

Escapism and Wish Fulfillment in Relation to Love and Death in J.K.Rowling's Harry Potter Series

Said Mahammad El Sowy^(*)

Abstract

This paper adopts characters and thematic, analytic, and descriptive approaches of studying escapism and wish fulfillment in The Harry Potter Series by Janet K.Rowling as related to the different features of both love and death as major themes. Rowling herself admits that her books are largely about death and love is a guard against death. Harry's ability to love and be loved is the only protection that can possibly work against the lure power of Voldemort. Love has many types; like parental, friendly and emotional. Dumbledore and most of the good characters at Hogwarts School represent parental love. As for the friendly love it is clearly manifested in the relation among Harry, Ron, Hermione and other classmates. The emotional love is embodied in the passionate relations between the star-crossed lovers in the series. Rowling presents her reflections on death as it is irreversible as no magic can reawaken the dead. Also death is not to be feared but should be endured because it is not the end; it is the next great adventure. Death is always accompanying love and is taking many shapes like murder, demolishing others for getting supremacy, sacrifice and reincarnation. Both love and death are investigated from religious and spiritual point of views. Escapism of death bears fear of death. Tolkien's view of escapism is important to Rowling's work which means that the true escapism or the fugitive spirit is drawn by the oldest and deepest desire, the great escape: the escape from death.

The paper concludes that escapism and wish fulfillment are correlated themes with love and death that are clearly woven by J.K.Rowling's in The Harry Potter Series.

The paper recommends that escapism and wish fulfillment have widely spread in fantasy fiction due to many devastating reasons in nowadays world that J.K.Rowling portrayed in her novels. Therefore we must change these conditions in order to reduce escapism from reality to death and highlight the ability of love and sacrifice.

النزعة للهروب وتحقيق الرغبات والعلاقة مع الحبّ والموت فى سلسلة روايات هارى بوتر للكاتبة ج.ك.رولينج

سعيد محمد ابراهيم الصاوى

ملخص

يتناول هذا البحث من خلال المنهج الموضوعى والتحليلى الوصفى للشخصيات الملامح المختلفة للعلاقة بين الحب و الموت والنزعة للهروب و تحقيق الرغبات فى روايات هارى بوتر لج.ك.رولينج. الحب و الموت هما موضوعان كبيران فى هارى بوتر و قد اوضحت ذلك رولينج ان الروايات تدور حول الموت وان الحب هو الحماية من الموت. فمثلا قدرة هارى على الحب هى الحماية الوحيدة ضد القوة الطاغية لعصابة "الكلى الموت" القتلة لفولدمورت الذى يعنى اسمة "الموت المطلق" دائما يحاولوا قتل هارى الذى يهرب من هذا الموت فى كل الروايات حتى يحقق رغبته و الآخرين فى القضاء على فولدمورت من خلال حب و مساعدة الآخرين. وقد عرضت رولينج انعكاساتها النفسية على مفهوم الموت وعلاقاته. فدائما ترى الموت على انه لامهرب منة فلا يوجد سحر يمكن ان يحيى الموتى. كذلك يجب الانخاف الموت لانه ليس النهاية ولكنة المغامرة الكبيرة التالية ويحوم الموت فى كل مكان ويرتبط بالحب، و ياخذ الموت عدة اشكال مثل القتل والقضاء على المنافسين لاخذ سلطتهم، والتضحية. الهروب من الموت يعنى الخوف من الموت وعدم تقبله. ويرى تولكاين ان الهروب لة علاقة بالموت حيث انه يرى ان النزعة للهروب تمثل بريق امل لأى سجين و ان الموت هو الهروب الحقيقى او النزعة الهروبية للروح التى تعتبر الاقدم والاعمق وهذا هو جوهر روايات هارى بوتر لرولينج. اما بالنسبة للحب فله عدة انواع مثل الحب الابوى، وحب الاصدقاء والحب العاطفى وكل هذه الانواع ظهرت بوضوح فى روايات هارى بوتر. الحب الابوى من والدى هارى لدرجة التضحية بحياتهم فداء لة والعناية به وضممان مستقبله حتى بعد موتها بترك ثروة كبيرة وسمعة حسنة، وكذلك حب دمبلدور وغيره من اساتذة هوجوارتس لهارى. كذلك حب صديقية رون وهيرميون ثم الحب العاطفى بين مختلف العشاق فى الرواية.

و توصلت الدراسة الى ان النزعة للهروب و تحقيق الرغبات هما موضوعان كبيران متداخلان مع الحب و الموت فى روايات هارى بوتر لج.ك.رولينج.

وتوصى الدراسة بان نحاول جاهدين ان نغير الظروف المجتمعية التى تؤدى الى النزعة للهروب من الواقع السلبى وتوفير المناخ المناسب لتحقيق الرغبات فى

الحياة الحقيقية حتى لا يلجأ قارئاً الفانتازيا إلى الهروب إلى عوالمها الخيالية لتحقيقها ولو خيالياً مع إمكانية حدوث ذلك للراحة. كذلك الهروب من المشاكل و عدم حلها او التغيير عن طريق القوة و العنف. كذلك التأكيد على الحب و التضحية كوسيلة لتحقيق هذه الرغبات.

Joanne (J.) K. Rowling, the author of the popular Harry Potter Series is depicting the different characters' escapism from death to life or from life to death especially when they are alienating themselves even among their relatives. Also she depicts the relation between wish fulfillment and death through varied perspectives such as fulfilling the wishes of a dying person or to endure death peacefully by welcoming it as an inescapable and invincible act of destiny. Thus, this woven relation between life, death and love is reflected in a dark tone; the use of darkening imagery, settings, symbols, magic and the linguistic devices which reflect J.K. Rowling's talent as an innovative fantasy novelist in the contemporary literary life. Therefore this paper clarifies the relation between accepting, escaping and conquering death and love and wish fulfillment. The critic Daniel Mitchell assures in his essay "The Magic of Harry Potter" that:"There are many themes in Harry Potter...woven together like a tapestry...That one thread that runs from beginning to end...is death... the question of death is central and different views on conquering death; compete with each other. "(daniel. mitchell.com).

This paper illustrates thematically the multiple outfacets and meanings of death, on one side, and the various kinds and features of love on the other as related to escapism and wish fulfillment which are basic elements of fantasy novel in the entire corpus of The Harry Potter Series. Both love and death are major themes that are integrated and genuinely woven for J. K. Rowling's portrayal in The Harry Potter Series. J.K.Rowling has declared in an interview in The Tattler Magazine that "my books are largely about death"(p.30) and writing the series comes as a reaction to her mother's death from Multiple Sclerosis disease. She confirms that love is " [t]he only protection that can possibly work against the lure power like Voldemort's"(The Half-Blood Prince p.23). Harry Potter Series is fantasy novels tackling serious aspects of life such as death, loss and love as the critic Deborah J. Taub in Critical Perspectives on Harry Potter clarifies that "the portrayal of real issues in fantasy literature is the representations of death in the Harry Potter Books"(p.22).

This paper tackles also many connotations of death like murder, sacrificial death, the theological speculations of afterlife, near-death

experiences which is the transcendental state between life and death as related to the concepts of escapism. It tackles also Harry's attempts to escape death and to rescue others from death and how far they are fulfilled. Another aspect of wish fulfillment is the fulfilling of the wishes and wills of the dying or already dead characters.

It is clear that at the very beginning of The Philosopher's Stone, Harry hardly escapes death and his parents were murdered by Voldemort and his supporters "the Death -Eaters". As a fulfillment for the wishes of ending his sufferings at the Dursleys and as an escape, Harry is invited to Hogwarts School of witchcraft and wizardry which becomes his refuge. In the closing scenes of The Chamber of Secrets, Harry escapes death again after his victory over the giant snake "the Basilisk". At the third book The Prisoner of Azkaban Harry escapes the sucking of souls creatures called "Dementors". At the end of the fourth book The Goblet of Fire a school friend, Cedric, is killed by Voldemort's servant Peter. In the deadly duel between Harry and Voldemort at the graveyard, Harry manages to escape death again with the help of the ghosts of the victims of Voldemort: his parents, Cedric and others who merge out of Voldemort's wand. In the fifth book The Order of the Phoenix, Harry has many escapes and also loses his newly gained godfather Sirius Black. In the sixth book The Half-Blood Prince Harry loses his dear and powerful mentor Dumbledore. In the final book The Deathly Hallows there are many escapes, and deaths but also fulfillment of the whole wishes.

J.K.Rowling confirms that death is invincible and inescapable as Dumbledore tells Harry after Cedric's death that "no spell can reawaken the dead"(The Goblet of Fire p.36). On the other hand, death is not to be feared, it should be endured because it is not the end; it is "the next great adventure"(The Philosopher Stone p.17).Rowling's aesthetic on thoughts on death in the novels are clarified by the critic John Pennington in his essay "The Aesthetic Trouble with Harry Potter" she discusses "What of death? Does death exist? Is there an afterlife? The Poltergeist Peeves, Nearly Headless Nick, and Moaning Myrtle suggest that there is no final resting place, and the Mirror of Erised suggests that the good-Harry's parents-particularly are somehow stuck in Limbo" (Project Muse, the Lion and the Unicorn

p.92).

Escapism of death bears fear of death. Human beings fear the uncanny as Dumbledore tells Harry that "it is the unknown we fear when we look upon death and darkness, nothing more" (The Order of the Phoenix p.566). Harry asks one of the roaming ghosts at Hogwarts called Nearly Headless Nick how he remained for five centuries after his beheading: "You're dead, aren't you?" said Harry exasperatedly "I was afraid of death" said Nick softly "in fact, I am neither here [in life] nor there [in the afterlife]...I know nothing of the secrets of death, Harry, for I chose my feeble imitation of life instead" (The Order of the Phoenix p.759). Like the army of the "grey ghosts" in J.R.R. Tolkien's The Lord of the Rings: the Return of the King who do not fulfill their oath by defending the Gondor Kingdom so they are cursed to be ghosts like Nick. However, they want peace through death "Aragorn...cried in a great voice 'Oath breakers, why have ye come?' And a voice was heard out of the night that answered him...'To fulfill our oath and have peace'. Then Aragorn said: 'ye shall come after me and when all this land is clean of the servants of Sauron. I will hold the oath fulfilled and ye shall have peace and depart forever" (The Return of the King. p.34). J.R.R. Tolkien's view of escapism in fantasy is very important in grasping Rowling's manipulation of death. He regards escapism as a merit because it represents hope for the imprisoned person and it is mainly related to death because "the true escapism or the fugitive spirit" will be drawn by "the oldest and deepest desire, the great escape: the escape from Death" (Tree and Leaf "On Fairy Stories"p.55). This escape from death is the core of Rowling's fiction.

Harry recognizes the sadness and bitterness of the loss of his parents and all his beloved ones. When Harry stands before the Mirror of Erised or Desire in reverse, it reflects his deepest wishes of seeing his dead parents whom he misses "he sees himself standing between them and as a child he becomes happy" (The Philosopher's Stone p.153). In an interview, Rowling discusses Harry's experience with the Mirror saying " [n]ot until I'd reread what I'd written did I realize that it had been taken entirely- entirely- from how I felt about my mother's death...bereavement and what death means, I would say, are one of

the central themes in all seven books" (Jones "Why Harry's Hot" p. 4). Later Dumbledore comments on Harry's situation that death separates us from our loved ones and confirms that " 'No spell can reawaken the dead' said Dumbledore heavily" and he describes the reappearance of the ghosts out of Voldemort's wand as just "a kind of reverse echo" (The Goblet of Fire p.605).

Death is everywhere in Harry Potter Novels because they "are...death-filled"(Grimes p.97). Death is mainly related to Tom Riddle; the most evil wizard who has many frightening names that reflect his deadly nature like "The Dark Lord", "He Who Must Not be Named", and "Lord Voldemort" which is a French word coined of two syllables "Vol" means, flying or hovering and "mort" means "death". Voldemort is the main provocation of death in the series as he sadistically enjoys murdering people to satisfy his greed. He orders his host Quirrell "'Kill him, fool, and be done!'"(The Philosopher's Stone p.213).Harry always hears Voldemort orders his giant snake Nagini, in a hissing voice "Kill...Kill...They must all die" (The Half- Blood Prince p.210).

Voldemort lives to escape both death and love. He tries to rob the philosopher's stone to get the Elixir of life, regain his full body and immortality. This leads to the deaths of the innocent wizards Nicolas and Pernnelle Flamel who are the original inventors of the stone who lived more than six hundred years however, their death is as Dumbledore says "like going to bed after a very long day" (The Philosopher's Stone p.215). In the second novel The Chamber of Secrets Voldemort retries to restore his full bodily form by transfiguring into the form of a book. He unleashes the beast of "the basilisk" and is about to kill Ginny Weasley. Finally in The Goblet of Fire Voldemort uses Harry's blood to regain his complete fleshy human body: "B-blood of the enemy...forcibly taken...you will...resurrect your foe..."(p.557).

J.K.Rowling presents many concepts related to death such as endurance, fear and escapism. The Flamels finally know that there must be an end, so they endure death by giving up the stone because death is a natural part of life and its ultimate end. Those who

recognize that will consequently lead a happy and tranquil life and will die in peace. Thus death for the Flamel is rest and tranquility. Dumbledore sees it as a new adventure while Voldemort considers it a human weakness and annihilation but not for him.

The Harry Potter Series is discussing the theological idea of the afterlife which is clarified in Harry's conversations with the dead like his parents and Dumbledore who tells him "of course it is happening inside your head Harry, but why on earth should that mean that it is not real?" (The Deathly Hallows p.792). Talking to the dead and even their visits to the mundane world reinforce Rowling's view about the afterlife. In The Goblet of Fire Voldemort gains a new human body with a "snake-like face [and] red eyes glittering through the darkness" (p.659) in a gothic graveyard. Harry is lonely and desperately fights a losing battle while the appearance of the dead starts; the "smoky shadow of a young woman materializes and the stunned Harry is gazing into the ghostly face of his mother, 'your father's coming...' she said quietly, the smoky, shadowy form of James Potter blossomed from the end of Voldemort's wand" (The Goblet of Fire p.667). Then Cedric's ghost emerges and all of them shield Harry by a great doom that makes him escape death.

J.K. Rowling deepens the sense of death in the series through the use of magical devices and symbols, such as darkness, gothic setting, graveyard scenery, snakes, "the veil", Dumbledore's Pensive, Horcruxes and the Deathly Hallows that are closely related to death and reflecting Rowling's view that something mysterious lies beyond this life. The symbol of "the veil" is clarified in The Order of the Phoenix as a bridge and a portkey between life and death. Those who have transparency in mind, can penetrate the veil and hear the dimly voices behind it. Hermione, who has never witnessed death cannot hear anything, instead becomes frightened and drags Harry away. This is a gift for the sensitive characters who witness death and endure its inevitability. Harry sees dreams of his parents' death and Luna sees her mother's death. Both Harry and Luna feel that the dead are waiting beyond their reach and they will reunite with them later.

The "Thestrals" are another death symbol which are white-eyed, winged, skeletal horses and can be seen only by persons like Harry

and Luna .The "Thestrals" have an unerring sense of direction; they take the children to the veil in the Ministry of Magic as a contact to the underworld. There arises between Harry and Luna a strange common bond because they have greatly changed by this demise; the critic Olwen in his essay "Life, Death and Harry Potter" shows that "Harry has not yet come to terms with witnessing his mother's death: the memory is still fragmented and unclear...He is changed by the experience. Luna has moved through the stages of grief and has come to accept her mother's death [in a Calvinistic way] and she serves as his guide through this process"(The Harry Potter Network). Rowling continuously stresses that no one can evade or escape death, but just to have the courage to witness it leads to have the ability to confront one's fears and the mysteries of life.

Albus Dumbledore is also cursed by the desire to conquer and escape death through his pursuit of the Horcruxes. He has the magical Hallows;"a Wand", "an Invisibility Cloak" and "a Resurrection Stone". These magical devices appear in the wizard lore of the tale of the three Brothers in The Deathly Hallows who are trying to rightfully understand the meaning and nature of death. The first two brothers try to trick death by choosing the resurrection stone and the wand, but they fail and their wishes for immortality are unfulfilled, because they deny death. While the third brother who has chosen the invisibility cloak remains hidden from death and leads a happy life because he has never denied it and has waited for the right moment in his old age and now learns willingly to welcome death as an old friend.

Death is related to wish fulfillment because both Voldemort and Dumbledore seek power; while Voldemort creates the Horcruxes to hide his soul, Dumbledore creates the Deathly Hallows in return, therefore, their means justifies their goals and both end in death. But their attitudes towards death are different; Dumbledore falls as a prey to the allure of the Deathly Hallows and unleashes the lethal curse in the ring that kills him. Dumbledore is wise enough like the third Brother in the mythical tale to surrender to death when his time comes just like the Flamel. On the other hand, Voldemort does not give up seeking power and immortality. He refuses to yield to death; rather he wishes fervently to conquer it just like the first and second Brothers.

It is attained in the series that fear of death is a means of recalling. Voldemort believes that "[t]here is nothing worse than death" (The Order of the Phoenix p.718), he fears death and seeks immortality by hiding seven fragments of his soul in cursed Horcruxes and "[s]o long as one fragment of his soul remains, Voldemort is tethered to life...[however] the Horcruxes can be found and destroyed, and although he cannot be killed, he can be diminished to a mere vapor... He must always be on guard, must seek ever greater power and ultimately has not conquered death at all. His fear of death has conquered him instead" (daniel.mitchell@pheug.com/faithmatters).

Dumbledore who is like the first Brother in the legendary tale finds out that there is no bargaining where death is present. Finally Dumbledore unlike Voldemort realizes that endurance not, escaping is the secret of the mastery of death. He considers Harry the true "Master of Death"(The Deathly Hallows p.428) when Harry freely escapes the Deathly Hallows' temptation because he has no desire to control death. "He did not seek the Elder Wand for power over others, and obtains it only to set it aside. He did not use the Resurrection Stone to bring back those at peace, but to enable his own self-sacrifice. He cast aside the Cloak of Invisibility when it was time to embrace his own death...as a means of conquering death"(daniel.mitchell@pheug.com).

The most important symbol of death is "the Cloak of Invisibility" that can hide the person wearing it to avoid death temporarily. This is the choice of the third brother in the tale who is praised by death for his wisdom. Harry is the only one who knows that there is no invisibility before death, therefore when facing Voldemort in the forest; he takes it off to face his death. In the visionary dream of a near-death experience, Dumbledore tells Harry that "you are the true master who does not seek to run away from death"(Deathly Hallows p.790). His inner goodness guides him through his life of searching, inquiring and struggling; therefore he recognizes that it is only by virtue not knowledge and power one can endure death.

Choice is relating escapism and wish fulfillment to death and love and most of the characters have taken choices related to death. The

prominent death choices are that of Harry's parents, of Dumbledore, of Snape, and then Harry himself. Harry's parents decide freely to escape life only to rescue their own baby son Harry. The great choices of death are made in the tower scene in The Half-Blood Prince by Dumbledore who is faced with the end of life choices. He is dying already and has a secret plan with Professor Snape to kill him. In The Deathly Hallows they speak about the arrangements of death in a very amazing scene; the killer is respected by the victim. Dumbledore urges Snape to kill him with his own hand when the time comes. Both Dumbledore's choice to die and Snape's acceptance to kill him are a matter of escapism and wish fulfillment. As for Dumbledore he chooses first to escape the painful pangs of conscience and severe haunting memories of his sinful past in which he was responsible for the death of his mother and sister due to his selfishness and homosexual feelings to Grindlewald. Secondly, Dumbledore wants to escape the agonizing death by the Death-Eaters Bellatrix and the vampire Greyback. Thirdly, acting as a Christ-like figure he wants to fulfill his wish of saving others even if they are sinful. He saves Draco's innocent soul as a child by asking Snape to kill him instead of Draco. Dumbledore asks to make it quick and Snape agrees in a respectful and "curt nod" manner. Snape honours Dumbledore's living wishes through death. Snape wishes to rescue Draco of being a killer as a fulfillment of his "unbreakable vow to Draco's mother...to watch over [her] son [and]... attempts to fulfill the Dark Lord's wishes" to murder Dumbledore (The Half-Blood Prince p.40).

J.K. Rowling's handling of death in her novels makes her delve deep into human feelings at the most private and touching moments of watching the dying people in their final moments which affect the observer's psyche forever. The final looks between Dumbledore; the man who is about to die, and the merciful killer Snape, portray a dying-bed scene where Snape bids farewell to Dumbledore and acts like a loving son that he trusts most: "Snape gazed for a moment at Dumbledore, and there was revulsion...etched in the hashed lines of his face. Snape raised his wand and pointed it directly at Dumbledore Avada Kedavra!?" (The Half- Blood Prince p.556) who fell dead from the tower.

The other scene is when Snape lies dying on the floor, while Harry is observing under the invisibility cloak, but instead of just watching, as what he did to the dying Dumbledore, Harry approaches the dying Snape. The dying-bed scene is repeated with Snape: "why he was approaching the dying man; he did not know what he felt as he saw Snape's white face, and the fingers trying to staunch the bloody wound at his neck". Snape's last words to Harry were "look at me" (The Deathly Hallows p.720) are a means of wish fulfillment. When Snape looks at Harry he wishes to see Lily's eyes because under different circumstances he could have been his own son and wishes Harry to bid him farewell.

It is very apparent that Harry's knowledge of death is crystallized in the most symbolic and fantastic scene of "Kings Cross" in The Deathly Hallows. This scene is a Near-Death Experience which gives clues for most of Rowling's riddles. He encounters the dead Dumbledore and asks him: "[b]ut you're dead, said Harry. Oh, yes, said Dumbledore matter of fact. Then...I'm dead too?" "Ah", said Dumbledore, "...I think not...Harry raised his hand into the lightening scar. It did not seem to be there...But I should have died. I didn't defend myself I meant to let him kill me!" (The Deathly Hallows p.775). The critic Daniel Mitchell explains the life and death paradox: "Voldemort seeks to save his own life in this world yet destroys it. The ghosts in Hogwarts were afraid of death, seek to hang on to life, and became shadows never knowing the pleasures of life. Peter Pettigrew seeks to protect his life by faking his death, spends many years transfiguring as a rat and loses his life in the end anyway. Still the paradox remains how can one lose life and save it?" (pheugo.com/faithmatters.index). The answer is scripted on Harry's family tomb "The Last enemy that shall be destroyed is death" (The Deathly Hallows p.364). Harry's resurrection is similar to Christ's who sacrifices his life to save others.

Although it is one of the main features of fantasy novels to handle themes like death, Rowling is criticized for presenting death in Harry Potter Series because parents and teachers of children, who read the books or watch their adapted films, are against this. This view raises many fears especially after Rowling's declarations in interviews that

death is the central theme in the series and that "if you are writing about evil, which I am, and if you are writing about someone who's essentially a psychopath [Voldemort] you have a duty to show the real evil of taking life [death]" (BBC, 2001).

Putting teachers and parents' worries in mind, leads us to consider whether death is portrayed in an appropriate way for children or not? This of course depends mainly on the varied cultural and social outlooks to death itself. Since the Western societies are theologically based, they misinterpret death as only "some kind of abnormality of our existence: an evil force" (Deborah p.23). The critic Richard Boothby says "the true goal of living is dying and that the life-course of all organisms must be regarded as only a circuitous route to death" (Death and Desire p.5). This brings about many bad things as "death denial"(Becker p.40), "The avoidance of dying individuals" (Sweeting p.70) and the "isolation of grieving persons" (Corr & Nab p.101).

Death is shocking to children and this reflects the bad need for direct knowledge about it and a call for facing death not escaping it because as Grollman points out "death education begins when life begins" (p.3). When children are isolated from any knowledge about death, they are likely to create their own wild fantasy and virtual visions about it that could be much worse than reality. It is believed that "most children are quite aware and totally understand the reality of death by the age of seven, due to its universality, irreversality, causality and non-functionality"(Speece p.17).However, there arise another group of parents, teachers and socio-critics who choose to escape tackling death in fiction for "a desire to protect children from the pain of grief, an underlying philosophy of let kids be kids and the fear associated with the direct death related questions children are likely to ask" (Silverman p.30).

In Harry Potter Series Rowling is aware of these facts about death and children. The novels are not the first exposure of death because in reality children can know about it from many sources like media, video games, TV news programs or other real incidents. It is observed that Rowling's portrayal of death is suitable for children; the scenes are not brutal and shocking, instead they have moral values. She

presents death and bereavement according to her philosophical, theological, comic and sociological perspectives to simplify its bleak nature. However, the portrayal of death is very confusing for children. In fantasy novels death becomes weird with magic, since children know in reality that wounds and loss of blood can cause death, they are astonished by the roaming ghosts all over Hogwarts School which appear to be against death. These magical deaths are bringing more confusion for the readers, thus Rowling always tries to stress the finality of death of other characters like Harry's parents, the Flamel, Sirius, Dumbledore, Cedric, Snape, and Voldemort who cannot accomplish immortality.

Rowling clarifies also the outfacets and results of death upon Harry and other characters. It is extremely clear that Rowling's experience of her mother's death sustains her portrayal of Harry's; particularly the links to his parents, repeated bereavements, mourning rituals, funerals and burial ceremonies. Harry's grief is similar to the loss of parents for a baby who laments the happy life he has lost if they were alive. Thus Harry's grief is deepened and also relieved by the continuing communication with his deceased parents. He gains glimpses of them through dreams, their moving portraits fanciful dialogues and finally, visits their tomb in Godric's Hollow. Even if Harry tries to escape such bonds, they are deeply buried in his soul as Freud confirms that "these ties positively or negatively help the living person to have links to their lost or physically unpresent, person" (Mourning and Melancholia p.19). These continuing links help children better to accommodate with other deaths and cruel life changes. Rowling quietly understands those links through the words of Dumbledore to Harry: "You think the dead we loved ever truly leave us? You think that we don't recall them more clearly than ever in times of great trouble? Your father is alive in you, Harry, and shows himself most plainly when you need him" (Prisoner of Azkaban p.427). This sustains the role of love in estimating the sacrifices which guide Harry through the ordeal of life.

For making children have better understanding of death, Rowling describes the impact of burials, funerals and other death rituals on Harry and his friends. Like most adolescents, Harry considers funerals

a means of honouring for the dead. However, Harry ignores his mentor's funeral that has "little to do with Dumbledore as Harry had known him "(The Half-Blood Prince p.600). Thus when his adorable friend Dobby died sacrificing his life for saving Harry and his friends from Voldemort's prison, Harry is indulged in his grief and insists on taking the lead in commemorating Dobby's death. He has dug the tomb himself instead of using magic, dressing the body of the dead Dobby and put a tombstone that he carves a touching epitaph on "Here lies Dobby, a free elf "(The Deathly Hallows p.530). Rowling gradually makes Harry and the young readers accommodate with death in real life and in fiction. First, Harry witnesses many near-death experiences, ghosts, dreams, visits graves, witnesses death rituals and performs them himself at the end. This happens only after the growth of his love to the dead that makes him brave and wise enough to carry out their death ceremonies.

For achieving a great effect of death in The Harry Potter Series, Rowling uses a fantasy technique like the use of a quasi- gothic setting of graveyards. She scatters graveyards and tombs as a spacial background for Harry's deadly moments and Voldemort's deathly actions. For example, the rebirth scene before his father's tomb where Harry and Cedric move by the goblet portkey to "a dark and overgrown graveyard"(The Goblet of Fire 560).When Harry visits his parent's tomb at Godric's Hollow, the resident death is highlighted as "Harry moved towards the nearest grave [and] Hermione was two rows of tombstones away...the darkness and silence seemed to become, all of a sudden, much deeper" (The Deathly Hallows p.360).

Rowling uses the root word "death" and its derivatives like "dead" "deathly", "dying" and others to deepen the sense of death in the novels as in the expression "Harry stopped dead", "his heart banging against his ribs" (The Prisoner of Azkaban p.190) to express fear and terror of death. The scene extends to Rowling's description of faces "Harry could see Scrimgeour looking grave..."(The Half-Blood Prince p.598). This frightening feeling of death is overwhelming Harry when facing numerous deaths, thus Rowling explains the meaning of death after seeing the dead spider in Professor Moody's lesson "[this] how his parents had died...exactly like that spider. Had they been

unblemished and unmarked, too? Had they simply seen the flash of green light and heard the rush of speeding death, before life was wiped from their bodies?" (The Goblet of Fire p.191).

Rowling uses also the images of "The Death-Eaters" and "the Demontors" that devour death. In the mythical tale of the three Brothers, Death is personified to test each one of them in (The Deathly Hallows p.450) and the use of the image of the "Deathly Hallows". Darkness intermingles with death as Rowling uses "The Dark Mark" or "The skull" as a sign of overlooking death (The Goblet of Fire p.116). This dark mark can be launched by any Death-Eater to declare the near-death or actual deaths. Darkness is also seen whenever death is present, in graveyards, dungeons, ghosts' death party and the gloomy faces.

The snake is another symbol of death that Rowling uses recurrently. When Harry opens the chamber of secrets he unleashes the beast of "the Basilisk"; "the giant serpent uncoiling itself from Slytherin's mouth then he hear[s] Riddle's hissing voice, kill him"(p.234). Then the huge snake Nagini that guards Voldemort and becomes one of the Horcruxes. Snakes are everywhere in the series like the hidden key of the chamber of secrets is shaped like "a solid wall on which two entwined serpents were carved, their eyes set with great, glinting emeralds" (The Chamber of Secrets p.225) and the tattoo on the Death-Eaters' arms is like "a skull-with a snake protruding from its mouth"(The Goblet of Fire p.560).

Blood is a symbol of death, love and rebirth. Shedding blood is Voldemort's means of keeping himself alive by "sucking the blood of the unicorn"(The Philosopher's Stone p.23). When Harry faces the Basilisk at The Chamber of Secrets Harry falls and "tast[es] the blood" (p.234). Dumbledore knows that Harry's blood is protecting his life as well-knitted magically by his mother's "where your mother's blood dwells, there you cannot be harmed by Voldemort. He sheds her blood, but it lives in you and her sister. Her blood became your refuge" (The Order of the Phoenix p.737). Then Voldemort uses Harry's blood to regain his bodily form.

Love is another important theme in Harry Potter Series that is

clearly related to both escapism and wish fulfillment and is intermingled with death. In his essay "Love and Death in Harry Potter", Paul Spilsbury confirms that "several kinds of love are depicted in the books: the love of parents for children, of husbands and wives, and of those who will marry one day, the love of friends. Any of those may require the supreme sacrifice" (HPL Essays .com).

Parental or family love is considered the main spring of protection, sacrifice and guidance for Harry and others. Although Harry's parents have already died, their scenes in the novels embody this love. Their love is seen in sacrificing their life for fulfilling one great wish of saving their son from death and Voldemort. As Dumbledore tells Harry at the closing scenes of The Philosopher's Stone: "Your mother died to save you. If there is one thing Voldemort cannot understand, it is love. He didn't realize that love is powerful as your mother's for you, leaves its mark. Not scar, no visible sign...to have been loved so deeply, even though the person who loved us is gone, will give some protection forever"(p.299). Daniel Mitchell clarifies that:"Voldemort's attempt to kill Harry as a boy was blocked by Lily's intervention. Voldemort had sought to get Lily to step aside...but Lily voluntarily stood in front of Harry while Voldemort killed her"(pheugo.com/faithmatters).

James and Lily Potter's scenes in the novels embody love, death and protection. When Harry is threatened by the dementors; he hears his mother's voice coming from nowhere, as if from the past "Not Harry, please no...Kill me instead"(The Prisoner of Azkaban p.179). He also sees them when he looks into the Mirror of Erised. It is very touching that Rowling identifies with Harry in this orphaned feeling of loss when she was asked "what would you see in the Mirror of Erised?" and answered "I would probably see my mother who died in 1990, so the same as Harry "(Barnes and Nobel 16). When Voldemort retries to kill Harry at the end of The Goblet of Fire, the phantoms of his father and mother emerge out of their killer's wand. Harry's mother has superior love and protection, she herself in the duel scene instructs him to escape both death and Voldemort through the portkey of the goblet of the Triwizard Tournament.

Maternal love extends to include the surrogate mother like Mrs. Weasley and the negative feelings of Harry's aunt Petunia Dursley who hates Harry and spoils her fatty son Dudley. She and her husband represent the archetypal image of Cinderella's stepmother; because they torture and imprison young Harry in the narrow downstairs' cellar tell his maturity. Mrs. Weasley is the real reminiscent of Harry's true mother Lily. Her meetings with Harry embody love, protection and sacrifice. The critic M. Katherine Grimes points out that: "Molly Weasley finds love and room for Harry even with all seven of her own broad to care for...she is the poor woman...and shows Harry what a mother's love should be" (The Ivory Tower p.116).

When Harry stays with the Weasleys "what he found most unusual...it was the fact that everybody there seemed to like him" (The Chamber of Secrets p.42). Maternal love supports Harry at the end of The Goblet of Fire when Mrs. Weasley hugged him and " he had no memory of ever being hugged like this as though by a mother...His mother's face, his father's voice, the sight of Cedric dead on the ground all started spinning in his head..."(p.620).Harry really values her love thus he "had been touched by what she had said about his being as good as son"(The Order of the Phoenix p.86). Harry learns that his desire to love and be loved can fulfill his wishes, therefore he respects and admires Mrs. Weasley's motherly love.

Throughout the series Rowling focuses on the power of love as a protection and a means of victory over death and evil. Harry's triumph is due to his ability to love and be loved, while Voldemort's defeat is because of his denial of love. This is a truth which is recurrently confirmed by Dumbledore particularly in his futile debates with Voldemort: "Indeed your failure to understand that there are things much worse than death has always been your greatest weakness" (The Order of the Phoenix p.36). Voldemort tells Dumbledore "[b]ut nothing I have seen in the world has supported your famous pronouncement that love is more powerful than any kind of magic Dumbledore'. 'Perhaps you have been looking in the wrong place', suggested Dumbledore"(The Half-Blood Prince p.415).The critic Daniel Mitchell confirms this idea about the power of love that what is "set against the self-serving cruelty of Voldemort is the self- denying

love of those that oppose him...from the beginning of the story to the end will thwart Voldemort's attempts and complete mastery of his destiny" (pheugo.com/ faithmatters). Voldemort cannot realize that hope only lies in the power of love which Harry is aware of.

The romantic love of a husband and wife is represented in the comfortable love of the long-married couple, Arthur and Molly Weasley. Their escapism in love is seen in their shyness to declare their passion frankly in front of Harry; they are aware of their status as parents and of Harry's childhood and respect him as an adorable guest. For instance Molly is embarrassed when Harry overhears that she becomes happy as her husband calls her "Molly wobbles" (The Half-Blood Prince p.5). Their sincere love fulfills their wish of having a long-loving and happy life.

There are pairs of "star-cross lovers" in the novels like Bill Weasley and the pretty French girl Fleur Delacour. They love each other, but their love is temporarily escapist in nature especially for Bill after being deformed in the fight against the Death-Eaters. He tries to escape her love; even his mother Molly thinks that Fleur will no longer wish to marry him. But, Fleur's good nature fulfills the wishes of all members of the family including Harry to marry him commenting that Billy has been deformed because he is brave, and "I am good looking enough for both of us"(The Half- Blood Prince p.29).

The escapist nature of love and its wish fulfillment are vividly portrayed in the love relation between Professor Lupin and Nyphadora Tonks who adores Lupin despite of his curse to be animagus. He becomes a victim for escapism, every full moon; he prefers to escape and withdraw from Tonks' love because he does not wish to deprive her of fulfilling her wishes of having a better partner. He also escapes his role as a father for his near-coming baby. But Harry advises him not to do this as he feels what is meant to be an orphan. Others' love to Harry are the power that protects and saves him from the beginning to the end of the novels; Paul Spilsbury confirms this point of view saying:

[t]he love that Harry and Ginny have for one

another, growing and deepening towards maturity...over six years. It is surely this power- along with the love of Ron and Hermione, of Bill and Fleur, of Lupin and Tonks, of Arthur and Molly Weasley, of the departed Lily and James, Sirius and Dumbledore, even perhaps the inadequate loves of Petunia and Narcissa for their children- that will in the end defeat Voldemort.

(Harry Potter Lexicon- Essays .net 2006).

J.K. Rowling believes in love and its power for self- sacrifice, protection and defeating the enemy.

The obsessive or negative love is centered round the homosexuality of young Dumbledore and Grindlewald. The obsessive love is seen in of the Death-Eaters such as Bellatrix's, Barty Crouch Jr. relation to their master Voldemort and also in Merope's feverish pursuit of Riddle, Voldemort's father. Young Dumbledore's sick desire for his friend Grindelwald is very foolish and obsessive love that he tries to escape throughout the series; a futile attempt that Rowling doesn't abort until the final book. Rowling sheds light on this negative love as juxtaposing the positive and powerful love. She declares at the Carnegie Hall Dumbledore's reality of love; in answering the question: "Did Dumbledore, who believed in the prevailing power of love, ever fall in love himself?" She answers "My truthful answer to you...I always thought of Dumbledore as gay. Dumbledore fell in love with Grindlewald...Don't forget, falling in love can blind us. [He] was very drawn to this brilliant person. This was Dumbledore's tragedy?" (Carnegie Hall Interview).The critic Olwen states that "the underlying theme of love has now come full circle at the end of life and Dumbledore tells him to pity those who live without love, meaning Riddle, who will not find redemption...Rowling offers hope in the redeeming power of love"(p.7).

While the earlier books portray love as a protective power, The Half-Blood Prince and the Deathly Hallows depict love's damaging consequences on characters like Dumbledore, Bellatrix, Merope, and Crouch Jr. The critic Karin Westman expresses in his essay "The

weapon we have is love" that:

By the end of Rowling's series, love is indeed a weapon, as Dumbledore often explains to Harry, but that is dangerously double-edged, placing the lover and the beloved at risk...Even the most powerful of wizards may flatter in its grasp, Dumbledore's love for Grindlewald restrict [his] expansive generosity of spirit...love becomes more ambivalent in its power. Love is a weapon that must be deployed with caution, care and collective sympathy

(Children's Literature Association Quarterly p.194).

The image of love changes as its power is mixed with desire and wish fulfillment and can affect its parties badly. The critic Live Grossman points out that "the abiding preoccupation" of the novels as Goblet of Fire and Half- Blood Prince is "Love; both requited and un-misplaced...denied, repressed and obsessive"(p.20). The dangerous nature of love is clear in Barty Crouch Jr.'s obsessive and mad love for Voldemort's cause because his enthusiasm comes to its peak as he gets more happiness, under the magical spell of Veritaserum "the smile spread wider over Crouch's face as though recalling the weakest memory of his life" (Goblet of Fire p.597). This feverish desire of Crouch Jr. to Voldemort's cause leads him to kill his father. Rowling points out the dangers of this love during the session in Carnegie Hall:

And you know, again there's a thread running through the books, what love does, and it raises people to the heights of absolute heroism...as in Lily, Harry, Neville and it also leads them into acts of foolishness and even evil, which is Bellatrix and also Dumbledore. He became foolish, he lost his center, his moral center when became infatuated. So...that is what makes it dangerous. In Bellatrix it was as I think is clear, but I doubt that people will be madly romantically in love with Voldemort, That's the obsession of her life (Potter Cast p.131).

Dumbledore fulfills his own homosexual wishes but the consequence is very destructive. He tries very hard to escape this memory until he tells Harry "[t]wo months of insanity, of cruel dreams, and neglect of the only two members of my family left to me"(The Deathly Hallows p.574). The escapism of Grindlewald is manifested in his running away from Dumbledore's obsessive love and the duel defeat, leaving him suffer badly in the failure of his infatuation and face the damaging outcomes of his lack of responsibility for destroying his family. The critic Karin Westman confirms it hurts those "who buckle under love's often fierce hold. Obsessive love, regardless of its object, prevents sympathy for the other beyond the beloved and, in Rowling's series that sympathy is often a catalyst for moral action and social change "(p.197).

Negative or obsessive love extends to Narcissa Malfoy who spoils her son Draco who was cruel as a child and a Death- Eater as a young man. He is obsessed by fulfilling the wishes of Voldemort to kill Dumbledore. In the final book she wants to escape being a Death-Eater in order to save her son at the Castle. It is through deceiving Voldemort of Harry's false death she will keep Harry alive as a reward for saving her son from fire as the critic Mary Grandpre points out that "Narcissa trades all that has ever been for the love of her malicious son"(p.109). Narcissa loves her own son in her own way, but she is still a mother and her son, just like Petunia Dursley's bad love to her son Dudley. Narcissa's maternal love is what encourages her to urge Snape to promise her by" the unbreakable vow" to protect her son from killing Dumbledore (Half -Blood Prince p. 41). J.K. Rowling confirms this view saying that the novels "carry a dangerous undercurrent theme in terms of the presentation of maternal influence, Barty Crouch Jr.'s mother saves him from Azkaban by convincing her husband to rescue her son as her dying wish...Mrs. Crouch's action saves her son"(Anatol, Reading Harry Potter p.70).

Harry also loves the school ghosts and always talks to Nearly Headless Nick, the roaming knight on a horseback and moaning Myrtle. Harry is also invited to their memorial party in the dungeon underground of Hogwarts. Harry is also loved and respected by the centaurs particularly Firenze. Harry loves his owl Hedwig and is very

sad for her death "No- HEDWIG. The owl screeched and fell to the floor of the cage...motionless"(The Deathly p.67).In an interview Rowling comments on the death of Hedwig when asked: "Why did you feel that Hedwig's death was necessary?" and she answered "The loss of Hedwig represented a loss of innocence and security. She has been almost like a cuddly toy to Harry at time. Voldemort killing her marked the end of childhood. I'm sorry...I know that death upset a lot of people." (accio.quote. index. 2007).

Although Voldemort cannot understand the power of love, he confesses its power as he tells his Death-Eaters "This is old magic I should have remembered it, I was foolish to overlook it" (The Goblet of Fire p.566).Dumbledore explains this to Harry: "You would be protected by an ancient magic...which he despises and which he has always, therefore, underestimated—to his cost. I am speaking; of course, of the fact that your mother died to save you...I put my trust, therefore, in your mother's blood (The Order of the Phoenix p.736).Although the blood image has always been attached to evil and death, it is linked to love. His pride combines with his ignorance blind him of estimating the self-sacrificing love of Harry, Lily, Dobby, Sirius, Dumbledore and Snape. Voldemort mocks this power of love to Harry saying:

Is it love again? said Voldemort, his snake's face jeering. Dumbledore's favourite solution, love, which he claimed conquered death, though love did not stop him falling from the tower and breaking like the old wax work? Love, which did not prevent me stamping out your mud blood mother like a cockroach, Potter and nobody seems to love you enough to run forward the time and take my curse. So what will stop you dying now when I strike? (The Deathly Hallows p.809).

In conclusion love and death are two important themes in The Harry Potter Series that are interlinked and intersected with escapism and wish fulfillment. Escapism of love is of two types physical and psychological. Physical escapism of the person in love and

psychological escaping of fake feelings of love to find true ones, or by assessing the dangerous outcomes and ramifications of obsessive love which hurts the lover and those around him. Thus, love should be escaped or fulfilled carefully through sacrifice and choice. The wish fulfillment of love appears in many aspects of gratifying the passion between the star-crossed couples. Also to fulfill the wish of sacrifice, protection and power. The obsessive love has nothing to fulfill but death and destruction. Finally, love is the real power to defeat evil and death. In addition, both love and death are fulfilling certain wishes .

Escapism of death has its physical and psychological perspectives; to escape death physically means not to endanger any human to its clutches until the right moment. The psychological level of escaping death is hindered and conditioned by accepting and enduring it. Therefore everyone should accept this inevitability and finality to live and die in tranquility.

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