she is a kind of an orphan Platform Nine and Three Quarters is a name of the wizarding platform from which the Hogwarts Express carry its student to the Hogwarts



School of Witchcraft and Wizardry. Muggle is either a person with supernatural abilities who comes from a not wizarding family (then the term muggle-born is preferred) or person with no magical abilities just like Harry. Consequently, she may have tried to partly deal with the poor association with her father when she created a few romanticized father figures, for example Albus Dumbledore, Sirius Black or Hagrid, who are very significant for Harry as they are friendly and helpful. Thus, Rowling admitted that the Harry Potter's world is one giant attempt to reclaim childhood. After J.K.'s separation and return to Scotland she was miserable. Her life appeared to be a failure and she did not see any standpoint future for herself and her daughter.

During this bad time, the demeanors were shaped in Joanne's mind. These dark persons are explained to Harry by professor of the 'Defence Against Dark Arts', Remus Lupin in The Prisoner of Azkaban. "Dementors are among the foulest creatures that walk this earth. They infest the darkest, filthiest places, they glory in decay and despair, they exhaust peace, hope, and happiness out of the air around them... Get too near a Dementor and every good feeling; every happy memory will be sucked out of you." (Rowling 1999, ch.10) The worst thing a dementor can impose is to kiss someone hereby steal one's soul. What happens with the kissed person is explained in following quotation. "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." (Rowling 1999, 247) As it was the gloomiest period of Joanne's life, Harry also struggles when he is bounded by one or more Dementors. To repel a dementor an enormously difficult spell, the Patronus attraction, has to be cast towards this creature. A wizard who casts this spell must be completely concerted on his very happy memory otherwise he would not succeed. We may suggest that this magic charm may be a piece of recommendation for some people how to deal with depressions. In nut shell these are the most important aspects for a concerned reader to deeply understand the story and in further research more aspects can be found.

A lot of people wondered when the Harry Potter novels swept the world. Some doubted what unique secret kept children and adults turning pages, distribution their excitement and feelings, and discussion with others about typescript and themes. This familiar reaction is



often connected with popular television shows or even family tales. Individuals feel an inner need to repeat, to restate, to float over details and bring the tale to a recognizable yet exhilarating conclusion. It is not magic, except one is referring to the magical power of myth. Myths from earliest and global civilization may not seem to have a straight link to the Potter stories, but the connections are there. Rowling herself said: “I’ve taken horrible liberties with folklore and mythology, but I’m quite unashamed about that, because British folklore and British mythology is a totally bastard mythology. You know, we’ve been invaded by people, we’ve appropriated their gods, we’ve taken their mythical creatures, and we’ve soldered them all together to make, what I would say, is one of the richest folklores in the world, because it’s so varied. So I feel no compunction about borrowing from that freely, but adding a few things of my own.” (“Living with Harry”)

Her locations, creatures, humans and objects all owe their lineage to recycled symbols and tropes with just sufficient tweaking to make them seem new to modern audiences. Legends from various bends and countries of the world are explained here as Rowling adjusted them to bring them into Harry’s world, and as the original team behind the films understood them on screen. These elements help us independently and together understand our world. That carries over as the conversions to epic films unfold. Harry Potter stories, like the myths from which they draw many unforgettable elements, speak to people of all ages and cultures. While these stories morph from page to screen, filmmakers give blessed attention to residual true to the mythology that binds these stories to audiences. This chapter examines the roles author, screenwriter, directors, producers, and actors had in a joint process that bridged centuries, cultures and symbols from the oral tradition to the written word to the big screen.

In the context of the HP series it becomes imperative to answer one question: “Why Mythology Still Resonates?” To this, Joseph Campbell opined, “Myths are clues to the spiritual potentialities of the human life”. Myths can educate lessons, motivate us, and provide cautionary tales. Schorer stated, “Myths are the instruments by which we continually struggle to make our experiences intelligible to ourselves. A myth is a large controlling image that gives philosophical meaning to the facts of ordinary life” (360). When Campbell argued where young people growing up today get their myths, he pointed to instances like graffiti as

signs that youth are left to create their own myth in a secularized, machine-driven society (9). They seek what Campbell calls “the wisdom of life,” rather than simply information, as they look for ways to make sense out of their world. Rituals, clothing, and other mechanism of a greater societal mythology help in our search for fitting in and meaning. Myths also speak to humans’ wish to consider possibilities and potential knowledge not yet lived. Modern popular culture, particularly science fiction and daydream genres, has seen a number of memorable myths. One enduring mythology is Star Trek. The mythical components that keep the series living and beloved by its ardent fan base were analyzed. NASA’s mythos of the space race was bound by the reality or logos in the 1960s, while the parallel Star Trek mythos of fictional stories did not have that limitation (Kappell 5). The tales stroked people on an emotional level, and have bore longer and in greater degree than actual space explorations.

Like Gene Roddenberry, C. S. Lewis and others, Rowling, included fantasy elements into a sensible setting to create a larger world. Kapell talked about Roddenberry’s development of “a kind of contemporary mythological system,” with structural elements of the society from which it creates along with the core beliefs and values of the mythmaker himself. Like Roddenberry, Rowling’s creations “latched on to a mythic zeitgeist and quickly grew beyond itself” (Kappell 14). Others examined dream and science fiction in modern media as mythology for the new millennium. Perlich observes myths as windows to our potential, as well as directs to explain our typical actions and strengthen “our learned patterns of expected behavior” that persist over time if they appeal to both collectivity and individuality (16-17). Accepted mono myths comprise Firefly, Star Wars, and Buffy the Vampire Slayer (Perlich and Whitt 5). Marek argues the concept of “a new class of mythology that has arisen in modern society” that might “influence, support, reinforce, or challenge” features of existing society (102). Images, archetypes, font and situations are hints to myths that are the foundation of modern stories. Emily Dial-Driver wrote about use of accessible known symbols and themes as is (for familiarity) and in dissimilar ways (for interest and variety).

A story such as this “can be read as a glorious fantasy or it can be read as a comment on the powerlessness of a child, of children in society. You don’t have to choose—you can read it on many levels” (Brown 136). A lot of see Rowling’s novels as fancy myth for modern times,



while not all consent with this view. Zipes decided that the novels were influenced by “mystery novels, adventure films, TV sitcoms, and fiction series” but he saw the series as prescribed, stating that, “If you’ve read one, you’ve read them all,” and with adjectives such as “tedious” and “grating” to describe the books (177). Though, that recurring pattern can be seen as alternative of mythic construction, with the use of familiar designs as deeper symbols and basics that echo within the human experience. Myths can become cultural foundations. Pilkington said Star Trek “provided (and provides) a chosen family for its spectators, a reverie machine and a home, a refuge from the estrangement of daily life and a hope for the future of humans and humanness” (60). Life and death are usually significant cornerstones in myths, despite the time period or culture. Speculation about which characters would live or die in the final book was uncontrolled among Potter fans.

Deaths of much-loved characters, such as Dobby and Sirius, stirred huge reactions. Voldemort’s renaissance and search for immortality were standards that linked these modern novels to ancient stories from literature and religion. Jung described these features as epitomes, well-known symbols that seem familiar since they are part of the human communal comatose. Mythic rudiments timelessly petition to our humanity. Harry and his generation have a place within that tradition.

Mythical Rudiments and Prototypes in the Potter Series & Films

Mythic themes and epitomes are present in the Potter series (Mills 7-8; Ramaswamy 127-221). Sorcerer’s Stone familiarizes us to the hero, known as The Boy Who Lived and later, The Chosen One. Harry is the child, a naive and orphan; many tales have a child brought up by individuals who do not love him or her. Vernon is a shadow father, Aunt Petunia is a terrible mother (as is Aunt Marge), and Dudley and associates are bullies. Professor McGonegal serves as nurturing mother figure, wise woman, and unattached maiden. Dumbledore, as wise old man and mentor, always knows what is best. Rowling’s characters fit other epitomes. The Weasleys fill the role of surrogate family; Mrs. Weasley is the good mother and Mr. Weasley is the stern but loving father figure. We meet the tricksters, Fred and George, and Ron who will become the loyal companion. Ginny Weasley develops from a damsel in distress in Chamber of Secrets to a shield maiden in Order of the Phoenix. In Diagon Alley and on the Hogwarts Express, Draco Malfoy is set as a rival and bully, along



with Crabbe and Goyle. Hermione is a mixture of wise woman, loyal companion, and shield maiden who helps in the mission and battles. Neville Long bottom and Luna Love good are scapegoats. Most Hogwarts scholars are either on the side of good or evil, shown through the individuality of the four houses and the sorting. Adult characters fit inside recognized categories also. Professor Lupin is a shapeshifter and scapegoat, as is Sirius. They serve up as father figures and mentors to Harry. Tonks is one more shield maiden, prepared to fight not only dark magic but civilization for her love for Lupin. Rita Skeeter is a gossip, spoil the truth. Cho Chang is the temptress, even traitor. Lily is cast as holy mother who puts aside Harry by her love. Mrs. Black is another terrible mother, as are childless surrogates Bellatrix Lestrange and Dolores Umbridge. Peter Pettigrew is the final traitor; his actions resulted in the death of Harry's parents and the return of Voldemort.

Supernatural places are symbolic too. Number 4 Privet Drive is a wasteland for Harry, while the Burrow and Hogwarts are safe havens. Number 12 Grimmauld Place served up as both indifferent books/films. Harry's journeys take him to underground places, dark or dismal: the trapdoor in Sorcerer's Stone; the basilisk home in Chamber of Secrets; the tunnels, Shrieking Shack and Forbidden Forest in Prisoner of Azkaban; the cemetery in Goblet of Fire; the Department of

Magical Mysteries in Order of the Phoenix; the cave in Half-Blood Prince and the crypts at Gringotts and cells at Malfoy Manor in Deathly Hallows. There are peripheral nods to ascent and descent and light and dark. Voldemort's Dark Mark lights the sky. Dumbledore expires falling from the height of the Astronomy Tower, and all the students lift their lighted wands in a salute, which dispels the Dark Mark. Fred and George exit Hogwarts in a spray of fireworks; Harry's wand chooses him at Ollivander's with a rupture of light. As in many myths, light and dark, refuge and danger, upper and lower sites offer extra meaning.

Along with character and place, supplementary mythic elements emerge. Metals have special meaning or authority. Substance made with goblin's silver, such as Godric Gryffindor's sword, are permanent and absorb the powers of any target. The Winged Key in Sorcerer's Stone is made of plain silver. In wizarding money, galleons (made of gold) have the most value, pursued by sickles (silver) and knuts (bronze). Leprechaun gold appears the same as



regular gold, but disappears after time. Several of the horcruxes are made all or partially of gold, counting Helga

Hufflepuff's cup, Salazar Slytherin's ornament, and Marvolo Gaunt's ring. The colors of these metals are also part of the house colors for Gryffindor (gold) and Slytherin (silver). Green is usually the color of life and earth, and red is the color of blood and death, but Rowling upturned these. Green is linked with Voldemort; the assassination curse that gave Harry his scar and the liquid that hid the locket Horcrux are green. Red is linked with Dumbledore; Fawkes is red, as is the fire that frees Dumbledore and Harry from the Inferi. Doniger and Granger are amid authors who have written about symbolic meanings behind and within the Potter series. It seems reasonable that Rowling, a great reader and naturally educated, deliberately included mythic symbols, themes, and archetypes. These elements exceed the stories and may be partly accountable for the overwhelming popularity of the series.

Globalizing the Wizarding World through Myth

Mythology as a storytelling form crosses time periods, cultures and topography. From Norway to Eastern Europe and back to Greek and Roman times, Rowling inhabits her novels with an array of characters and creatures that span early and modern times and places. She formed her own versions of these, changing them to fit her vision. Filmmakers changed these further as they grasped them on the screen. The series provides a global tour of tradition with references from Great Britain and beyond. Carol Rose includes background for some of Rowling's beings. Centaurs are familiar from Greek mythology, but few booklovers documented giant spider Aragog (Chamber of Secrets 270) as a dip to a creature from Japanese folklore (Rose 344). Rowling played with diverse versions of dragons from around the world (Rose 103-107) when she explained the Chinese Fireball, Hungarian Horntail, Swedish Short snout, and Common Welsh Green in Goblet of Fire (326), Norbert the baby Norwegian Ridgeback in Sorcerer's Stone (235), and the Peruvian Vipertooth in Fantastic Beasts and Magical Creatures. Differences of the basilisk have been part of stories from Roman times through Chaucer and Shakespeare (Rose 41). Elves, rascals, fairies, pixies, ogres, leprechauns, boggarts, banshees, and trolls reside in Scottish, Welsh, Gaelic, French tales and those from other times and places. Werewolves are recognizable from European folktales. Versions of the legend can also be found in ancient Greek and Roman times (Rose

391), as well as stories from Norway and Denmark (Baring-Gould 108-110) and Slavic stories (Pilkington and Pilkington 313). Rowling represents two versions: Remus Lupin's angst-filled werewolf, and Fenrir Greyback, known for his savage assassination of children (Half-Blood Prince, 393). The name Fenrir attaches the character to a specific werewolf from Norse legends, offspring of Loki and a giantess, who ultimately kills Odin (Lindow 111-114). While Lupin's werewolf is a troubled creature, worried about inflicting harm on others (Prisoner of Azkaban, 352-353), Greyback takes pleasure in his situation and tries to contaminate as many individuals as possible. He was the source of Lupin's bite and evolved to assault even when the moon was not full (Half-Blood Prince 334-335). Slavic tales explain men-wolves who carry out cruel actions under spells, counting one who murders his own daughters and baby grandsons (Pilkington and Pilkington 307-309) and one who kills his faithless wife and her child by her second companion (316).

Rowling associated references from dissimilar cultural legends when bringing her account of these characters to the wizarding world. Another example of Rowling's nod to global mythology is the veela (her spelling). First came in Goblet of Fire as the Bulgarian National Team Mascots at the Quiditch World Cup, the lovely female beings perform a dance that approximately hypnotizes Harry, Ron and most other males into behaving in potentially life-threatening ways (102). Veela exists in many legends. Thomas Keightley explains them as "mountain nymphs, young and beautiful, clad in white with long flying hair" (492). To evaluate a beautiful woman to a Veela was the highest admire (Keightley 494), alike to Rowling's description of Fleur Delacour's striking and strange manifestation (Goblet of Fire 253). Nancy Arrow smith describes the Vily of Yugoslavia as firewood spirits. Those near the Hungarian edge have slightly darker complexions, and die if they lose a single hair; those near the coast have iron teeth, goat's feet, and wear gold caps (261). As per Ace and Olga Pilkington's translations of Slavic folktales, veela can take non-human forms, such as a horse (250), are healers (245; 270); and can achieve great feats (233). Rusalki are similar beings; always female, they are supernatural creatures associated with moisture and water, as well as woods.

Rowling comprised bits from the different myths, and pinches them for her own devices. In spite of the legends' imageries that these creatures live in water environments, Fleur cannot



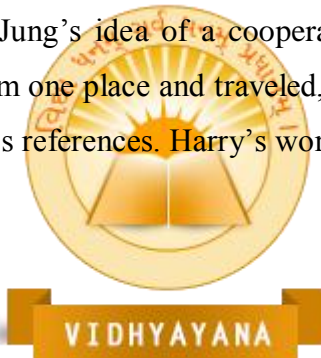
VIDHYAYANA

ISSN 2454-8596
www.MyVedant.com

An International Multidisciplinary Research E-Journal

manage to free her sister Gabrielle undersea during the second job of the Tri wizard Tournament because of the grind lows (Goblet of Fire 504). Again, Rowling is both conscious and choosy in what and how she references folklore. Rowling seems backwards to antique mythology and more recent events. Gellert Grindelwald, the most awful Dark Wizard before Voldemort, stole the Elder Wand from Gregorovitch, and started his invasion of Europe, till he was congested by Dumbledore and incarcerated in Nurmengard. His motto for his awful deeds was, "For the Greater Good." With these references, she calls to mind the trope of the cowardly nature of power. By Deathly Hallows, it is obvious that Dumbledore himself was lured by Grindelwald's quest for power. All along with plot of the story points connected to pureblood, Rowling makes sure that readers recognize World War II evils and events.

In spite of Rowling's disparities on symbols, there is a thread that connects them crosswise cultures and centuries. Whether Jung's idea of a cooperative comatose, or anthropologists 'belief that all humans started from one place and traveled, there appears to be no geographic or historical age to limit Rowling's references. Harry's world is well-known to all.



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