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Кафедра Філології

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Міністерство освіти і науки України

Закарпатський угорський інститут ім. Ференца Ракоці ІІІ

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Qualifying paper

THE WORLD OF WIZARDS IN *J.K. ROWLING'S HARRY POTTER* AS THE REPRESENTATION OF MODERN SOCIETY

Level of higher education: Master's degree

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ЗМІСТ

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INTRODUCTION

Throughout history, literary works of various authors have served as a mirror, reflecting the natural realities of the era in which they were created, being a source of aesthetic pleasure and, at the same time, being a treasure trove of useful information. Authors did not simply put beautiful language into their texts; they used words and works to convey the collective experience, ideological tensions and prevailing anxieties of the times in which the work was created. Society's struggles, aspirations and contradictions lay at the heart of literature, intertwining with aesthetics and wordsmanship to get the message across.

Modern authors include Joanne Katherine Rowling, a British writer whose **'Harry Potter'** series of books has a unique dynamic and tackles a wide variety of topics in a seemingly simple novel for children.

Without going into detail, at a glance the wizarding world created by Rowling is utopian — in a fantasy utopia, everything is governed by magical principles and the possibilities of imagination. But, if we dig deeper, we can see a tonique depiction of various problems: socio-political, cultural and others, which echo the structure of our modern world and its challenges.

The book can trace lines with various phenomena including discrimination, authoritarian rule, systemic inequalities, media manipulation and echoes of twentieth century historical traumas. These aspects take Rowling's work to a new level, turning a novel for children into a powerful allegorical construct.

The classification of wizards, if we take into account the hierarchy of the magical world, is divided into 'purebloods', 'half-bloods', and "muggleborns" (known as 'mudbloods'). This division serves as a metaphor for racial, class, and ethnic divisions in the real world, and serves as an excellent parallel to our world.

The inefficiency of the bureaucracy is depicted through the Ministry of Magic, which is corrupt — this parallel depicts the governmental systems of the modern world well. The societal mechanisms of exclusion and prejudice that apply to characters such as werewolves, goblins and house elves depicts the marginalisation and stigmatisation of magical beings.

And, towards the end, Voldemort himself and his ideology of "blood purity" illustrate the totalitarian regimes and extremist movements of the twentieth century. This parallel illustrates well the danger inherent in radicalisation, dehumanisation of the "other" and fear-mongering.

This master's thesis explores the world of magic invented by Rowling and how the magical world of the Harry Potter book series reflects our modern society.

This study is **based on several methods**. It is based on an interdisciplinary approach that analyses not only literature (literary analysis), but also takes into account historical, sociological and political science perspectives.

The **main aim of this research** paper is **to identify** how the narrative itself, its structure, the characters in the book and the strategies of constructing a magical world reflect and/or criticise the real world with its social constructions and ideology.

The **relevance of this study** is based on the fact that despite technological advances, the industrial revolution and other factors that have changed the modern real world, there is still a place for discrimination, propaganda, inequality and other phenomena that will be revealed later in this paper.

Although Rowling's work is oriented, to a greater extent, on children and youth audiences, if you consider it in more detail it opens up from another angle. On the pages of a series of novels are important problems, which from the first time you cannot notice. Therefore, based on these factors, **'Harry Potter'** functions not only as an exciting novel or an interesting narrative. There is also a cultural text hidden in the series of books, which contributes to the discussion about social inequality, social justice, identity, and the institution of power.

The **main aim** of this study is **to analyse the representation of contemporary social problems and structures** in the magical world of Harry Potter. To achieve this goal, these objectives were set:

1. To study J.K. Rowling's biography and its influence on the concept of the Harry Potter world;
2. To study the social hierarchy of wizards and find parallels between it and the real racial, class, ideological and ethnic divisions of the modern world;
3. To analyse the allusions embedded in the books as a reflection of contemporary and past socio-political realities.

The master's thesis itself **consists of** the following parts: introduction, three parts and a conclusion.

In the first part the biography of Rowling is considered, the emphasis is made on the influence of her life and personal experience on the creation of the universe of books about **'The Boy Who Survived'**.

The second part looks in detail at the social institution of the wizarding world — their hierarchy and division, as well as some discriminatory patterns.

In part three, the focus shifts to other allusions, taking in the political and historical context. Themes such as: authoritarianism, resistance and propaganda are revealed, which reflect the problems of our real world as well.

Finding parallels, analysing them and studying them in detail provides valuable insights into how literary works raise important socio-political themes through their criticism. And by highlighting these themes, the Harry Potter series of books is not only an entertaining story, it takes it to another level, educating the reader, giving him or her a basis for further reflection and supporting the development of his or her critical thinking.

By using social analysis to interpret Rowling's wizarding world, this study reveals how literary works contribute more to shaping social consciousness and critiquing societal norms. This makes the research topic relevant and significant to literary studies as a whole.

PART 1

BIOGRAPHY OF J.K. ROWLING AND THE INFLUENCE OF HER LIFE ON THE CREATION OF THE WORLD OF HARRY POTTER

1.1. Early Life and Intellectual Formation

Joanne Kathleen Rowling was born on July 31, 1965, in Yate, Gloucestershire, England. Rowling grew up in a middle-class family where hobbies such as reading and learning itself were encouraged. According to The Editors of Encyclopaedia Britannica (2025), her father, Peter Rowling, worked as an aeronautical engineer for Rolls-Royce, while her mother, Anne Volant, was a laboratory technician with a strong appreciation for classical knowledge and literature.

An interest in literature came early to little Jo. The short story 'Rabbit' was written by her at the age of six and was her first written work. According to Pollack & Belviso (2012), she continued writing after that and by the age of nine she had added the story of the seven cursed diamonds to her collection of works.

The craving for creativity was successfully developed in a house full of all kinds of books. Rowling loved to read, as mentioned in Pollack & Belviso's book: "The river, the forest, and the castle gave Jo even more ideas for her stories. So did the many books she read. According to Pollack & Belviso (2012), some of her favourites were 'The Little White Horse', a story about a girl who ends a long feud in her magical family, and the 'Chronicles of Narnia', about a group of children who rule a secret, magical kingdom".

Also, books by Edith Nesbit, Susan Cooper, C.S. Lewis and J.R.R. Tolkien were a good source of inspiration for her. According to Price (2004), subsequently, these books formed the mythopoeic tone of her Harry Potter series of books.

According to Buchanan (2010), the peculiarity of the mythopoetic tone in literature is that the work that uses this technique, "look and feel of a myth, but is in fact a contemporary creation rather than a story passed down by tradition. The word was created by one of the genre's great practitioners, J. R. R. Tolkien, author of The Lord of the Rings (1954–5)".

Many events in her life played a major role in the writing of her most famous work. For example, when Rowling lived in Winterbourne, the boy who lived next door to her had the surname, Potter. This influenced her choice of surname for the main character. According to The Editors of Encyclopaedia Britannica (2025), at the age of nine, her family moved to Tatshill, and this quiet and atmospheric village also played an important role in stimulating her imagination and creativity due to the limited outside entertainment.

Rowling's school years were fateful for her, because it was during this period that the young writer met the teachers of the school Wyedean, whose behaviour and whose character traits she would later borrow and describe in her future book. According to Pollack & Belviso (2012), thus Mrs Morgan, who was her French teacher, became the prototype of Minerva McGonagall — a strict but fair teacher of Transfiguration. And the chemistry teacher inspired Jo to create the character of Severus Snape, who was staged by his pedantry and professionalism.

1.1.1. Personal Hardships and Emotional Development

Adolescence has been a difficult and emotional challenge for Joan. 1980 brought the difficult news that her mother had been diagnosed with multiple sclerosis, and the news had a profound effect on her entire family. In her mid-teens, Rowling cared for her mother, becoming one of her carers. This experience greatly influenced the emotion of her future literary works.

After her mother's death in 1990, Rowling went through a stressful period full of grief and alienation. According to Pollack & Belviso (2012), the writer herself said that the emotional loneliness and orphanhood of the main character, Harry Potter, reflects her own experience of losing a parent. As stated by McGinty (2003), "I was writing Harry Potter at the moment my mother died. I had never told her about Harry Potter".

Her relationship with her father deteriorated after her mother's death. And, even before she achieved literary fame, she broke off her relationship with her father. Their echoes can be seen in the way the writer describes the Dursleys' relationship with Harry: cold and alienated. According to McGinty (2003), "Her home life was complicated by her mother's illness and a strained relationship with her father who she is still not on speaking terms with".

1.1.2. Academic Pursuits and Literary Foundations

Pursuant to Pollack & Belviso (2012), despite domestic difficulties, Rowling remained committed to her studies. At Wyedean School, she excelled in English and foreign languages and often carried notebooks filled with original stories. According to The Editors of Encyclopaedia Britannica (2025), in 1983, she enrolled at the University of Exeter, studying French and Classical Philology — a choice influenced by her parents' practical outlook on careers.

The learning process and academic training played a key role in the process of a young writer creating the universe of the Harry Potter world. This period became an important moment in Joan's further development as a writer.

In developing the wizarding world, Jo drew on classical mythology and Latin, which can often be found in the Boy Who Survived books. Per Price (2004), for example, the magical creatures found in the text, which were some of the heroes of ancient myths, such as: deadly basilisk, a cerberus called Fluffy, predicting the future centaurs and phoenix, confirm this theory. All of these creatures have their origins in Greco-Roman and Northern European legends.

Latin could often be found in the spells used by wizards to conjure. There are many interesting examples:

➢ The spell 'Riddiculus' helps with the appearance of a boggart, turns fear into something funny and then 'blows it up'. Actually, the word 'ridiculus' means 'absurd' in Latin;

➢ There are more dangerous examples of spells — one of the three unforgivable ones, 'Cruciatus' has at its core the Latin word 'crucio', which translates to the verb 'to torment';

➢ The last example (although there are many more in the book) is another unforgivable spell, Imperius. Once again, Rowling has been prompted by Latin — in that language, 'impero' means 'to command', 'to order'. There is also an analogue in English — 'imperious'.

The impact of academic education did not end there. In line with Pollack & Belviso (2012), after spending a year as an exchange student in Paris, the writer found there the inspiration to create another school of witchcraft and wizardry, the French Beauxbatons, which the reader is introduced to in the fourth book in the series.

Rowling continued to write the Harry Potter story throughout her university years. According to her friends, the writer often sketched out drafts during lectures, which demonstrated her persistence in creating the universe of the wizarding world.

1.1.3. Biographical Reflections in the Harry Potter Series

As mentioned earlier in this paper, Joan's life experiences played a significant role in the creation of her most masterful work. In this way, Hogwarts reflects her attachment to magical architecture, while also being a reference to her experience of hierarchical academic structures.

The thematic colouring of the books is heavily influenced by Joan's childhood and teenage years. Death, loss and isolation became the central themes of the book series. Rowling channelled some of her experiences through the main character, Harry Potter, whose childhood was difficult and full of hardship. It is only in the further development of the plot that we see that despite the grief and difficulties of life, there are things that saved the little hero of the magical world and kept

him afloat, such as friendship with Ron and Hermione. This was a reflection of the support and strength Rowling received from her sister and friends. Based on Černovská (2024), this is why the theme of friendship 'illuminates' the pages of the book, showing that " the light can be found even in the darkest days".

According to Černovská (2024), "The main character, Harry, has to solve many troubles. The plot is growing and Harry's life becomes more complicated than readers could expect after reading the first book. The story about a boy who discovers a new world full of magic and magical creatures rapidly changes into a story about searching for identity, fighting between good and evil and a journey to understand human relationships".

Also, Per Price (2004), going back to her years of academic study, it is worth noting that the study of classical languages and mythology significantly influenced the style and structure of the novel, complementing the initially 'childlike' book, giving it additional depth, symbolic and structural complexities and colourful linguistic nuances.

But the 'Harry Potter' series of books included not only mythological and personal elements. In this work you can find a lot of social comments of the writer. The book deals with many problems: it raises the themes of discrimination, slavery, corruption, the influence of the masses on the masses, marginalisation, totalitarianism, prejudice and many others. As stated by Černovská (2024), "Rowling skilfully addresses issues of prejudice and discrimination, drawing parallels with real-life social dynamics and promoting inclusiveness and acceptance".

As Černovská mentions in her work, discrimination based on blood (class division into 'higher' pureblood wizards, 'lower' muggle-born and existing between the two opposites of half-bloods), attitudes towards house elves (the theme of slavery) and other magical creatures, Lord Voldemort's ideology and others - all these emphases are strong parallels that reveal the problems of the real world from a different angle. Revealing these and many other social prejudices and problems of the wizarding world and our real world is done through many such insightful comments by the author.

According to Matheson (2018) and Černovská (2024), all of this clearly indicates Rowling's deep moral concern as an author who uses her work as a means of ethical discourse and a way to raise important topics, drawing readers' attention to pressing societal issues.

Table 1 J.K. Rowling's Life Event

Year	J.K. Rowling's Life Event	Related Harry Potter Development
1965	Born in Yate, Gloucestershire	

1990	Mother's death, train ride inspiration	Concept of Harry Potter conceived
1997	First book published	"Philosopher's Stone" release
2000	Global cultural phenomenon	4th book published
2007	Final book published	"Deathly Hallows" concludes series

1.2 Life difficulties and their reflection in books

In line with Nel (2001), the path Rowling has travelled throughout her life serves as the prism through which the wizarding universe and the wizarding world tell the story. There is more to this story than a life's journey — it reveals themes philosophical and more global than the fate of a single individual. Although, the former themes have a place in the text too. The complexities, the crises of the modern world, the trials and difficulties, the problems and misunderstandings, the complexity of growing up — all this forms the Harry Potter universe so beloved by millions of fans.

Even many of the text's themes, which at first grew and formed from personal experience, have greater significance. For example, the theme of orphanhood, which, as mentioned earlier, was born after the grief the writer experienced from the loss of her mother, is also a complex metaphor, raising the theme of generation gap and emotional emptiness. Pursuant to Pollack & Belviso (2012), the disruption of the family institution, its fragmentation and the description of the conditions where Potter grew up can also be interpreted as a commentary on the lives of children who grew up without warmth and support.

If we interpret the theme of orphanhood in this way, then Harry becomes not just a child who grew up alone without parents, but a symbol of an entire generation of children who grew up in single-parent families and whose mental health and emotional state were neglected.

This can also explain Potter's attraction to figures such as Sirius Black, Dumbledore and the Weasley family, who were substitute parents for the young orphan and were a source of emotional warmth. In line with Price (2004) and Harris (2009), this attraction shows that the human need to be significant in society and to belong to someone, being connected by ties, is a necessity for people existing in an alienated society. Hogwarts acts as a substitute home, a place to which one wants to return, and where everyone can find their place, despite their blood status and origin.

The death of her mother became one of the trigger moments, after which Rowling gradually began to fall into depression. She struggled with it for a long time, and the reflection of this depression became the dementors — gloomy and frightening creatures that are a representation of

this psychological illness. The feeling of the presence of dementors coincides with the description of the symptoms of depression: numbness, self-isolation, fear, inability to feel joy. This symbol also resonates with readers who, according to Matheson (2018) and Shapiro (2014), living in the modern world, often face anxiety, psychological trauma and depression itself.

The Patronus (a magical spell used to fight off Dementors) plays an important role not only in the story but also as a reminder to readers suffering from depression, reminding them of the importance of overcoming their illness, constantly reminding them of the importance of happy moments and support along the way. In keeping with Nel (2001) and Matheson (2018), in a world where such issues are often stigmatized, Rowling's exploration of fantasy contributes to a wider cultural dialogue about the visibility and legitimacy of psychological suffering.

J.K. Rowling depicts economic inequality and social exclusion in her books, reflecting her personal experience of financial hardship. According to Pollack & Belviso (2012), through the Weasley family struggling with financial problems, Rowling criticizes wealth and emphasizes the importance of moral values.

The wizarding society divided into purebloods, half-bloods, and Muggle-borns reflects real social divisions such as racism and class discrimination.

Hermione Granger's activism in fighting for the rights of house elves acts as a critique of exploitation and indifference to marginalized groups. Thus, Rowling's work not only entertains but also educates, promoting awareness of biases and social inequalities in young readers, based on Matheson (2018), Černovská (2024) and Králová (2019).

The writer has spoken openly about her experience of domestic violence, which is reflected in her novels through characters who demonstrate emotional manipulation and control. For example, characters such as Dolores Umbridge, Vernon Dursley, and even Voldemort himself can be interpreted as metaphors for various forms of abuse and coercive power, as stated by Pollack & Belviso (2012) and Shapiro (2014).

She also highlights acts of resistance in her works through organisations such as the Order of the Phoenix and Dumbledore's Army, which represent an expression of solidarity and voice, promoting autonomy and collective healing. Per Harris (2009), Rowling emphasises the transformation of the self from victim to storyteller and advocate, inspiring young people not to be silent in the face of institutional brutality.

Although the human path may be strewn with suffering and trouble, Joan inspires the reader by her example, showing that 'happiness can be found even in the darkest of times, if one only remembers to turn on the light'. The motif of hope and faith in the best can be called the key motif in the books. The optimism and return 'to the light' is something akin to a philosophy, which is embedded in the plot and significantly affects the development of the characters.

Also, the belief in the best definitely attracts the readers, giving them an additional incentive not to give up and move forward, overcoming adversity and difficulties in real life, inspired by examples from the books, in agreement with Pollack & Belviso (2012), Nel (2001) and Harris (2009).

1.3 History of the Creation of the Harry Potter Series

The story of an orphan boy who later discovers he is a wizard takes place in 1990. The idea of writing the Harry Potter books comes to Rowling while travelling by train from Manchester to London. "Rowling has said that the idea for Harry Potter "fell into her head" while she was on a train in England going from Manchester to London, where she lived at the time. As soon as she got off the train, Rowling hurried home to her apartment to begin writing her story about an English orphan who has a miserable life with his aunt and uncle and their dreadful son, Dudley. But all that changes when a mysterious letter arrives by owl messenger telling Harry that he is the son of wizards. Harry goes off to the Hogwarts School of Wizardry and his magical adventures begin." based on Price (2004).

But despite a phenomenal idea, the development and further description of which will take Joan seven years, the same year brings the loss of her mother. Anne Volant Rowling dies after a long and debilitating battle with multiple sclerosis. This tragedy contributes to the development of the Harry Potter story, adding new themes and motifs to the series.

Joan herself did not have time to tell her mother about her idea, as death prevented her from sharing the idea for the book with her mum. This grief fills the narrative with themes of loss, death, longing, and absent parents. Rowling put her own emotions and pain into the story by sharing her mourning with her readers in the pages of her books, as stated by Pollack & Belviso (2012) and Shapiro (2014).

After this loss Rowling moved to Portugal to teach English where she met and married Jorge Arantes. According to Harris (2009), the marriage was brief and marked by emotional and physical abuse — a period Rowling has described as the darkest in her life.

After separating from Arantes, she returned to the UK with her infant daughter, Jessica, settling in Edinburgh. Struggling with depression, financial instability, and the challenges of single motherhood, Rowling relied on government welfare to survive. She started working on the manuscript in cafes, writing by hand, often with Jessica sleeping beside her. Writing, in this context, became more than a creative outlet — it became a vital psychological refuge and a way of asserting control over her life's narrative, pursuant to Price (2004).

During this time, Rowling dedicated herself to intricate world-building. She created detailed timelines, invented magical rules, and even drew maps of Hogwarts and its surroundings. In accordance with Price (2004) and Nel (2001), the wizarding world's detailed structure and Quidditch rules and Ministry of Magic organization demonstrated both her literary goals and her requirement for structure during her time of personal disorder.

The scholars agree that her knowledge of Classics and her extensive study of mythology and folklore influenced many of the series' symbolic layers and moral dilemmas, as stated by Matheson (2018). The names "Albus Dumbledore" (from the Old English word for "bumblebee") and "Remus Lupin" (alluding to Roman mythology and werewolf legends) show her linguistic playfulness and intertextual richness, according to Nel (2001).

Rowling's manuscript for Harry Potter and the Philosopher's Stone was rejected by twelve publishers before finally being accepted by Bloomsbury Publishing in 1996. Per Pollack & Belviso (2012), the decision to take a chance on the book was influenced by Alice Newton, the eight-year-old daughter of Bloomsbury's chairman, who read the first chapter and insisted on more.

The initial print run of only 500 copies reflected modest expectations, yet the book's immediate popularity among children soon led to critical and commercial acclaim.

Despite the ever-increasing popularity of Harry Potter, Rowling stayed true to her idea in its first form. Thus, the writer kept the goal of writing seven books in the series, which symbolised the seven years of study at Hogwarts School of Witchcraft and Wizardry. This decision gave her the opportunity to gradually introduce the themes she wanted to reveal.

Thus, the transition from the introduction to the magical world, which is awe-inspiring and impressive in its wonders, to the gradual maturation of the character looked more rational and realistic. After all, moving away from the childlike wonders at the beginning of the books, the reader would gradually delve into deeper themes such as death, resistance, moral ambiguity and others, growing up together with the character, as stated by Králová (2019).

Fans also noted the parallel between the number of bright colours on the cover, which gradually faded in and out with each new book continuing the series.

The writing process allowed Rowling to discover her identity while finding new meaning in life. Harry Potter served as Rowling's tool to survive depression while she redirected her life path. The idea accompanied me throughout my train rides and cafe visits and during the late evening hours after my daughter slept. "It gave me purpose", as noted by Price (2004). The determination needed to finish and publish the series during that time period demonstrated the central values which appear throughout the books: resilience, courage and the power of imagination to transform reality.

The Harry Potter series became more than fantasy fiction because it represented Rowling's journey toward salvation through storytelling which served as her survival tool. The life journey of J.K. Rowling from single mother poverty to literary fame mirrors Harry Potter's transformation from an abandoned child to a world-changing hero. The story of Harry Potter exists as one narrative with its author because her life experiences transformed into art.

The rising popularity of Harry Potter brought more public scrutiny to Rowling but she always stressed the need to protect her creative vision. She maintained complete control over every stage of book development from cover design to movie productions to preserve her original story concept, in agreement with Harris (2009).

The commitment to her principles and original concept has greatly influenced the quality of the Harry Potter series, gradually transforming the story from a children's fairy tale into a complex and thematically charged narrative.

Harry Potter and the Goblet of Fire became a cultural phenomenon in 2000 because the series had already sold millions of copies worldwide and been translated into dozens of languages. Rowling kept her main attention on how the work related to her personal life during this time. According to Pollack & Belviso (2012) Rowling revealed that she had always known the conclusion of her series and the destinies of Harry Potter, Voldemort and Snape. The writer had this knowledge since the beginning which enabled her to include clues throughout the seven books, as stated by Price (2004).

Rowling's personal life underwent changes which influenced her work's development process. The improvement of her financial condition and rising fame enabled Rowling to use her influence for speaking about poverty and child welfare and mental health issues which she had integrated into her writing. Harry Potter evolved from simple fiction to become a social commentary and authorial personal growth vehicle according to Matheson (2018) and Černovská (2024).

The writing process of Rowling follows the traditional methods used by British authors C.S. Lewis and J.R.R. Tolkien who combined mythological elements with moral lessons and fantasy in their works. Rowling established her magical system within a contemporary world that faces social division as well as social and personal challenges. The Ministry of Magic and The Daily Prophet as well as laws against Muggle-borns in her work demonstrate her deep understanding of political storytelling elements, pursuant to Černovská (2024).

Rowling's journey to success has motivated countless aspiring writers and readers through her experiences. Her story proves that creativity thrives under difficult situations and rejection resilience leads to enduring achievement. Harry Potter remains popular because Rowling based its

emotional authenticity and moral integrity on her actual life experiences instead of imaginary storytelling.

The story behind Harry Potter's creation showcases how a literary giant emerged from an author's personal transformation. Through her writing Rowling transformed her sorrow and struggles along with her optimism into a world of fiction that touched millions of readers. Rowling said "Rock bottom became the solid foundation on which I rebuilt my life." based on Dewi (2020). Through imagination along with empathy and perseverance Rowling constructed the foundation that guides the wizarding world's enduring legacy.

1.4. The Influence of Literary and Mythological Traditions on Her Work

In line with Matheson (2018) and Price (2004), through J.K. Rowling's Harry Potter series readers find a rich example of intertextuality which combines elements from classical mythology with British folklore and religious symbolism and modern fantasy traditions. The author's ability to blend multiple literary sources makes her magical world more vibrant and positions the story within an extensive cultural and philosophical framework.

Through his use of mythological symbols Rowling develops a narrative which transcends time and geography to create connections between magical and profoundly human experiences.

According to The Editors of Encyclopaedia Britannica (2025), her academic training at the University of Exeter where she studied French and Classical Philology established the foundation for both her literary style and thematic approach.

The magical vocabulary in the series displays direct influence from classical languages. The fundamental magic spells in the story use Latin vocabulary because Rowling used Latin to create an authentic scholarly and traditional linguistic feel, based on Price (2004).

The use of Latin creates an intellectual connection for readers while creating a link between past wisdom and present-day readers to maintain the eternal and mysterious nature of the magical realm.

Thus, returning to the parsing of magic spells from the previous subparagraphs, there are a few more of them:

➢ Of the simple and light charms, the one known to all fans as 'Accio' is also posited from Latin. Rowling used the word 'accio,' which translates to "summon" or 'invoke.'

➢ With the Sonorous spell, wizards give their voice volume, so it's a kind of microphone for the magical world. It is enough to put a wand to the throat, and the

sound of the voice will become louder. By the way, the translation of the spell 'sonorus' from Latin - "loud", 'ringing';

➢ The Black Mark spell 'morsmordre' consists of two parts: 'mors' in Latin means 'death' and "mordere" means 'to bite'. So it is kind of like 'the bite of death'! If you think of Death Eaters, this word combination sounds very symbolic.

In addition to Latin, Rowling used several other ancient languages to create the spells of the wizarding world. For example, the killing spell Avada Kedavra has Aramaic roots. Joanne Rowling first spoke about the meaning of the most horrific spell at the Edinburgh Book Festival in 2004. She explained that she used the analogy of the ancient magic word 'Abracadabra' for the killing spell. Which in Aramaic meant 'let the thing be destroyed.'

Rowling explained that it was first used to treat illness, and by 'thing' she meant disease. She played with the meaning and created her own killing spell, where instead of 'thing' it meant the person the spell was aimed at.

And the spell 'Alohomora', as J.K. Rowling said during a court hearing in 2008, she borrowed from the West African system of Sikidi signs used in geomancy (which is divination using earth or stones). The word literally translates to 'favoured of thieves', and is perfect for a spell that unlocks a magically locked door.

The foundation of the series depends heavily on classical mythological elements. The magical environment of Harry Potter features centaurs and griffins as well as werewolves and basilisks and the phoenix which Rowling integrates smoothly into his magical ecosystem. Every magical being in the story contains deeper symbolic meanings.

The basilisk from Chamber of Secrets symbolizes concealed threats and historical malevolence while Fawkes and the phoenix embody recurring themes of restoration and salvation. In accordance with Pollack & Belviso (2012) and Price (2004), Fawkes demonstrates rebirth through his ash transformation which mirrors Harry's strength and parallels the transformation Rowling experienced from her dark period to her empowered state.

The Harry Potter universe finds inspiration from British and Celtic folklore through its structural elements and ethical framework.

The medieval system of guilds and chivalric orders inspired the Hogwarts houses which teach students to embody courage, loyalty, wisdom and ambition. The Scottish Highlands hide the castle which contains British gothic literature-inspired haunted corridors and ghostly inhabitants and talking portraits, as stated by Matheson (2018).

Dumbledore's character embodies the Merlin archetype as a complex and wise mentor who leads the young hero through dangerous challenges. Pursuant to Černovská (2024) through his

hidden backstory and his inevitable mistakes Dumbledore transcends his guide role to embody a thought-provoking exploration of wise individuals' responsibilities alongside their power struggles.

The series of books uses the mythological framework which Joseph Campbell defined in his work The Hero with a Thousand Faces. The narrative structure of Harry's experience follows the traditional hero's journey which includes a supernatural aid and threshold crossing and temptations and abyss before returning with the boon. Each book contains its own mini journey for Harry but the entire series follows his growth from an orphaned child into a self-aware leader who makes sacrifices for others, in agreement with Campbell (2008).

According to Pollack & Belviso (2012), the death and resurrection of Harry in Deathly Hallows serve as a physical and metaphorical conclusion to the mythological journey he experienced.

Through Christian themes Rowling adds new depth to the symbolic elements in her writing. Per Nel (2001), Harry's sacrifice in the final book parallels Christian theology since he sacrifices himself like Jesus to save others.

The story contains Biblical themes which explore redemption alongside forgiveness together with the power of love to defeat death. The anti-Christ archetype appears in Voldemort through his fixation on eternal life along with his lack of compassion which leads to his destruction because he fails to grasp the essence of love or selfless giving, in line with Matheson (2018).

The world-building aspects of Rowling's work receive substantial influence from contemporary literary elements. She used C.S. Lewis's Chronicles of Narnia and J.R.R. Tolkien's The Lord of the Rings as narrative templates to combine magical elements with weighty moral questions.

Through fantasy Rowling follows the example of Lewis and Tolkien to build a moral space that examines free will against destiny and the destructive effects of power. According to Price (2004) and Matheson (2018), through her storytelling Rowling avoids simple good versus evil presentations because she shows Snape and Dumbledore possessing complex moral stories which lead readers to question basic ethical assumptions while developing deep character understanding.

Through her magical framework Rowling integrates political satire alongside social critique. Through the Ministry of Magic Rowling conceals a clear allegory that portrays bureaucratic inefficiency together with corruption and authoritarian practices.

The Ministry's refusal to believe in Voldemort's return in Order of the Phoenix demonstrates real-world political denialism and propaganda tactics. Through her polite behavior Dolores Umbridge displays institutional cruelty which evokes the authoritarianism seen in Orwellian societies. The Ministry's control over Hogwarts demonstrates how educational institutions

transform into spaces of oppression when they serve state power, as stated by Černovská (2024) and Matheson (2018).

The theme of fighting against oppression runs throughout the series which makes Rowling's storytelling connect to historical movements for liberation. The Dumbledore's Army together with the Order of the Phoenix and the Hogwarts final battle represent resistance movements that symbolize both historical and modern-day rebellions.

Through these storylines Rowling develops explorations of collective action and civil disobedience and rebellion ethics which connect her fiction to fundamental philosophical and political issues, in keeping with Harris (2009).

The Harry Potter series by J.K. Rowling combines mythological elements with classical languages and literary archetypes and political allegory to create a richly layered intertextual project. Through her writing Rowling both respects the established literary traditions while creating fresh content for present-day readers.

Through her use of everlasting symbols within modern-day storytelling Rowling builds a magical realm which blends magical elements with deep real-world insights to both teach and motivate readers.

PART 2
SOCIAL ASPECTS IN THE WORLD OF WIZARDS

2.1. Hierarchy and class structure of the magical community

Through her magical universe J.K. Rowling depicts a society divided into distinct social classes which duplicate existing societal structures. "Anyone familiar with the Harry Potter novels will know that Blood Status is a highly contentious yet popular belief system in the Wizarding world. There certainly are varying degrees of belief, from an inclination towards purebloods to the more extreme versions of enforcement of pureblood supremacy over half-bloods, "Mudbloods" or Muggle-borns, and Muggles. In many ways the status of how pure a witch or wizard's blood is can be classified not just as a belief, but as an ideology structured so thoroughly throughout the magical society that it is nearly impossible to escape." as stated by Marciniak (2016).

The magical community determines social standing through blood purity ideologies as well as institutional privileges and cultural hegemony.

Hegemony is a type of domination. It was borrowed in the mid-16th century from the Greek word hēgemonia, a noun formed from the verb hēgeisthai, 'to lead.' Hegemony itself is the social, cultural, ideological or economic influence exerted by a dominant group, in accordance with Merriam-Webster (2025).

Social acceptance and institutional reinforcement maintain the magical world hierarchy because government institutions along with educational systems and economic structures work together to validate and sustain inequality.

In the magical world, blood status is the basis on which the hierarchy of society is built. It characterises the social position of an individual in the wizarding world, creating conditions under which some 'chosen ones', whose blood is purer, stand above others.

This concept is similar in many ways to the long-standing division of society into nobles and peasants that characterised our real world in the Middle Ages. If we take this comparison into account, the most ancient and pureblood families served as something like royal families for the wizarding world, significantly influencing the course of events in the world of magic. For example, the noblest and oldest Black family was once one of the most influential families. Their motto 'blood purity forever' and their belief in the superiority of purebloods over Muggleborns made the Black family one of the main followers and associates of the Dark Lord's ideas (except for some representatives of this family).

On the plus side, blood status did severely limit the abilities of ordinary wizards coming from Muggle families. If we consider the Ministry of Magic, then, analysing its structure, we learn

about the fact that most seats in the Wizengamot are hereditary, and it is very difficult to build a career in this place without the care of aristocrats.

The wizarding society uses blood status as its primary indicator of social standing because this concept combines cultural heritage with fictional biological components.

According to Marciniak (2016) Blood Status functions as a Wizarding world concept that establishes social stratification between purebloods and other magical individuals. The framework functions as a hegemonic ideology because it presents itself as an organic system instead of a constructed belief system. The internalized beliefs about magical talent and family background become evident when Professor Slughorn shows his astonishment about Lily Potter's Muggle-born status even though he does not actively discriminate, in option Rowling (2005).

Many of the purebloods sided with Voldemort, as there was a belief among them that muggleborn wizards could not be stronger than purebloods. And, as history shows, even some neutral wizards sometimes believed in this stereotype. Because of this, many pureblood families related to each other in order to preserve the 'magic blood' and not to 'stain' it with the blood of weaker wizards.

If you study the family trees of all the magical families in detail, an extremely interesting fact pops out — all the holy 28 families were related to each other by blood ties. Sometimes families from the island could look for a mate on the continent to dilute the blood and avoid degeneration. Taking a half-blood into the family was not a very good option, but some went for it, muggle-born wizards continued to be considered an extremely unfortunate match for marriage.

Even the Ministry of Magic itself supports this ideological structure. It demonstrates the class-based divisions which exist within the magical society. The fictional world shows influential pureblood families including the Malfoys who utilize their wealth and family legacy to gain influence in political decisions. The Ministry displays its unconscious bias through Fudge's preference for Malfoy family traditions while showing skepticism toward Weasley's Muggle fascination, in accordance with Rowling (2000).

The hierarchy of magical society, studied through Pierre Bourdieu's capitals, is a combination of economic, social and cultural capitals, where the Malfoy family uses their wealth to reinforce their social status. The influence of the Malfoy family is evidenced by their influence on Hogwarts and Ministry policy through their complex use of capitals, per Bourdieu, as cited in Hofmann (2024).

The notion of pure bloodedness plays a key role in the social hierarchy where the Weasley family, lacking wealth, remains low due to Muggle support. The magical social structure demonstrates how economic power combines with ideological beliefs to form a hierarchy and view of the world. Per Hofmann (2024), status in society is determined by the combination of financial

resources and blood ties, which acts as an important factor in assigning social status to a member of the group.

This pattern follows an institutional pattern which favours particular social classes to allow elite families to preserve their political and social superiority throughout multiple generations.

The organization of Hogwarts School of Witchcraft and Wizardry helps to maintain social class distinctions. The institution of Hogwarts claims to be based on merit but maintains social prejudices that exist in the broader society. Slytherin House stands out because it links to pureblood ideology and elitist beliefs.

According to Rowling (1998) Salazar Slytherin wanted to restrict magical education to pureblood students which established the foundation for future intergenerational discrimination.

In line with Marciniak (2016) Slytherin functions as an "organic intellectual" in the Gramscian sense to create the moral and intellectual framework of the wizarding world which supports pureblood domination. The sorting process at age eleven based on personality traits that often result from family background helps to deepen social class differences within magical society. Children at the age of eleven are not yet critical thinkers and are unable to make their own decisions, so they follow their parents, taking their words as the only truth. And so prejudice continues to influence society.

The class hierarchy contains a vital economic aspect of power which Gringotts bank represents as its main embodiment. According to Marciniak (2016) Gringotts functions as a wealth institution which both legitimizes and safeguards monetary power in the wizarding world.

Wealth concentrated among pureblood families such as the Malfoys or the Blacks directly converts into social capital which grants them influence. Better broomsticks together with private tutors and Ministry connections become available to children who start their social advancement journey which determines their future opportunities.

The Weasleys face economic struggles despite being purebloods which leads to their social exclusion. The connection between class and blood purity exists but economic capital serves to strengthen or weaken social position within the hierarchy.

The strict nature of class organization becomes evident through the separation between wizards and magical creatures. House-elves together with goblins and centaurs exist at the bottom of this social hierarchy because they face either servitude or marginalization. Their social standing demonstrates both species-based prejudice and hierarchical thinking that stems from power inequalities.

Wizarding culture accepts the subjugation of non-human beings so much that Hermione Granger's S.P.E.W. efforts receive ridicule according to Rowling (2000). The species boundaries

within the wizarding world duplicate and strengthen the social divisions which exist between witches and wizards.

The hierarchy of the magical world is reinforced by inheritance: privileges are passed on to successive generations, allowing aristocratic families to maintain their status and influence. Strategic marriages, financial capital and family achievements only strengthen the position of the purebloods.

The Malfoy family is a good example of this statement. Their connections, status and power help them to maintain their position in the world of magic even after Voldemort's first defeat. The wizarding world demonstrates selective justice through Lucius Malfoy's ability to avoid prolonged imprisonment after the First Wizarding War even though he remained close to Death Eaters, pursuant to Rowling (2003). The wizarding world mirrors real-world accusations of elite immunity because members of privileged classes receive protection from their actions.

The characters from lower social classes encounter multiple obstacles that prevent their social mobility. The social prejudice against werewolves prevents Remus Lupin from securing employment despite his academic excellence and moral character.

The Employment Discrimination Act and Werewolf Registry established by Dolores Umbridge demonstrate the Ministry's role in perpetuating discriminatory practices, in keeping with Rowling (2003). Through his story Lupin demonstrates how social identity categories become tools to deny power and security access to individuals based on their personal achievements.

The attitudes towards magical creatures throughout the book series are extremely telling. If house elves are an integral part of the household for influential purebloods, they are kept to themselves and are not feared, then things are quite different with werewolves. Representatives of this class are considered dangerous and insane in the magical world, which makes their existence difficult.

The powerful members of society impose various forms of repression against werewolves while attempting to keep them separated from the rest of society. Based on Foucault (1976), the legal system and social monitoring systems work together to maintain werewolf marginalization according to Michel Foucault's biopower theory which describes how state institutions use classification to control populations by labelling them as dangerous or deviant.

The social construction of werewolves goes beyond their medical condition because society views them as threats that need to be controlled through isolation and containment. The biopolitical logic maintains safety illusions for dominant classes while preserving existing social hierarchies.

Through her writing Rowling demonstrates how architecture and space reveal social class differences. The physical boundaries between Hogwarts and Hogsmeade along with the luxurious Malfoy Manor and humble The Burrow and the oppressive Number Twelve Grimmauld Place

demonstrate how social class distinctions exist both in spoken language and physical surroundings. The spatial metaphors demonstrate that privilege exists beyond economic and political dimensions because it also manifests through visual and geographical and cultural elements.

Kendra Bolin (2024) examines the material and symbolic construction of the wizarding world in her paper "Harry Potter and the Immersive Space" by focusing on Diagon Alley and Hogwarts theme park recreations. According to Bolin (2024) the concept of "constitutive rhetoric" describes how space and narrative create specific ideological roles for individuals. Spatial design functions as a socialization tool which embeds values and hierarchies directly into the physical environment that visitors and readers experience.

Through his research Bolin reveals how visual and material space representations help maintain class hierarchies. The consumer experience within these immersive environments is carefully curated to maintain the mystique of the magical elite, much like how architecture in the books — such as the contrast between Malfoy Manor and The Burrow — visually enforces status differences.

As stated by Bolin (2024), the audience experiences magic as more than observation because they receive social structural interpellation. Through material and aesthetic cues Rowling's magical spaces actively produce and reproduce hierarchy which shapes how people perceive their place in society.

Rowling uses the Daily Prophet and media apparatus to show how the class order continues through subtle means.

The newspaper supports Ministry-approved stories by showing Harry and Dumbledore as threats to the state while they challenge official power. Through public opinion manipulation the dominant political order maintains its legitimacy while disciplining dissenting voices.

According to Marciniak (2016) the wizarding world's media functions as an active ideological battleground which supports Althusser's concept of Ideological State Apparatuses that use cultural and social norms to maintain power instead of direct force.

The narrative includes some counter-hegemonic elements although these elements appear in subtle or metaphorical forms. The Weasleys along with Hagrid and Dobby embody different moral values which emphasize loyalty and empathy and opposition to authority. The system restricts all their accomplishments from reaching their full potential.

The epilogue shows that social structures return to their original state which indicates a conservative restoration of order instead of revolutionary change. Through its narrative the story criticizes social inequalities yet it fails to support fundamental system changes. The magical community maintains its class structure through multiple factors including ideology and law and education and species-based discrimination and media control.

The social hierarchy of the magical world remains strong despite individual characters who challenge its norms. The detailed representation in the story demonstrates Rowling's deeper point that true equality needs more than defeating obvious enemies because it requires confronting the hidden systems which support privilege.

Table 2 Parallels between real-world and the world of wizards

Blood Status	Definition	Real-world Parallel	Notable Characters
Pureblood	Both parents magical	Aristocracy / Racial purity	Malfoy family
Half-blood	One magical parent	Mixed heritage	Harry Potter, Snape
Muggle-born	Non-magical parents	Immigrants / Minorities	Hermione Granger
Squib	Non-magical wizards' child	Disability / Exclusion	Argus Filch

2.2. The problem of racism and discrimination (attitudes towards Muggles, Squibs, house-elves, etc.)

Despite the supposed superiority of wizards over Muggles and their simple, non-wizarding world, wizards are no strangers to human vices. Racism and discrimination are often found in the wizarding world; they just manifest themselves in a slightly different way. With the help of the fantasy world good parallels and references to real problems of society are made. Blood status, species of creatures, and magical abilities themselves divide the wizarding world into classes, stratifying it by creating additional differences between wizards.

Rowling does not merely depict interpersonal bias; rather, she constructs a deeply hierarchical society in which oppression is normalized, legalized, and embedded into the very fabric of magical institutions.

The reader experiences a society where social divisions persist from history while laws and language and educational systems actively maintain these divisions. The story shows discriminatory practices as part of a larger ideological system which determines who receives rights and dignity and holds power. Based on Kullmann (2017) and Marciniak (2016), the magical world mirrors contemporary society by showing how privilege passes through generations while marginalized groups face surveillance and the existing systems of inequality continue through the pretense of tradition and order.

In Madam Malkin's Robes for All Occasions he meets a snobbish young aristocrat who rambles on about his views on who should and should not be admitted into Hogwarts School of Witchcraft and Wizardry. In this scene, per Kullmann (2017), Draco Malfoy introduces Harry to issues of race and racism in the wizarding world, and little does Harry know that this encounter, emblematic for his and Draco's differing world views, marks them as adversaries for their entire school career".

Thus, through the character Draco Malfoy we learn a little more information about the world order of magical Britain. Draco, as a representative of an ancient family of aristocrats, introduces us to their views, adhering to the ideology of blood purity and the superiority of pure-blooded wizards over all others. Thus, together with young Harry, the reader gradually explores the Wizarding world, learning more and more information about it.

The magical community bases its discriminatory structure on the fundamental belief of blood purity. People in the magical world receive their classification based on their ancestry as pure-bloods or half-bloods or Muggle-borns. "In the Potterverse, it is blood lineage which stirs discrimination against "the other sort", even constituting for some fanatics the basis of their racist ideology. Generally, prejudice based on 'bloodedness' runs deep in the entire society and surfaces every so often when wizards and witches are confronted with issues evolving around the questions of descent and the origin of magical abilities." as stated by Kullmann (2017).

These categories fail to determine magical abilities yet society uses them to measure social value and cultural acceptance. The pejorative term Mudblood functions as a tool to enforce social boundaries while maintaining inferior positions. According to Kullmann (2017) blood status ideology functions as a biological system of discrimination which duplicates racial classification systems found in actual societies. This ideology operates through both explicit violent actions and exclusionary practices as well as through everyday language and institutional policies and inherited social attitudes.

Not all pureblood wizards follow the ideology of blood purity. For example, in keeping with Marciniak (2016), 'Though not an advocate of the belief system, Ron Weasley, one of Harry's closest friends, describes it as meaning 'dirty blood, see. Common blood.' (Chamber of Secrets, 116)'.

Only, usually pureblood wizards who do not support the ideology of superiority of blood purity are called 'blood traitors'. This stigma is placed on the family for a variety of reasons. Some seem to think it's the name given to Muggle lovers and those who defend them, but opinions vary.

Thus, the Weasley family, who are instrumental in supporting young Harry and introducing him to the magical world, are considered blood traitors (perhaps because they have betrayed their 'pure blood' and do not treat Muggles and Muggleborns as lower class beings).

The social division creates internalized effects which affect how people access education and find employment and build relationships. Through his writing Rowling demonstrates how racial and class systems in reality operate as instruments of power to determine membership status and exclusion boundaries and require continuous validation of identities.

The ideology reaches its peak manifestation through Voldemort's political agenda alongside his followers. The Death Eaters use their magical superiority rhetoric which mirrors the language of historical fascist and white supremacist movements. The dark regime Ministry statue "MAGIC IS MIGHT" which shows a wizard overpowering Muggles serves as more than propaganda because it materializes domination according to Foucault's theory of disciplinary power, as stated by Foucault (1976). According to Marciniak (2016) the physical monument legitimates Muggle violence by transforming institutional oppression into a civic value.

"In fact, it could be argued that it is the driving force for most of the plot due to its crucial role as justification for the actions of Voldemort and his cohort of Death Eaters. Not only is it a form of justification for his extreme agenda, it has an almost hegemonic dominance in how witches and wizards generally make sense of the difference between themselves and Muggles, the non-magic folk. As such it acts as a method for distributing power throughout society." in line with Marciniak (2016).

The statue symbolizes both visual hierarchical control and establishes a magical governance framework based on totalitarian elements which use fear and surveillance alongside mythologized heritage for controlling power. The ideological function of such imagery supports the idea that magical dominance should exist naturally as a necessary element that suppresses dissent and establishes racism as an architectural element of the state.

The social capital of blood purity continues to influence social dynamics in the wizarding world regardless of the time period before or after Voldemort's rule. The Slug Club founded by Slughorn shows how students from influential families receive priority treatment which demonstrates that social standing depends on family background.

The continuous existence of these unofficial discrimination systems demonstrates how racism functions beyond policy through "cultural capital" as described by Bourdieu, as cited in Hofmann (2024).

The wizarding world codifies discriminatory practices into laws which state institutions enforce. Through its role the Ministry of Magic determines which groups possess rights and which groups face exclusion. The Muggle-born Registration Commission under Voldemort's control wrongfully accuses Muggle-born students of magical theft which results in their forced interrogation and unjust imprisonment and constant surveillance. Per Kullmann (2017), the

Muggle-born Registration Commission's actions parallel the Nuremberg Laws of Nazi Germany because they denied Jewish citizens their rights based on birth heritage instead of actions.

"Lord Voldemort's understanding of race, and consequently his racist practices, show characteristics of both Gobinean and Social Darwinist ideologies. His syncretic approach unites Gobineau's idea of race as an essentialist and unchangeable characteristic with the Social Darwinist consequences of eugenic practices. Similar to the Nazis, who followed the same syncretism in their ideology, which ultimately led to the Holocaust, Voldemort overlooks the theoretical inconsistencies that result from such a unity of two contradictory concepts. In summary, more than two hundred years of racial theory have failed to produce a single, comprehensible definition of their subject. The contradictory syncretic ideologies used by Voldemort in the Harry Potter novels and the National Socialists in Third Reich Germany gloss over their theoretical imperfections with large-scale propaganda.", pursuant to Kullmann (2017).

The resemblance is purposeful since Rowling duplicates how ruling powers employ made-up tales about theft or contamination to validate discrimination and persecution practices. These legal systems establish an atmosphere of terror which makes people believe their bloodline determines their ability to receive justice and protection as well as their right to exist. According to Marciniak (2016), through this perspective the Ministry operates as a politicized bureaucratic entity which maintains inequality through both legal and symbolic means.

Systemic bias continues to exist even during times when liberal ideologies seem to dominate society. Magical education and meaningful employment opportunities remain inaccessible to Squibs. The janitorial position of Argus Filch demonstrates both negative and demeaning attitudes from the wizarding community because he can access magical areas but remains without equal status. In accordance with Marciniak (2016), "Squibs occupy the lowest tier of magical society — neither Muggle nor wizard, they are rendered socially null".

The situation parallels what disabled and neurodivergent people face when they encounter institutional barriers that prevent them from being recognized or accommodated. Squibs face exclusion through a combination of active hostility and systemic indifference to their integration. The wizarding world's failure to establish infrastructure for Squibs proves its cultural reluctance to expand the definition of belonging past magical competency thus indicating that dignity and opportunity remain linked to traditional expectations of achievement and control.

The legal systems of the wizarding world discriminate against both house-elves and goblins and centaurs and werewolves. These groups demonstrate intelligence along with magical capabilities yet they lack fundamental civil rights. According to law house-elves exist as property which requires them to maintain servitude to their owners under magical contracts. Wizarding

society's institutionalized oppression becomes evident through sympathetic characters' failure to question the ethical nature of employing house-elves.

Kullmann (2017) explains that the institutionalized oppression of magical beings exists at such a deep level it becomes imperceptible to ethical characters. The work of ideological state apparatuses according to Althusser (1971) includes institutions which reproduce dominant class values through everyday habits and social expectations and cultural norms and family and school institutions. House-elves experience exploitation through more than legal enforcement because their exploitation depends on social norms and everyday practices and language use. The war failed to produce legislative changes because according to Rowling good intentions alone cannot achieve structural change when deep-rooted systems of belief and authority need dismantling.

The legal classification between "beasts" and "beings" within magical law represents the most obvious form of speciesism in institutional practice. The Ministry's failure to recognize centaurs and werewolves as "beings" prevents them from obtaining political rights and legal safeguards while maintaining their inferior position in society. Kullmann (2017) notes that denying legal personhood serves as an exclusionary practice which resembles colonial policies that stripped racialized groups of their full rights.

The concept of biopolitics by Foucault which involves population control through classification and surveillance and regulation applies directly to this situation because magical law determines which life forms qualify for political inclusion, per Foucault (1976). The wizarding world establishes a legal system that denies political voice to centaurs despite their cultural achievements and intellectual abilities. The wizarding world mirrors historical patterns where indigenous peoples and enslaved individuals and people of mixed heritage lost their right to full citizenship through artificial ontological classifications. The outcome produces both political disenfranchisement and the complete elimination of diverse identities through simplified state-designated categories which sustain social exclusion.

The issue of discrimination and racism is well addressed in the Harry Potter series of books. The characters Hagrid and Professor Lupin demonstrate additional examples of marginalized figures. The magical community accepts them as members yet they face discrimination because of their hybrid or "impure" heritage which includes Hagrid's half-giant status and Lupin's werewolf condition.

The two characters demonstrate intellectual and moral competence yet lack official recognition which shows how social prejudice and embodied cultural capital affect magical society at its lowest levels.

The analysis demonstrates that the magical world operates with a system that resembles a caste system. According to Hofmann house-elves possess advanced magical abilities yet they remain in servitude while lacking legal status.

The system demonstrates both deep-seated discrimination and challenges regarding which beings should receive rights and voice in governance. Newt Scamander poses this question in "Fantastic Beasts and Where to Find Them" about what makes a magical being. The denial of rights through institutional policies mirrors actual historical practices of slavery and social marginalization, as stated by Hofmann (2024).

Through the character of Remus Lupin we can analyse how intersectional discrimination works. He demonstrates exceptional intellectual ability as well as pedagogical gifts and moral excellence yet magical society excludes him from full participation solely because of his werewolf condition.

Public opinion associates werewolves with uncontrollable violence and danger although the involuntary nature of transformations combined with Wolfsbane Potion treatment proves their condition to be manageable and cyclical. The gap between public perception and reality demonstrates how social fear leads to policy creation. Legal and social mechanisms — such as employment bans, registration systems, and educational bias — ensure that individuals like Lupin are not merely mistrusted but structurally excluded.

According to Kullmann (2017) werewolf stigmatization serves as a metaphor to understand chronic illnesses and queer individuals and any other physical deviances which society wants to control instead of comprehend.

Through Foucault's analysis of institutional power, we understand how medical discourse and administrative surveillance create subjects which result in magical law transforming biological conditions into exclusionary grounds. The case of Lupin demonstrates how marginalization persists through collective laws and stereotypes rather than individual prejudice against people with merit or good conduct.

Rowling shows how marginalized characters accept their position of subordination through his writing. Winky the house-elf shows sadness over her dismissal while defending her previous status as an honorable servant.

According to Fanon in Black Skin White Masks internalized oppression serves colonial regimes by making resistance against their oppression psychologically challenging when the oppressed internalize their own inferior status.

Even resistance itself is constrained. The S.P.E.W. campaign led by Hermione represents a radical movement against elf oppression but the story diminishes its significance while her classmates ignore it. In agreement with Bolin (2024) the story shows that liberal criticism in

Rowling's work faces fundamental barriers since the acknowledged injustice cannot lead to actual social change.

Griphook the goblin works with Harry but turns against him and many readers view him as untrustworthy. His choice stems from the enduring pattern of mistreatment wizarding society has inflicted upon goblins throughout history.

In this context trust operates as an exclusive benefit of dominant social groups because marginalized communities must prioritize survival above everything else.

Through her work Rowling presents discrimination as a complex system which combines symbolic and institutional barriers. The author presents open bigotry in her work yet demonstrates how hidden and institutionalized forms of discrimination continue to exist. Through her depiction of blood status alongside magical ability and species identity Rowling creates a narrative that prompts readers to study how both magical and ordinary systems of power create inequality in their world.

Table 3 Discrimination in the wizarding world of Harry Potter

Group	Legal Rights	Social Status	Discrimination Type	Example Character
Muggle-borns	Limited	Low	Blood status bias	Hermione Granger
House-elves	None	Very low	Slavery, class prejudice	Dobby, Winky
Werewolves	Restricted	Very low	Disease stigma, exclusion	Remus Lupin
Goblins	Limited	Medium	Racial mistrust	Griphook

2.3. The Ministry of Magic as a bureaucratic apparatus and its parallels with real politics

The Ministry of Magic operates as a centralized bureaucratic system with opaque procedures and limited public oversight. The name suggests public participation yet it shows no signs of legislative processes or electoral mechanisms or civil oversight systems. The Minister for Magic holds absolute power over legal education and security issues yet faces no meaningful limitations in his authority.

As Kullmann (2017) observes, "the Ministry functions as a self-sustaining elite body, in which political positions are inherited or granted through connections, not merit or popular support".

The concentration of power becomes most apparent through the Wizengamot's wizarding court operations which lacks transparent procedures and serves as a political intimidation tool. During his hearing in The Order of the Phoenix Harry Potter faced a full court without legal protection while facing false charges that denied him his right to innocence. The proceeding's purpose went beyond seeking truth because it functioned to communicate a political statement and uphold state control. The hearing is clearly not intended to establish the truth, but to send a political message and maintain state authority.

Marciniak (2016) argues that such legal theatrics reflect "show trials characteristic of authoritarian regimes, where due process is sacrificed in favour of symbolic control".

The leadership style of Cornelius Fudge demonstrates that the Ministry chooses to protect its control over truth and justice. His refusal to recognize Voldemort's return stems from an intentional political plan to control the situation while blocking opposition.

According to Archer (2015) Fudge maintains his leadership position through his ability to present false appearances while blocking information and using administrative delays. This pattern matches what many authoritarian governments throughout history have done by choosing to ignore uncomfortable facts in order to sustain their rule through fabricated narratives.

The membership structure of the Ministry demonstrates clear signs of elitism in its organization. The Ministry's top officials including Lucius Malfoy and Dolores Umbridge hail from pure-blood families which reinforces the idea that blood heritage and social standing determine who holds power.

The Ministry operates with a clear bias that influences both its policies and organizational functions despite lacking official documentation of this system. As discussed in There is Only Power, "the Ministry's structure is less about justice and more about conserving a status quo rooted in magical aristocracy", as stated by Firestone & Clark (2015).

The bureaucratic machinery of the Ministry allows it to present an appearance of order and efficiency while concealing deep ideological corruption within its hierarchical system. Through their complex departmental structure and multiple organizational domains the Ministry creates conditions for plausible deniability and it allows responsibility to become dispersed and operational procedures to remain unclear.

Through governmentality Foucault explains how states maintain control by using administrative procedures and technical expertise while appearing neutral to the public. Through standardized procedures the Ministry executes unjust measures which demonstrates how control operates through standardized administrative processes rather than direct physical violence.

The Ministry implements its expanded control through bureaucratic means when it appoints Dolores Umbridge as Hogwarts High Inquisitor instead of direct confrontation. The Ministry avoids

direct Dumbledore prohibition through Umbridge's position to gradually transform the educational institution while presenting itself as a supervising authority.

Althusser (1971) would recognize this structure as an Ideological State Apparatus which upholds dominant ideologies through institutional frameworks such as schools that manipulate knowledge and discipline students and establish obedience. Through her decrees and inspections and physical punishment Umbridge enforces student discipline while suppressing independent thinking under the pretext of creating order.

The Ministry's refusal to acknowledge Voldemort's comeback serves to preserve its political dominance rather than prevent public alarm. Through their actions of suppressing Dumbledore's warnings and punishing dissenters the Ministry transforms what should be recognized as threats into acts of subversion.

Authoritarian regimes use this technique to turn authentic worries into treason or mental instability. The Ministry functions as a bureaucratic system which both controls what people do and what they believe by enforcing career penalties on those who express their concerns.

The political logic of the Ministry of Magic becomes visible through its architectural design. People need to use phone booths and fireplaces to reach this underground location because it exists completely outside the magical governance it oversees. This physical separation represents the bureaucratic separation between powerful authorities and the ordinary lives of citizens which appears frequently in analyses of technocratic and autocratic systems.

The Ministry maintains both physical and intellectual control according to Firestone and Clark (2015) since it controls both physical access and the information people are permitted to possess.

The Ministry demonstrates Weber's rationalization of power by using standardized rules and procedures which hide moral responsibility behind them. Under such bureaucratic conditions the system develops into a moral void since decisions operate automatically while procedural explanations justify all resultant injustices. In the wizarding world the wizarding world the rationalization of power enables officials to misuse their authority by pretending to remain neutral while making unjust decisions such as sending people to Azkaban without trial and hiding evidence of Voldemort's return.

The Ministry displays deceptive operational efficiency until real emergencies force its true limitations to become evident. The Ministry's denial of Voldemort creates both social strife and the mistreatment of truth-seekers while strengthening the enemies it officially opposes.

The collapse of institutional integrity because of Voldemort's rise demonstrates how bureaucracies built on denial and political self-preservation prove to be weak. Per Archer (2015)

bureaucratic power operates most effectively through stagnation which includes both slow responses and unwillingness to observe and inability to adapt.

The organizational structure and ideological operation of the Ministry of Magic demonstrate characteristics that resemble bureaucratic authoritarian regimes instead of democratic institutions. Through its depiction of unclear decision processes and established elite control and procedural control mechanisms Rowling creates a fictional government system which mirrors existing societal power imbalances and institutional self-defense mechanisms and fear-based governance systems.

The Ministry of Magic exercises its power through two key features which include surveillance systems alongside fear-based social regulation mechanisms. The Ministry of Magic uses surveillance and fear as its main tools to enforce dominance while it lacks formal legal power and ideological control.

The institution demonstrates its power most clearly by enforcing subtle discipline within daily activities according to Michel Foucault's definition of modern power which functions through "exercise rather than possession" as stated by Foucault (1976).

Throughout Rowling's story surveillance appears in hidden rather than visible forms. Magic systems within the narrative operate similarly to modern surveillance systems. The Trace serves as a magical monitoring device that tracks all underage magical activities. Through its presentation as protective the Trace system in fact implements permanent observation while making guilt assumptions about those under its monitoring. The system tracks children without their permission while it imposes penalties for every violation including accidental or misunderstood actions without legal proceedings.

Kullmann (2017) points out that the Trace system operates through a built-in suspicion of the people being governed because it assumes young people will naturally misbehave.

The monitoring system impacts young people from minority groups the most harshly. Harry Potter faces punishment from the Ministry after defending himself from Dementors that the Ministry had dispatched either intentionally or unintentionally until Dumbledore uses his political influence to save him. Public image takes precedence over justice when power gets applied through a law system that shows selective enforcement.

Marciniak (2016) suggests that the Ministry enforces rules to show control rather than address misconduct because enforcement focuses on public exposure rather than actual wrongdoing.

The Ministry maintains an official culture of fear by maintaining a close professional connection with the wizarding prison called Azkaban. The use of Dementors as prison guards serves as a deep symbol for how prison systems destroy prisoners' emotional well-being through their consumption of happiness and hope.

The goal of Azkaban's existence is to achieve compliance through the suffering it inflicts. The threat of being sent to Azkaban operates as a constant disciplinary force which affects both convicted criminals and the rest of society through its implied danger. Archer (2015) shows how Dementor-based prison techniques mirror contemporary prison systems because the removal of happiness works better as a punishment than physical pain does since it modifies the prisoner's inner desire to resist.

The Ministry enforces its logic of punishment on both political opponents and people who resist their authority. Stan Shunpike receives his arrest during the war to help the Ministry demonstrate its control over the population even though he has no proven criminal activities. Through his imprisonment the Ministry performs a strategic act which serves their propaganda goals.

Firestone and Clark (2015) demonstrate how the Ministry achieves authority through the use of believable threats alongside visible disciplinary actions instead of requiring actual truths.

Under Dolores Umbridge's regime education became a Ministry-controlled institution which intruded into pedagogical practices. Through the blood quill she uses Umbridge carries out the Ministry's goal to inscribe obedience by physically marking skin with words. Students learn through physical and psychological suffering rather than through arguments or discussions.

According to Foucault disciplinary institutions work by making people internalize surveillance thus transforming them into regulators of their own behavior, in agreement with Foucault (1976).

Through Umbridge's character Rowling demonstrates how fear operates normally without creating noticeable fear. Unlike Voldemort who uses brutal violence in a theatrical manner Umbridge shows bureaucratic evil through her pink cardigan and condescending speech. She executes violence by using official documents along with ministry protocols and rulebooks.

Kullmann (2024) describes her as "the embodiment of 'soft totalitarianism,' in which the instruments of law are used not to protect but to discipline, not to serve but to control." The administrative takeover of Hogwarts by Umbridge progressed without dramatic confrontation because she used bureaucratic procedures to occupy the school.

The Ministry shows its commitment to suppressing dissent by attacking media outlets which oppose its official story. The Quibbler receives suppression as a fringe publication because Xenophilius Lovegood publishes Harry's account of events through this newspaper. The Ministry uses both fear and censorship as tools to seize control of the press while manipulating published content. The Ministry discredits dissenters by separating them from society through both public exclusion and the application of traitor labels.

Through its control of public opinion the Ministry uses fear to manipulate what citizens believe. People choose to stay away from dissenters because they understand the negative consequences that come with being associated with them. People who doubt the official version of events face employment termination together with social exclusion and potential accusations of treason.

The atmosphere of doubt creates conditions that prevent opposition from uniting. According to Althusser's ideological interpellation theory the Ministry accomplishes two goals through surveillance: it punishes dissent and simultaneously forces people into compliance by labeling them as either loyal or neutral or deviant. The resulting assignments determine their subsequent actions.

Through her depiction of Ministry surveillance Rowling shows its dangerous yet pervasive nature. During Voldemort's rule the Ministry maintained its existing methods which became more ruthless in their execution. Through fear the Ministry used to silence rumors now employs its power to suppress actual truths.

Firestone and Clark (2015) warn about bureaucratic power because it adapts easily which enables survival through revolutionary changes and permits continued oppression under different names.

The wizarding world of Rowling presents fear as a fundamental structure which permeates laws as well as policies and educational systems and cultural norms. Through its governance approach the Ministry of Magic uses fear as a strategic governance mechanism to enforce compliance while blocking independent thinking and sustaining false control perceptions.

The sustaining power of the regime does not stem from external enemies but from the Ministry which enforces silence through rewards and uses punishment against those who seek visibility.

The most effective symbol of this system exists as Azkaban. Beyond serving as a prison Azkaban exists as a political instrument which demonstrates how the magical state can remove human dignity from its subjects. The Ministry transforms the prison experience into total mental destruction through its selection of Dementors as prison guards. Imprisonment serves as a punishment that also takes away the ability to feel joy and remember the past and possess individual identity.

Kullmann (2024) states that "Azkaban functions as a space for containment but also serves as an ideological purification site where undesirable people become emotionally disabled and unable to resist." The established punitive systems mirror historical methods of political confinement because they function to destroy human dignity and eliminate resistance capabilities.

Fear operations of the Ministry reach further than institutional buildings. The Ministry uses fear to penetrate both public areas and personal relationships as well as mental frameworks.

Common citizens start to monitor each other as well as themselves after Voldemort gains power although the Ministry has not yet fully failed. Children receive warnings from parents to avoid mentioning Dumbledore's name and teachers refrain from teaching sensitive matters while entire families sever ties with people deemed dangerous.

The complete internalization of fear leads people to lose their ability to resist according to Herbert Marcuse's concept of "repressive desublimation" (1964).

The most disturbing aspect of Rowling's depiction shows how official bureaucratic fear becomes ordinary. Official guidelines and polite notices and forms and decrees serve as official communication channels rather than angry tyrant outbursts. According to Hannah Arendt the "banality of evil" occurs when ordinary functionaries execute atrocities by following orders because they believe they are performing their duties correctly, in line with Arendt (1963).

Dolores Umbridge embodies this dynamic. Through her friendly demeanor she applies cruelty while enjoying a cup of tea during the act of causing trauma. According to Archer (2015) Umbridge fails to recognize herself as cruel because she believes she is right which demonstrates the danger of institutional power without ethical consideration.

The Ministry creates a political environment where citizens feel obligated to maintain silence. Dissent is not only discouraged but rebranded as treasonous conduct. The Ministry uses deliberate narrative violence to portray dissenters including Dumbledore along with Harry and Luna Lovegood as unstable and subversive entities. The political system cuts off their social networks while simultaneously discrediting their positions. This strategy appears throughout authoritarian systems because language control enables the manipulation of reality.

According to Orwell (1949) in 1984 it is the entities who control the past which control future outcomes while those who dominate the present can manipulate the past.

This suppression extends beyond wizards. Ideological containment aims to restrict both human and non-human beings including goblins and werewolves and centaurs. Werewolf Remus Lupin and other like him face social exclusion by being denied employment and access to community life. The goblin population possesses intelligence yet wand rights remain out of reach along with any prospect of political representation. The legal system classifies Centaurs as "beasts" which denies them their personhood rights.

The groups exist as both feared and reduced to threatening entities whose voices are suppressed through institutionalized legal traditions and established norms. According to Firestone & Clark (2015) fear of the Other transforms into institutionalized cultural practice through repeated policy development and mythic reinforcement.

The shared social agreement operates through fear as an essential component. The victims of fear include citizens who simultaneously act as its implementers. The educational staff at schools

delivers Ministry-approved information to stay safe from problems. Those who identify as dissidents receive service denial from shopkeepers.

The Hogwarts Board of Governors suspended Dumbledore through fake reasons to satisfy the Ministry's demands. The collaborative mindset of the population either for survival or conviction leads to widespread complicity which enables widespread repression instead of concentrated villainy.

The concept of power according to Foucault does not need to rely on physical force. The system remains effective when individuals embrace surveillance together with their fear and obedience to such an extent that they no longer require external coercion. The Ministry of Magic in the wizarding world brings this logic to completion through its magical monitoring systems which work within a society where people maintain silence due to social pressures.

Through her detailed creation of a fictional society Rowling implements fear in all aspects to both condemn authoritarian systems and encourage readers to examine power dynamics in their real world. The Ministry uses suppression through bureaucratic and cultural as well as institutional methods to maintain control. Perhaps this is what makes it so dangerous.

Dolores Umbridge stands as the most influential bureaucratic authority figure in the Harry Potter series. The arrival of Umbridge in Harry Potter and the Order of the Phoenix connects theoretical political systems to the actual experience of oppression which affects education most directly. Rowling illustrates how institutionalized administrative procedures can function as non-obtrusive forms of violence which she calls "soft" authoritarianism.

The arrival of High Inquisitor Umbridge at Hogwarts indicates the school is shifting toward a new ideological direction. The function of Umbridge extends beyond administrative duties because she works directly for political objectives.

The school's curriculum must match Ministry standards through her duty because the Ministry favors order and obedience above truth and independent thinking. According to Kullmann (2017) Umbridge's authority stems from her position as an administrative point where state ideology infiltrates educational institutions.

The Inquisitorial system demonstrates totalitarian educational control methods through its decree system and evaluation procedures and surveillance capabilities. Teachers must prove their loyalty under surveillance as their lessons are assessed for ideological correctness before the Ministry adopts new educational standards.

Such interference represents an intentional takeover of intellectual territory for the purpose of eliminating dissent while transforming historical memory. Firestone & Clark (2015) describe how education in Rowling's universe transforms into an intellectual warfare about deciding which knowledge stands as authentic content.

The enforcement techniques implemented by Umbridge demonstrate the hidden institutional violence which authoritarian regimes use to control their populations. Umbridge demonstrates her most disturbing method through the blood quill which forces students to write blood as writing ink. Through the blood quill violence performs two functions by delivering physical harm and symbolic punishment to students.

Harry faces discipline because he uttered a statement that contradicted official policy rather than because he violated any established rule. Archer (2015) reveals how Umbridge uses the state's power to maintain epistemological authority by defining reality and marking those who question it.

Umbridge functions within established laws instead of fighting against them. Through her official position she receives legal backing for her orders and benefits from established bureaucratic protocols. The horror lies in her complete state integration because she operates as a standard government official. She exemplifies how modern systems execute their violent actions through official documentation and administrative rules and bureaucratic orders.

According to Marciniak (2016) authoritarianism reaches its peak when it presents as official policy rather than overt violence.

Umbridge uses her perfectly designed feminine appearance to normalize the pain she inflicts on others. The combination of her pink cardigans with her doily-covered office and kitten-loving nature presents a shocking contrast to her violent actions.

Through her aesthetic inconsistency Rowling demonstrates Arendt's (1963) concept of the "banality of evil" by showing how oppressive systems operate through people who believe they are moral and benevolent. Umbridge does not view herself as evil because she believes she protects tradition and maintains order as a civil servant. The denial of violence by Umbridge enables her to carry out violent actions more effectively.

Hogwarts students experience more than singular isolated incidents because of Umbridge's actions. The state conducts a political operation to gain control over young people through its educational systems. The combination of practical defense magic ban and Voldemort denial and viewpoint suppression creates a system that takes away students' ability to think independently.

Paulo Freire criticizes this educational method because it transforms students into mere recipients of knowledge instead of participants in knowledge co-creation through dialogue. The educational approach of Umbridge functions as an intentional destruction of thinking processes rather than traditional bad teaching practices.

Through Dumbledore's Army and quiet acts of resistance by professors students and professors display their opposition to Umbridge. The government characterizes all these forms of resistance as treasonous actions which shows how authoritarian regimes view independent

education as a dangerous threat. The battle at Hogwarts serves as a miniature version of the universal conflict between official power and the right to learn freely.

Through his character design of a violently manipulative school official Rowling shows how political battles usually take place in educational institutions rather than combat zones. The struggle for truth and identity with memory takes place in educational spaces where these battles frequently end in defeat.

The Ministry of Magic does not write laws to specify blood purity but its organizational conduct reveals passive backing of pure-blood superiority and Muggle-born marginalization. Rowling presents this ideological connection as a widespread institutional prejudice which affects staff selection and ministerial appointments as well as the fundamental principles of the state. The Ministry thus maintains a social structure which distributes power through birthright instead of talent because this practice mirrors current racial and social discrimination systems.

The majority of senior positions in the Ministry of Magic belong to wizards who trace their lineage back to pure-blood families. The Ministry accepts and embraces Lucius Malfoy into advisory positions even though he actively supports blood purity beliefs.

Social capital based on bloodline that Lucius Malfoy possesses allows him to gain political power through his influence over Cornelius Fudge during The Chamber of Secrets and Goblet of Fire. Kullmann (2017) argues the Ministry enables and profits from blood status discrimination which causes harm to Muggle-born and half-blood witches and wizards.

The Ministry establishes an accommodation through its neutral stance which serves as tacit agreement. Fudge alongside other officials preserve their neutral stance by putting themselves in contact with enforcers who actively oppose non-purebloods. The system maintains itself through a practice of denying responsibility.

Archer (2015) warns that the Ministry's biggest threat from blood purity comes from its passive approach to hierarchy maintenance rather than active persecution.

The Ministry shows its reluctance to address certain issues through its failure to establish new policies. The Ministry of Magic does not have established safeguards to protect Muggle-born students from Hogwarts bullying and discrimination while it also lacks a department that fights blood status prejudice.

The Ministry promotes Dolores Umbridge because she believes Muggle-borns are inferior to pure-bloods. Firestone and Clark (2015) explain that Ministry appointments show both professional capabilities and ideological backing which prefers traditional structures and social hierarchy.

The link between blood purity and institutional control becomes most visible when the Second Wizarding War begins. During Voldemort's puppet rule the Ministry of Magic supports the Muggle-born Registration Commission which serves to detect and prosecute magic thieves among

witches and wizards. The Ministry executes this policy during a time of crisis using institutions that previously maintained a neutral position which indicates the existing ideological framework for persecution.

According to Kullmann (2017) this situation mirrors state complicity in racial violence during historical periods: The Ministry's rapid transformation into a purification force demonstrates its weak democratic facade alongside its entrenched structural prejudice.

The Ministry of Magic chooses its staff members based on their bloodline roots before the start of the war. The Ministry collapse enables Kingsley Shacklebolt to become a high-ranking official because progressive leadership only becomes possible through institutional failure. Real-world dynamics demonstrate that minority groups achieve power positions through disruptive situations rather than through structural changes.

Under Umbridge's leadership the Ministry's education system and magical curriculum underwent modifications that reflected its ideological preferences. The theoretical-only Defense Against the Dark Arts teaching approach promoted by Umbridge functions as a strategy to disable Muggle-born students since they lack family connections to magic. When viewed in this context practical education functions as cultural capital which gets withheld to maintain social ranking.

Under current legislation magical beings receive specific definitions but wand rights remain restricted to human magical beings and exclude non-human creatures including goblins and house-elves. The Ministry backs a racialized hierarchy of magical worth through its legal definition of magical beings along with its denial of wand rights to goblins and house-elves. This system supports the blood purity ideology by establishing hierarchical levels of magical legitimacy.

The law grants goblins ownership of wizarding assets but denies them official authority while house-elves exist in servitude with no recognition of their self-governance. The Ministry's legal code represents more than administrative functions since it carries mythological significance according to Marciniak (2016). The Ministry's worldview shows that ruling power exists naturally for specific beings while others must fulfill servitude.

According to Pierre Bourdieu's theory of cultural and symbolic capital the unexpressed blood-based social order represents this phenomenon. Pure-blood families including the Malfoys and the Blacks maintain both economic wealth and cultural supremacy because the state supports their status.

The Ministry acts as a force that preserves social inequality by giving official backing to elite language and customs and values. According to Bourdieu the most dominant form of control manifests as a natural occurrence in the world of Rowling's narrative where blood-based advantage appears as a normal institution.

Harry receives benefits from his pure-blood heritage and the extensive family fortune because of his pure-blood father. The Malfoys along with other elite members display their doubts about Harry's acceptance because blood status interacts with wealth and ideological alignment. Birth alone does not secure privilege since one must also display the required norms of privilege. The Weasleys experience social rejection from their own elite class because they maintain pure-blood status yet support Muggle relations.

Blood status creates a power structure which operates through invisible systems that shape authority dynamics at the Ministry. The core beliefs about membership status and leadership roles and authentic identity continue to remain unchallenged despite the public disapproval of overt discrimination. Through his depiction Rowling demonstrates how oppression endures mainly through traditional institutions and bureaucratic systems and passive collaboration between authorities.

Through its administrative and legislative activities the Ministry of Magic functions as an institution that generates political myths which establish legitimacy and spread ideological messages and direct social perception through symbolic elements and verbal constructs. Within Rowling's universe the Ministry exists as more than a governmental institution since it functions as a cultural power which determines how people understand reality while influencing their memories of it and their methods of storytelling.

The Ministry uses this practice to achieve Antonio Gramsci's concept of cultural hegemony which describes how dominant groups exercise power through the public acceptance of their worldview.

The Ministry established the statue with the inscription "MAGIC IS MIGHT" as its central piece during Voldemort's secret rule within the institution. The statue shows a wizard triumphantly sitting on top of a destroyed Muggle settlement which is engraved with "MAGIC IS MIGHT."

The depiction shows clear fascist characteristics because it represents blood purity ideology alongside authoritarian rule in one image. The Ministry consistently demonstrates its tendency to use symbolic performances which generate stories about its effective operations and moral excellence. According to Firestone and Clark (2015) "The Ministry does not merely govern; it narrates." The Ministry tells stories that show it as the protector of tradition while maintaining reason and fighting against chaos.

Public memory stands as the key foundation which enables this narrative function. The Ministry proves its ability to reshape reality by denying Voldemort's return despite clear proof by using repetition in combination with its authority.

In line with Archer (2015) the Ministry exercises its authority through what it permits others to express rather than what it communicates itself. The Ministry strips alternative narratives of their

validity by labeling those who oppose it as dangerous or delusional or disloyal thereby establishing its complete control over knowledge.

Language itself becomes a tool for manipulation through this reasoning. The Ministry employs terms such as "protective measures" and "security protocols" and "education reforms" to disguise its oppressive policies through language that seems beneficial to the public. Dolores Umbridge presents her restrictive decrees as "educational improvements" despite their actual purpose of blocking thought and silencing voices and criminalizing independent investigation.

The concept of Newspeak developed by Orwell (1949) demonstrates direct relevance to this situation since it creates a restricted vocabulary that makes dissent impossible to consider. Through this narrative Rowling demonstrates how the Ministry transforms both government policies and social perceptions.

Through the media the Ministry creates both heroes and enemies for public consumption. The Ministry presents Dumbledore as a villain despite his actual role as a wise leader even though it presents Fudge as a rational leader who obstructs truth and justice. The public finds satisfaction through theatrical justice when Stan Shunpike faces imprisonment without a trial.

Kullmann (2024) identifies this practice as "performative governance" because appearance matters more than actual content in policy while policy transforms into public entertainment.

The construction of myth also depends on architectural elements. The Ministry's underground headquarters which requires obscure magical access serves as more than a building since it represents secrecy together with hierarchical structures and exclusive elite access. The extensive corridors and bureaucratic departments and chilly hallways of the Ministry create an emotional separation between those who govern and those who are governed.

The spatial organization of the Ministry reinforces the idea that the organization operates independently of society while maintaining power through vertical structures that prioritize governance over public representation.

Through the Ministry Rowling examines how bureaucratic systems can evolve into ideological frameworks. Rational-legal authority according to Max Weber has a tendency to solidify into a system that places procedural adherence above meaningful purposes while prioritizing institutional dedication above moral accountability. The Ministry implements rules with strict adherence regardless of resulting absurd or unjust consequences.

The Ministry displays harm through its systematic approach through the persecution of Muggle-borns and the detention of dissenters and its enforcement of discriminatory norms under the pretense of "law and order."

According to Marciniak (2016) "Bureaucratic procedure functions in the wizarding world as a disguise for tyranny instead of its solution."People actively participate in maintaining this mythos

as active participants. The public consumes Daily Prophet news while following Ministry commands and spreads its stories through daily discussions.

As stated by Althusser (1971), people accept institutional hailing which leads them to adopt specific identities that determine their actions and beliefs. The Ministry requires only to establish an unchallengeable framework that makes all other options impossible for its survival.

In her narrative Rowling shows that the Ministry's downfall does not trigger a fundamental transformation of governmental systems. The institutional framework continues to function without major changes when Voldemort is defeated. The narrative choice demonstrates how institutional mythologies maintain their strength as a major theme. Institutional myths continue to exist without requiring any charismatic leaders or grand ideological declarations.

These myths continue to exist because of bureaucratic operations and traditional practices and public acceptance of established falsehoods.

2.4. Media in the Wizarding World: "The Prophet" and Manipulation of Public Opinion

Media manipulation and public discourse regulation form a major power tool which the Ministry of Magic uses to exercise control through information management. Through its role as a bureaucratic institution the Ministry actively shapes public perception and maintains its authority through chosen facts and hidden information according to Rowling. State ideology maintains its dominance while dissent gets eliminated through media control which political theorists and media scholars have studied extensively.

The Ministry of Magic maintains strong control over The Daily Prophet which stands as the main wizarding newspaper. The Daily Prophet serves as the state's official media outlet which distributes content that supports Ministry goals instead of presenting factual information. The Order of the Phoenix reveals the newspaper's persistent efforts to portray both Dumbledore and Harry Potter as unstable or threatening to society. As Kullmann (2017) notes, "the systematic effort to undermine dissenting voices is not a reaction to chaos, but a preemptive move to preserve narrative control and suppress destabilizing truths."

The use of The Daily Prophet by Cornelius Fudge shows how information becomes a powerful tool for manipulation. Instead of accepting the evidence of Voldemort's comeback the Ministry employs the press to present Harry as untruthful and Dumbledore as a power-hungry threat to authority. According to Archer (2015) the Ministry employs communication tactics to create an artificial image of order and security through denying factual reality. The newspaper's writing and reporting at that time adopted ideological policing techniques that erased distinctions between factual information and fabricated content.

The Ministry extends its influence through methods which go beyond straightforward communication. The Ministry creates an environment where people embrace official beliefs because they want to stay protected from exclusion and disciplinary actions. The concept of the "panopticon" described by Foucault (1976) accurately describes this situation because the threat of observation alone leads people to conform without needing constant monitoring. Students and educators along with experienced aurors exhibit caution when expressing disagreement because they worry about social and professional repercussions from deviating from Ministry-approved views.

The wizarding world experiences additional reinforcement of this dynamic through Dolores Umbridge's establishment at Hogwarts. Her position as High Inquisitor grants her both the power to monitor behavior and control what information people access. Through her actions of banning textbooks and stopping Voldemort discussions and punishing independent thinking she demonstrates how education becomes a tool for maintaining ideological control. Firestone and Clark (2015) describe Umbridge as a bureaucratic authority who wields power through her control of knowledge by deciding what can be taught and what must be believed and what cannot be questioned. Education has evolved into a tool of indoctrination because schools serve as vital locations for transmitting ideologies and social programming in authoritarian societies.

The main purpose behind information suppression goes beyond protecting order because it serves to defend institutional authority. The Ministry must avoid admitting Voldemort's return because such acknowledgment would demonstrate both their inability to protect their security systems and their failure to effectively govern. Denial functions as a political necessity in this situation. According to Marciniak (2016) the Ministry possesses authority over both magic control and meaning definition within the wizarding world.

The Ministry controls communication through legal instruments that establish boundaries for what can be communicated. The "Trace" system which tracks underage magic use functions as a protective tool but operates as surveillance technology that affects young witches and wizards disproportionately. The system operates from an assumption of criminal behavior and allows the Ministry to access personal activities as a standard practice. Society accepts surveillance when it is presented as a security measure which makes the Trace system virtually unchallengeable throughout the narrative.

Stan Shunpike's treatment as the Knight Bus conductor demonstrates the Ministry's strategic manipulation of information to create false impressions. The Ministry incarcerates Stan in Azkaban prison based on weak Death Eater association claims because they need to demonstrate their active stance against the enemy. This action demonstrates the performative justice concept described by Kullmann (2017) which uses public displays to create illusions that damage the integrity of legal

systems. The public should not question the validity of the accusation but should instead feel comforted by the state's apparent actions.

The media serves as an essential tool for the Ministry to maintain social order based on its established principles. Rita Skeeter along with other media figures perform as ideological tools which present stories that defend established power structures while diminishing opposition movements. Through her reporting she uses biased information to create false narratives which damage individuals who reject conventional social standards. Per Archer (2015) wizarding media functions similarly to authoritarian systems because it uses fear and ridicule to distort information to control public perceptions.

Through its communication approach the Ministry exercises hegemonic discourse as described by Gramsci. The Ministry creates social acceptance by defining what the public should believe about dangerous radicals and Voldemort's return which helps establish consensus without physical force. The control of discourse operates more subtly than physical oppression since it depends on voluntary acceptance of dominant ideologies. The most enduring form of domination happens when those who are dominated internalize the dominant perspective as their own according to Gramsci.

The discursive regime created long-term changes in how the wizarding people behave. Several characters who normally show intelligence and kindness express doubt or open aggression toward Harry and Dumbledore based solely on news from the Prophet. The repeated delivery of messaging demonstrates how institutional narratives become so normalized that people struggle to question them. Through its media control the Ministry creates a population of citizens who will not question the existing order and thus fail to develop alternative perspectives.

The ideological control systems from the previous period survive even though Voldemort has been defeated. Rowling presents a negative ending to avoid creating a perfect world because the foundation of Voldemort's power including media manipulation continues to exist after his downfall. Kullmann (2017) agrees with this negative interpretation because he believes the actual threat stems from social conditions which permitted Voldemort's ideology to spread unchallenged especially through the Ministry's control of what constitutes truth.

Through these depictions Rowling demonstrates how governments manipulate public understanding and suppress dissent through their control of information. The Ministry's manipulation of media serves as the central political theme in Harry Potter because it demonstrates how state-controlled information functions as a tool for domination instead of knowledge dissemination.

The Ministry controls The Daily Prophet as its primary focus but Rowling presents counter-narrative forms through The Quibbler which Xenophilius Lovegood edits. At first The

Quibbler was dismissed as a fringe publication which published conspiracy theories and magical absurdities yet it became a truth-telling outlet by publishing Harry Potter's firsthand account of Voldemort's return. Alternative media demonstrates how it can establish itself as a force against conformity when people live in dominant ideological regimes.

The Quibbler faces delegitimization after it challenges official narratives while its editor faces threats before being silenced. Authoritarian governments use marginalization and stigmatization instead of open debate to handle dissent according to Kullmann (2017). The method of narrative monopoly maintenance does not result from democratic failure but rather through the process of discrediting independent voices as explained by Kullmann (2017).

The state and corporate powers work with media institutions according to Noam Chomsky's "manufacturing consent" theory to create suitable discourse while suppressing opposing perspectives. The Ministry of Magic establishes a reality where truth requires official approval to become valid in Rowling's fictional universe. The press uses emotional framing to portray figures such as Dumbledore and Harry through negative descriptions which label them as erratic and dangerous and power-hungry. The tactic functions through emotional public reactions instead of critical thinking which matches populist and autocratic systems.

The way Rowling presents media control matches Jean Baudrillard's concept of simulacra. Postmodern societies according to Baudrillard (1981) lost their ability to separate reality from representation because they exist in a simulated world where images and symbols have completely replaced actuality.

Through its simulated narrative The Daily Prophet establishes a fake reality which supersedes actual events. Harry's authentic story fails to carry more weight than the false sense of security presented in the newspaper. Pursuant to Archer (2015) "truth in the wizarding world is not an empirical matter; it is a function of repetition, framing, and institutional legitimacy".

The psychological effects of this simulation are profound. The events Harry survived with Voldemort fail to establish his credibility despite his actual survival of these encounters. The wizarding community excluded Dumbledore from their discussions through narrative exclusion rather than legal restrictions. Media publications guide public behavior by establishing what information is acceptable to believe while presenting alternative truths as unbelievable nonsense. The observed patterns in media internalization in contemporary society mirror how people accept dominant ideologies by developing automatic acceptance rather than active critical thinking.

Through her work Rowling demonstrates that media functions as both a tool to spread state ideology and as a factor which builds personal and communal identities. Through its daily reading of The Prophet the magical community constructs its sense of normalcy while experiencing fear and maintaining social cohesion. News becomes ritual. The Ministry achieves crisis management

through its power to determine what counts as normal. Firestone and Clark (2015) state that "In a world of magic, it is not power itself but the story of power that determines allegiance and action".

The information control system established before Voldemort's defeat produces its most significant effects following his defeat. Although the figure of tyranny is gone, the institutional infrastructure that enabled his rise remains intact. The author presents a realistic ending rather than a perfect one. The Daily Prophet operates as a newspaper and the Ministry of Magic maintains complete dominance over how stories are presented to the public.

The critique of Voldemort by Kullmann (2017) extends beyond his character to show how cultural and bureaucratic factors made him seem believable to the people.The author presents this essential conclusion to indicate that information battles continue beyond the point when a dictator collapses. The effort to establish an information system demands continuous evaluation of institutional authority as well as public involvement and societal structures which create meaning.

The media stands as a spiritual battlefield in Rowling's political allegory because truth-telling rights equal the significance of factual accuracy in society.

The Ministry uses Louis Althusser's ideological state apparatuses (ISAs) as a theoretical framework to understand its media control functions. According to Althusser (1971), schools together with the family and religion and especially the media maintain the ruling class ideology by forming how people understand their position in society.

The Daily Prophet operates as an ISA superior because it educates readers through reporting about events and shapes their thinking about fear and trust issues. The paper successfully transforms readers into state-aligned subjects through constant depiction of dissidents as unstable or treacherous entities that match the Ministry's objectives.

Repetition of this process alongside the absence of alternative perspectives strengthens the interpellation effect. The Ministry discredits independent voices and ridicules or suppresses alternative media outlets such as The Quibbler. The ideological environment shrinks down so thoroughly that it eliminates people's ability to think critically. The Ministry's official story about events has become the only reality that citizens can envision.

Based on Marciniak (2016) the most influential method of control works by establishing normal silence as a standard practice.

Rowling uses a subtle critique to show how education systems help maintain media ideological beliefs. Students at Hogwarts receive identical information as their parents through Ministry-controlled educational programs which ensure future generations learn state-approved values. Educational institutions join forces with media outlets to create the subjectivity of individuals as Paulo Freire and other scholars have repeatedly pointed out.

The Hogwarts library contains magical knowledge but The Daily Prophet decides what information will become public knowledge. The process of filtering knowledge through power transforms what constitutes truth into questions about official approval rather than factual accuracy.

Through the Harry Potter series the author demonstrates a complex comprehension of contemporary power systems. The Daily Prophet presents a world where media serves as a state tool instead of a watchdog while losing its journalistic ethics to become a weapon for narrative warfare. Fear becomes internalized when the public pathologizes dissent and truth becomes dependent on political expediency.

The magical media representation in Harry Potter goes beyond fantasy boundaries through the integration of Foucault's and Gramsci's and Althusser's and other critical theoretical concepts. Through its mirror-like reflection we observe the operations of real-world propaganda and ideological manipulation and the weakness of public reason.

The Harry Potter series functions beyond magical storytelling to display the struggle between truth and lies in a world where power controls language.

PART 3
THE WIZARDING WORLD AS REFLECTION OF MODERN REALITY

3.1. Education and the Hogwarts School System: Analogies with the British School System

In J.K. Rowling's Harry Potter series, Hogwarts School of Witchcraft and Wizardry functions as a fictional educational setting beyond mere magical adventures. The magical school represents multiple social structures and values and their contradictions which appear in British real-world educational institutions.

Education serves as the fundamental system that delivers social norms and upholds ideologies while maintaining existing social hierarchies or creating new ones. The magical school in Rowling's world functions as both a reflection and analysis of key British educational elements that include social class entry barriers and traditional disciplinary systems and ideological preservation and social mobility opportunities.

At its beginning Hogwarts stands as an elite educational establishment that has achieved mythical status. The institution functions similarly to British elite boarding schools including Eton and Harrow by creating an exclusive atmosphere through its historic traditions and entrance limitations and organized structure.

The institution's built environment together with its traditional practices and prescribed clothing creates boundaries between members and non-members. The portrayal in Rowling's work follows an established cultural pattern which positions schools as sites where both education and social class and racial and power dynamics are reproduced.

The author presents a refined and complex set of observations about this topic. Hogwarts offers its students meaningful development alongside friendships and learning opportunities but maintains systems which grant advantages to students from wealthy families and pure-blood backgrounds. The educational system at Hogwarts demonstrates dual nature through its forward-thinking elements and its backward-thinking elements which create conflicts that reflect actual educational disputes.

Bourdieu (1977) together with Althusser (1971) show that education maintains no neutral position in its ideological framework. Such institutions possess significant power to maintain social norms that dominate society.

Through its dual function as an educational environment and an authority system Hogwarts presents an ideal framework to study British educational traditions throughout history and in the present day.

This analysis examines Hogwarts by applying historical research and sociological theories and literary approaches to understand how Rowling portrays and transforms the British school system.

The analysis evaluates Hogwarts' institutional structure together with disciplinary mechanisms and curriculum and its influence on identity formation and opportunity development based on Richard Aldrich (2013) studies of the British and Foreign School Society (BFSS) and critical theory principles.

The organizational structure of Hogwarts follows the typical framework which British boarding schools employed throughout the 19th and early 20th centuries. The Hogwarts organizational structure based on houses with heads of houses and prefects under the leadership of a headmaster and head boys and girls follows the same hierarchical system as Rugby Winchester and Eton elite institutions.

Historians Aldrich (2013) and Honey (1977) explain that these schools functioned beyond education to develop ruling-class candidates for colonial administration as well as political and military leadership roles.

The division of students into Gryffindor Ravenclaw Hufflepuff and Slytherin houses at Hogwarts establishes social divisions similar to traditional school hierarchies. The house system functions as a de facto social stratification because it divides students according to their perceived qualities (bravery, intelligence, loyalty or ambition).

House membership determines all aspects of student life including dormitory selection and meal seating arrangements and classroom seating arrangements which further reinforce social divisions between houses. Through his writing Rowling shows how the social divisions between houses including the rivalry between Gryffindor and Slytherin survive across multiple generations.

The establishment mimics British boarding school systems which operated houses as rival competitive groups that created school-wide divisions among students. These settings, in these settings, family legacy often took precedence over merit as a determining factor.

The Sorting Hat uses family background to influence its assessment process while Britain's educational system demonstrates its preference for social status over individual skill. The British educational system exhibits a bias toward inherited connections over actual abilities because the Sorting Hat demonstrates this preference when placing students into Hogwarts houses.

The ritualistic structure at Hogwarts incorporates elements from British elite schools including standardized uniforms alongside formal traditions and disciplinary systems. Through uniforms combined with robes and house colors and formal speech the educational establishment creates a unifying identity which simultaneously implements exclusionary social boundaries.

Bourdieu (1977) explains how cultural capital expressed through speech patterns and clothing choices and social etiquette helps educational institutions maintain class structures. The magical and pure-blood families already hold the secret knowledge along with the accepted social norms which Hogwarts values. Muggle-born students including Hermione must both master magic spells and unspoken rules of magical society which requires them to undergo academic and cultural adaptation.

Understanding the historical connections requires analysis of how institutions such as the British and Foreign School Society have developed. The British and Foreign School Society established the monitorial system as a pioneering method of mass education during its early 19th century inception. The educational structure which aimed to democratize learning actually implemented a strict hierarchical framework which mirrored industrial operational principles and social control measures.

The BFSS promoted self-instruction through mutual learning but its system depended on student conformity and routine-based monitoring instead of encouraging independent research or critical thinking according to Aldrich (2013). The instructional method of Hogwarts professors resembles the strict monitoring found in traditional Lancasterian classrooms.

The educational methods at Hogwarts follow traditional teaching approaches despite operating within a magical environment. Professors deliver lectures as students record their notes. The curriculum remains unchallenged by students while independent research remains minimal.

The teaching methods of Professor Lupin along with those of Dumbledore stand out because they break from conventional norms by focusing on practical learning and ethical consideration. The educational system demonstrates a general traditional nature through these unusual teaching methods. Hogwarts upholds the Victorian perspective which positions teachers as authoritative figures who provide moral leadership instead of helping students discover new knowledge.

The educational institution of Hogwarts presents itself as merit-based but fails to implement standard testing procedures and external grading systems or transparent scoring methods that modern education systems use as their foundation. Students move through their educational path based on their house points combined with their O.W.L. examination results.

The subjective evaluation process at Hogwarts enables professors to show biased preferences especially when they demonstrate house allegiance as Snape does with Slytherin students. These educational methods stem from the uncontrolled practices of previous elite schools because teachers' personal choices and students' family backgrounds held more weight than actual academic achievement.

The power of the Hogwarts Board of Governors demonstrated through Lucius Malfoy's ability to force or dismiss the headmaster highlights how the school operates as a private institution.

The educational governance structure of Hogwarts resembles private independent schools which receive funding from wealthy families who maintain control over the institution.

The institutions under BFSS faced elite control during the early 19th century as Aldrich (2013) explains despite their foundation as philanthropic institutions. Rowling shows how Malfoy uses policy and personnel manipulation to demonstrate that institutional power continues to rest with privileged individuals.

The educational structure of Hogwarts follows traditional British educational elements which coexist with its societal conflicts. The institutional systems at Hogwarts reflect the traditional methods through which British schools have consistently sustained social class differences. The magical setting of Hogwarts exposes the enduring effects of British educational values which prioritize tradition and conformity and family background above inclusive learning and educational reform.

The disciplinary organization of Hogwarts becomes clearer when studied alongside the Lancasterian monitorial system which represents a fundamental model in the British educational past. Joseph Lancaster operated schools which developed into British and Foreign School Society (BFSS) formalized educational methods by having older students called "monitors" instruct younger students. The system based its authority on surveillance along with punishment as well as established routine to achieve control and enforce compliance.

Although Hogwarts School does not formally use the monitorial system it implements its fundamental principles throughout its educational approach. The school prefect system follows a hierarchical structure by granting certain older students limited supervisory authority over their junior classmates in a manner similar to Lancaster's monitorial system.

Prefects both patrol school hallways and maintain student conduct and represent the school values and behavioral expectations to the student body. Prefectship presents itself as an honor but it operates as a disciplinary tool that strengthens institutional monitoring outside typical classrooms.

The monitoring process described by Michel Foucault (1977) in his concept of the panopticon becomes evident through the constant observation which leads people to self-regulate their behavior because of the potential for monitoring.

Students at Hogwarts are under constant surveillance from teachers and portraits and prefects and ghosts (like the Bloody Baron) and enchanted objects (like the Marauder's Map) and magical creatures (including Filch's cat Mrs. Norris). The castle itself seems alive with watchfulness. This environment teaches students to internalize misbehavior rather than simply facing punishment. Under continuous institutional supervision students develop self-regulating abilities which corresponds to Foucault's concept of the "docile body" shaped through institutional training.

The disciplinary practice of corporal punishment persists in modern Muggle schools yet it is most pronounced during Dolores Umbridge's rule at Hogwarts. The enchanted quill Umbridge uses to carve detention lines into Harry's hand represents a twisted revival of physical disciplinary methods. The discipline in these educational institutions follows the same pattern as British schools of old which used caning and public humiliation to teach obedience and moral principles. According to Aldrich (2013), Lancasterian classrooms operated as spaces for discipline instead of student freedom.

Through her teaching methods Umbridge reveals the negative aspects of educational control in the most evident manner. Umbridge carries out Ministry regulations by removing practical learning from the curriculum and enforcing strict memorization and censorship practices. The main objective is to create obedient behavior rather than educational learning.

In this context, education becomes an extension of state ideology, echoing Louis Althusser's (1971) theory of Ideological State Apparatuses. Schools function according to Althusser to shape students into existing power structures instead of teaching academic content. Umbridge transformed Hogwarts into a tool for Ministry subject creation rather than magical learning at the institution.

Despite Umbridge's absence from power the educational system at Hogwarts functions under authoritarian principles. The majority of teaching staff conduct their lessons from the front rows and they fail to encourage student investigation. The educational content at the institution exists under the control of established tradition and Ministry enforcement.

Most learning occurs through passive book-based instruction and rule-based methods except for occasional instances like Lupin's hands-on Defense Against the Dark Arts classes and Hagrid's outdoor experiments. Professor Binns teaches History of Magic through monotonous readings while students must memorize dates and events without any chance to analyze them. Firestone and Clark (2015) state that the educational system transforms into an ideological instrument which teaches students to follow rules instead of developing their thinking abilities.

Educational sociology raises concerns because both curriculum content and teaching methods tend to serve the needs of the state more than the needs of students. Ivan Illich (1971) identifies how modern schools generate conformity and student dependence instead of creative freedom because they function as ideological factories.

Knowledge at Hogwarts exists in restricted hands which determine when and how it should be revealed to students. Students learn charms and transfiguration but the curriculum prohibits them from researching forbidden magic even for scholarly objectives.

The Restricted Section of the library serves as a direct representation of the school's efforts to prevent students from accessing forbidden information.

Moreover, both magical punishment and exclusion are widely used. The threats of expulsion (as seen in Harry's first accidental magic case), the distribution and withdrawal of house points, and the public embarrassment of students all serve as forms of disciplinary control.

The fact that Severus Snape openly insults and intimidates students — particularly Harry and Neville — without censure suggests an implicit acceptance of hierarchical abuse, a phenomenon which has been well-documented in real-life accounts of elite British schooling (see Wakeford, 1969).

In Lancaster's system, behavior was also tied to moral judgment: good conduct indicated moral worth. Similarly, in Hogwarts, students' character is publicly displayed through point tallies, badges, and honors.

These symbols of worth are not neutral — they often reinforce pre-existing hierarchies. Gryffindors, especially those close to Dumbledore, frequently benefit from last-minute point bonuses or leniency. Meanwhile, Slytherin is stigmatized collectively, with the actions of individuals (e.g., Draco Malfoy) reflecting on the entire house.

This dynamic of collective punishment and reward replicates the moral absolutism found in traditional British educational systems, where conformity to school ethos was paramount.

Yet there is resistance to this order, and Rowling highlights small acts of disobedience as potentially transformative. The Marauder's Map, created by James Potter and his friends, is not merely a tool of surveillance but also an act of subversion. It allows students to navigate the school secretly, bypassing the gaze of authority.

Fred and George Weasley's pranks, while often dismissed as comic relief, function as symbolic disruptions to an otherwise rigid institutional order. Their spectacular exit in Order of the Phoenix is a moment of rebellion, not only against Umbridge but against the authoritarian turn Hogwarts itself has taken.

Dumbledore's Army (D.A.), too, is significant here. Formed in response to Umbridge's repressive policies, the D.A. is an underground educational initiative that values practical engagement, mutual respect, and empowerment. It operates outside the official school system, privileging horizontal knowledge transmission over hierarchical instruction. In doing so, it recalls real-world examples of counter-schooling:

Sunday schools in 19th-century England, Freirean literacy circles, or anti-apartheid education collectives. These parallel models emerge in times of repression and serve as tools of resistance.

In sum, Hogwarts is a site where educational discipline is encoded in both structure and pedagogy. Its disciplinary mechanisms — surveillance, public shame, authoritarian teaching — draw on the legacy of Lancasterian schools and reflect broader social mechanisms of control.

However, within this repressive structure, Rowling also embeds narratives of subversion and self-directed learning. These moments challenge the dominant ideology and invite readers to reimagine what education might be if built on critical inquiry rather than conformity.

As one of the most complex figures in Rowling's universe, Albus Dumbledore is the long-serving headmaster of Hogwarts. The character of Dumbledore is often seen as a wise and benevolent mentor, yet he also embodies the tensions between guidance and manipulation, protection and control, that are central to the ethics of educational leadership.

His role raises the question of the moral responsibilities of those in power within pedagogical institutions, especially when shaping young minds.

At the surface level, Dumbledore appears to represent an idealized form of educational authority: compassionate, intellectually brilliant, progressive, and willing to defy bureaucratic mandates for the greater good. His rejection of blood purity ideologies, his defense of Muggle-born students, and his resistance to Ministry overreach all suggest a vision of education grounded in inclusivity, justice, and moral courage. He creates space for difference, celebrates individuality, and recruits diverse teachers who break with magical norms (e.g., Lupin, Hagrid, Firenze).

Yet, as Archer (2015) argues, Dumbledore's leadership style is far from transparent. "Dumbledore's pedagogy is not open-source; it is highly curated, strategic, and ultimately paternalistic".

He withholds critical information from students and colleagues alike, often on the premise that they are not ready to handle it. For example, Harry learns about the prophecy, the horcruxes, and Dumbledore's own troubled past only in fragmented pieces, long after these facts have begun shaping his fate.

This asymmetry of knowledge reflects a classical educational dilemma: should teachers protect students from dangerous truths or empower them with full knowledge, even at risk? In modern pedagogy, this echoes Paulo Freire's critique of the "banking model" of education — where the teacher "deposits" selected knowledge into passive students, rather than engaging them in critical, dialogic learning, based on Freire (1970). Dumbledore, despite his moral compass, operates within this banking model, selectively depositing truths only when he deems the time right.

Dumbledore also fits into Max Weber's model of charismatic authority — a form of leadership based not on tradition or legal-rational systems, but on the perceived extraordinary character of the leader. Dumbledore's authority is not derived from Ministry endorsement (in fact, they try to remove him), but from the community's awe of his magical and moral power.

This charisma, however, creates dependency. Students, teachers, and even external actors (e.g., the Order of the Phoenix) look to Dumbledore for answers. When he dies, the power vacuum is immediate and destabilizing.

This centralization of authority around one person is risky in educational settings. As educational theorist Michael Fullan (2003) points out, sustainable leadership must be distributed, build capacity in others, and reduce reliance on individual charisma.

Dumbledore, in contrast, keeps the most critical knowledge to himself, cultivates no clear successor, and entrusts institutional integrity to individuals (e.g., Snape) without broader accountability. His failure to involve or inform staff in his deeper strategic thinking (e.g., the horcrux hunt) reveals a leadership style rooted in secrecy and sacrifice, not shared vision.

Rowling subtly critiques this leadership model through the emotional consequences it imposes on Harry. In The Deathly Hallows, Harry confronts the depth of Dumbledore's manipulation — realizing that he had been groomed as a sacrificial figure in a long game against Voldemort. While Harry ultimately forgives him, the moment invites readers to interrogate the ethics of an educator who treats a student not only as a person, but as a tool within a grand moral narrative. Dumbledore himself acknowledges this with regret: "I cared more for your happiness than your knowing the truth, more for your peace of mind than my plan" (The Deathly Hallows, Ch. 35).

This raises the central ethical question: Can morally justified goals excuse paternalistic control in education? In real-world contexts, education has often walked this line. Colonial education, for example, operated under the guise of "civilizing" indigenous populations, while actively suppressing their languages and epistemologies. Even progressive reforms have sometimes imposed top-down decisions in the name of child welfare or national unity.

The choice Dumbledore made finds parallel in educational leadership discussions about how the ends justify the means. Does it matter that students are not aware of their educational path changes if the goal remains morally sound? The cost of Dumbledore's decision becomes extremely high although he supports it. During his childhood Harry faces threats as well as isolation and must keep many secrets. Harry developed his strength because the concealment of truth did not lead to his development.

Dumbledore makes decisions about his institutions without maintaining a consistent approach. He allows his teaching staff to follow different educational approaches including McGonagall's disciplined teaching and Trelawney's unclear methods and Snape's harsh behavior. Academic freedom results from his minimal supervision yet his strategy allows both emotional mistreatment and random treatment of students.

As headmaster he chooses when to act by defending Hagrid but fails to stop Snape from unfairly treating his students. The inconsistent behavior of Dumbledore could be seen as either an attempt to maintain balance between different interests or as a sign of his unwillingness to address moral issues.

Through The Deathly Hallows Rowling shows the multifaceted nature of Dumbledore by exposing his historical background. The young Dumbledore experienced power obsession alongside his dark wizard friendship with Grindelwald and the death of his sister Ariana which challenges his perfect mentor image.

Educational leaders develop their institutions through their personal traumas and ideological beliefs along with their inherent contradictions. The combination of Dumbledore's feelings about guilt and redemption drives his hands-off leadership approach and his decision to let Harry face Voldemort without much interference.

Historical educational figure Thomas Arnold from Rugby School in the 1830s shares characteristics with Dumbledore. The headmaster of Rugby School under Arnold established moral character development for his students by uniting religious doctrine with disciplinary structures and institutional authority. The British public school ideal of "moral education" emerged according to Aldrich (2013) because headmasters acted as paternal figures who developed students' moral character alongside their mental development

. Dumbledore views his leadership role as developing character instead of focusing solely on academic management like Arnold does. The approach adopted by both leaders results in restricting student independence because they define predestined student roles.

The philosopher-king concept from Plato describes a ruler who leads through superior wisdom but lacks direct responsibility to the people he governs. Through his actions Dumbledore exemplifies the Platonic ideal because he maintains exclusive knowledge that he guards for the common good before his selfless death in service.

Modern democratic education rejects this model since it supports transparent methods along with student participation and student empowerment. Dumbledore leaves behind a legacy that contains both positive and negative aspects.

The educational leadership of Dumbledore demonstrates a fundamental dilemma which institutions face between their protective functions and their controlling mechanisms as well as their wise decisions and their secretive actions and their ethical purposes and their manipulative approaches.

Through his character Rowling portrays him as a leader who exhibits human flaws because his decisions lead to multiple severe consequences. Through his character readers and educators must consider what ethical leadership in schools means when it includes transparent communication and active dialogue along with trust and student autonomy to make their own decisions even in dangerous situations.

The Hogwarts educational system functions as a complex metaphor of British education traditions which influenced historical and cultural practices in real-world education systems.

Rowling designs Hogwarts as a miniature reflection of social power dynamics and educational ideologies which continue to influence contemporary educational experiences.

Hogwarts operates as an educational system which presents itself as equal to all students yet systematically upholds strong social and cultural differences through its elite British boarding school characteristics including house organization and prefectorial system and hereditary traditions and its traditional educational methods and authoritarian teaching approach. The educational system at Hogwarts emphasizes traditional practices and hierarchical structures above modern learning approaches which emphasize diversity and analytical skills.

The educational path at Hogwarts becomes straightforward for students who belong to pure-blood families and those with legacy connections yet Muggle-born students and outside students face barriers to both understanding and acceptance.

The magical education framework presented by Rowling includes historical references to both the monitorial approach of Joseph Lancaster and the institutional framework of the British and Foreign School Society (BFSS). The teaching approach focuses on discipline and surveillance alongside moral training to promote Victorian values about authority and obedience.

As Aldrich (2013) demonstrates, British educational institutions during the early period focused on literacy education while simultaneously teaching civic loyalty and behavioral control which Hogwarts under Ministry control exhibits during the Umbridge era.

Hogwarts displays the ideological functions of education as Althusser and Foucault describe them through its changes when facing political pressure. Through the educational system knowledge functions as a tool for power while censorship operates as an official policy to transform students into recipients of state ideology. Rowling shows this situation without presenting it as a necessary outcome.

Through Dumbledore's Army and the Weasley twins' actions and Harry's symbolic acts Rowling demonstrates how empowered learning approaches which emphasize dialogue and solidarity can challenge deep-seated institutional structures.

Dumbledore serves as headmaster while showing the dual nature of leadership through his combination of visionary ethics and strategic concealment and protective measures that sometimes become manipulative. Through his character Rowling challenges readers to examine the ethical limits of teaching practices while evaluating whether noble intentions validate deception and planned sacrifices. The debate continues to exist in educational ethics regarding whether students need formation or liberation and whether protection or trust is more appropriate.

The educational system at Hogwarts demonstrates a fundamental contradiction by providing promises of social movement and personal change yet it continues to reinforce the social

inequalities it supposedly fights against. Rowling presents this political critique by embedding the critique within a magical school framework.

Through her enchanted magical school structure Rowling allows readers from different ages to examine the concealed educational elements which determine knowledge creation and power distribution and student access to learning opportunities.

Through the Hogwarts system Rowling presents a dual perspective that shows the lasting positive aspects and the lasting negative aspects of British education. This magical establishment functions as a place of enchantment along with new possibilities yet it operates as a space which excludes people while imposing ideological constraints. Our understanding of Hogwarts through this analysis enables both textual interpretation and improved assessment of educational structures found in modern society.

3.2. The Wizarding War and the Fight against Tyranny: Analogies with Historical Events

The Second Wizarding War in J.K. Rowling's Harry Potter series operates both as an epic storyline and as an allegory for political systems. The political mechanisms displayed in Voldemort's rise to power in the story correspond precisely with those of Nazi Germany during its totalitarian period.

Through its characters and visual elements along with events Rowling develops a parallel which shows how Voldemort rose to power by using similar methods that fascist and authoritarian regimes use to gain and maintain control.

The central political foundation of Voldemort consists of blood purity beliefs which are comparable to the racial ideologies promoted by Nazi Germany. The Muggle-born Registration Commission of Voldemort's regime acts as a legal instrument to punish "magic thieves" by imprisoning them without trial just like the Nuremberg Laws excluded Jews from full citizenship through institutionalized anti-Semitism. This tribunal echoes the show trials of the Third Reich and Stalinist purges. As Kullmann (2017) notes, "The war on Muggle-borns functions as both scapegoating and system legitimation — it directs public anxiety toward a racialized 'enemy within'".

The propaganda methods employed during the war demonstrate methods which authoritarian regimes have historically employed. When Death Eaters gained control over the Ministry of Magic it evolved into an ideological instrument for indoctrination. Through The Daily Prophet and other media outlets the Ministry publishes official versions of history which rewrite Voldemort's return as a mythological event.

According to Archer (2015), "In wartime truth depends on state approval — Voldemort denies the facts because it is a political necessity for control preservation." The method echoes the "big lie" approach of Joseph Goebbels by using repetitive false statements to shape public belief.

The Ministry atrium statue showing a wizard killing Muggle family members under the "Magic is Might" inscription serves as the most visible example of fascist propaganda in the story. The symbolic violence in this artwork matches the style and message found in totalitarian regimes. The image at the Ministry has been compared to the Buchenwald concentration camp gate which displayed the slogan "Jedem das Seine" ("To each his own") as a way to mask cruel actions through moral-sounding language.

Firestone & Clark (2015) explain that the statue represents the embodiment of Voldemort's racist beliefs by establishing both magical superiority and institutionalized cruelty as legitimate systems of justice.

The Death Eaters operate similarly to paramilitary groups including the SS from Nazi Germany and Stalin's NKVD. The organization functions beyond legal boundaries but receives backing from official institutions. Their enforcement methods which incorporate fear and torture and disappearances replicate the tactics of authoritarian enforcers.

The Dark Mark features a skull with a serpent which resembles historical fascist symbols that combine terror with marking both physical domains and victims for control. Kullmann (2017) explains how the Mark operates as both an identification mark for loyalty and a weapon of psychological warfare to establish a visual language that symbolizes omnipresence and fear and submission.

The resistance movement against Voldemort's regime has direct historical connections. The Order of the Phoenix shares organizational and philosophical aspects with Nazi-occupied Europe's underground resistance groups. Members maintain hidden operations to transmit forbidden information and construct secret shelters and conduct acts of sabotage. The youth-led educational resistance at Hogwarts mirrors the White Rose movement in Germany which used education to fight against indoctrination through their anti-Nazi activities.

Rowling adds present-day connections to her depiction of how people respond during times of terror and war. The combination of fear spread alongside legal protection dissolution and minority persecution occurs in both fascist regimes and present-day political environments influenced by terrorism and surveillance states. The Snatchers who act as bounty hunters in the countryside resemble modern state-approved security forces or private military contractors operating in contemporary warfare.

Marciniak (2016) demonstrates that the war in Harry Potter serves to reflect both historical fascist patterns and modern democratic societies' acceptance of emergency power

expansion.Through her narrative Rowling avoids depicting the Wizarding War as an absolute struggle between good and evil. The story complicates moral distinctions through its portrayal of ambiguous choices made by main characters.

The characters Dumbledore and Snape demonstrate moral complexity because they implement strategic decisions that require the sacrifice of certain individuals. Harry resorts to Unforgivable Curses when he feels desperate during critical moments. The story mirrors the actual ethical challenges of war by showing how survival needs and loyalty demands and justice claims often work against each other.

According to Firestone & Clark (2015) the war depicted in the story does not show simple moral truth but explores the heavy price of fighting and the weight of leadership and weakness of moral beliefs.

During the Hogwarts battle Rowling brings together all historical and ideological elements from previous parts of the story. The establishment transforms into an arena for liberation where students fight against ideological control as well as reclaim their rights in a symbolic way.

All members of the Hogwarts community from students to teachers along with creatures and outsiders form a united front against the structural barriers. The moment showcases how solidarity works yet proves that victory comes at a high price because multiple characters die while carrying lasting scars. Kullmann (2017) emphasizes that "the series ends not with triumphalism, but with grief — the true victory is not over Voldemort, but over fear."

The emotional and psychological dimensions of war are equally critical in Rowling's depiction. Neville Longbottom transforms from his original status as an awkward spectator into a courageous leader who guides the fight against Voldemort.

The story shows how oppression transforms ordinary people into political fighters because they enter political action through their situation rather than their beliefs. Through this war the story examines how tyranny makes people choose between moral actions even though they might want to remain neutral.

The novel shows that staying neutral during a crisis is equivalent to being dangerous. Rowling consistently shows through her writing that passive reactions and passive acceptance allow authoritarian regimes to maintain their power base. The magical community's refusal to accept Voldemort's return combined with Ministry officials' complicity and institutional silence at Wizengamot demonstrate that tyranny requires more than violence to survive since it needs both social inertia and collective compliance.

According to Marciniak (2016) "Tyranny is sustained not by the cruelty of the few, but by the silence of the many."

In a significant scene Dumbledore cautions against selecting "the easy path over the right one." This phrase functions as a central ethical message which runs throughout the series and demonstrates that resistance demands personal sacrifice and both intellectual clarity and ethical strength.

The battle against Voldemort extends beyond magical and military dimensions because it encompasses both epistemological and ethical elements. The battle determines which entity can establish truth while deciding whose voices will be heard and what price must be paid to achieve peace.

The last books of the series particularly Deathly Hallows demonstrate this transformation by moving from battling outside enemies to resolving internal conflicts. During their time in hiding the story focuses on remembering the past and rebuilding their identities against the background of ideological destruction.

The war creates a double effect by destroying physical things while simultaneously revealing their true nature. Characters face the necessity to understand fundamental truths about their personal selves as well as their institutions together with their social structure. Through her narrative Rowling transforms war into a moral breaking point which extends its effects far past combat zones.

The aftermath of war continues to affect society even after Voldemort's death. The author avoids depicting a perfect return to normalcy after the story concludes. The book ends with a damaged world that defeated its direct threats yet remains to deal with institutional complicity together with ideological remnants.

The realistic approach she uses in her writing matches the literary styles of post-Holocaust and post-totalitarian works because victory does not heal past wounds and remembering becomes an essential responsibility. Kullmann (2017) states that Rowling avoids giving a sense of resolution because the price of triumph involves recognizing how fragile truth is and how vital it is to stay alert.

The Wizarding War in Harry Potter functions as a multifaceted allegory which represents both historical conflicts and political battles. Rowling uses parallels between fascist ideologies and propaganda and resistance groups and ethical dilemmas to create a sophisticated story about societal descent into tyranny and its possible reversal.

Her fantasy world exists within historical boundaries because it both mirrors history and critiques its patterns while issuing warnings about future occurrences. Harry Potter advances beyond children's literature to become a political story which combines magical elements with explorations of power structures and ideological battles for human liberty.

3.3. Issues of Morality and Human Values in the Book Series

J.K. Rowling uses the Harry Potter series to examine complex moral and human value systems which go beyond the basic good vs evil conflict that most fantasy stories present. Rowling creates a sophisticated moral system throughout seven books which demonstrates that ethical choices lack absolute clarity because characters must handle conflicting obligations and personal wounds and institutional breakdowns. The series presents itself as a story about magical power but it actually explores ethical responsibilities together with free will and the effects of moral choices.

Rowling creates a distinctive moral system by abandoning the practice of reducing everything to two opposing moral categories. The characters whom audiences would consider good such as Harry Dumbledore and McGonagall display actions that are morally complex. Harry's decision to use Unforgivable Curses during Deathly Hallows specifically against Amycus Carrow with Cruciatus and Travers with Imperius challenges traditional expectations of pure heroism.

According to Archer (2015) Foucault's disciplinary power framework shows that protagonists must use power based on necessity and fear because it mirrors real-life ethical compromises during systemic violence.

The supposed villains do not remain purely evil throughout the story. The characters Snape, Draco Malfoy and Peter Pettigrew demonstrate complex moralities through Rowling's storytelling which explores the potential for change and redemption alongside guilt.

Through his bitter nature and cruel behavior along with occasional vindictiveness Snape displays human qualities which emerge from his backstory about grief and regret and his desire for redemption. Kullmann (2017) notes that Snape's narrative avoids moral classification because he achieves hero status through his acknowledgment of his defects.

The central moral structure of the series depends on the principles of free will along with moral decision-making. According to Rowling identity exists independently from blood ties and background or magical power because people create their identities through their decisions. Harry's Hogwarts sorting process serves as the most powerful demonstration of this concept.

The Sorting Hat considers Slytherin for Harry before he selects Gryffindor which represents the dominance of personal agency over predestined fate. Dumbledore makes it clear to Harry in The Chamber of Secrets that "Your choices reveal what you really are far more than your talents do." This statement defines Rowling's moral perspective by showing ethics derive from what people do rather than who they are.

This perspective recurs throughout the entire story. Throughout the story characters make ongoing decisions regarding how they will handle situations by choosing between compliance and resistance or choosing between fighting or fleeing and between forgiveness or retaliation. The series

presents no rewards for abstract virtues yet showcases the difficult process and expenses of making moral choices.

Neville Longbottom achieves hero status through his persistent difficult choices to uphold what is right despite the ridicule he faced because of his clumsiness. Harry demonstrates moral courage through his silent yet determined resolve to destroy the last Horcrux when he thought Harry was absent which shows how ordinary people can demonstrate bravery.

Throughout the darkest times Rowling demonstrates that empathy together with love and solidarity function as fundamental human values which continue to thrive. The love capacity of Harry serves as his fundamental strength because it contrasts with Voldemort's inability to love and his dismissal of it.

Heroism reveals itself through the actions of risking one's life to protect innocent people while forming enduring bonds with others. The Half-Blood Prince states "You are protected in short by your ability to love." The ethical framework of Rowling's world centers on emotional strength and human bonds as its foundation.

The most direct illustration appears in The Deathly Hallows through Harry's voluntary death to save his friends. His decision to walk into the Forbidden Forest demonstrates both bravery and a selfless willingness to die so that he can take away Voldemort's control over life. According to Kullmann (2017) Harry's act resembles a Christ-like moment of redemptive suffering that rises above magical conflict to establish a moral code which rests on grace instead of victory. Harry's return to life occurs without magical intervention because he discovered the truth about morality.

The narrative contains both spiritual elements alongside complex moral dilemmas which resist straightforward solutions. The wizarding world sees Albus Dumbledore as a wise mentor but his previous life shows evidence of dangerous ideological involvement together with manipulative actions and sacrifices made to benefit others.

Through his planning of Harry's adventure he created a situation that required Harry to face Voldemort while he died so questions arise about the methods used to achieve their goals. As stated by Marciniak (2016), Dumbledore presents himself as wise while using paternalism to exercise control over others but his legacy demonstrates that wise individuals sometimes make mistakes when they attempt to decide the fates of others.

The story's mixed ethical elements make its characters more relatable to readers while showing that ethics depend on specific situations and create intense emotional reactions. The story lacks omniscient narrators and perfect leaders and offers no options that are free from cost. Rowling depicts a reality where characters need to prove their loyalty and bravery and demonstrate compassion through personal experiences that frequently result in failure.

The ethical vision of Rowling becomes most evident when she demonstrates her approach to forgiveness and redemption. All people who cause harm retain the ability to achieve moral rehabilitation.

Harry shows compassion to Peter Pettigrew by granting him life during The Prisoner of Azkaban although Pettigrew killed Harry's parents. Harry achieves his moral high point through the decision to show mercy to Pettigrew although the latter fails to achieve redemption. The act demonstrates that ethical decisions should base themselves on principles rather than expectations of reciprocity.

Through Snape's character Rowling demonstrates how complex moral issues create tension when pursuing redemption. The cruel manner of Snape's conduct remains without excuse but his life story reveals him as a tormented soul whose love and trapped moral situation defined his actions. His narrative demonstrates how heroism exists alongside bitterness and imperfection and sacrifice alongside bravery. Kullmann (2017) explains Snape's redemption operates as a tragic demonstration of how pain enables change rather than serving as a form of vindication.

The moral structure of the narrative includes how Rowling presents the management of trauma and emotional strength. The characters of the story never recover completely from the challenges they face. The tragic loss of Sirius Black and Cedric Diggory's death leaves Harry with continuous nightmares while he becomes isolated and deeply emotional. Rowling presents these moments to display how grief together with fear naturally belong to human experience so they should receive acknowledgment instead of suppression.

The Dementors serve as both depression and hopelessness symbols and the Patronus charm represents hope along with memory and inner light.

The conclusion of Deathly Hallows stands out because it avoids any triumphalistic tone. The story concludes with Voldemort's defeat yet Rowling refuses to present an ideal post-war society. George Weasley and other characters bear their personal losses along with physical and emotional scars from the battles. The realistic portrayal of post-war life in the series maintains its ethical base by demonstrating that triumph does not remove pain while moral actions typically require sacrifices.

Through her storytelling Rowling demonstrates the need to preserve and share moral teachings. The memorial practices for the dead along with reconciliation efforts and unspoken acknowledgment of trauma demonstrate a shared ethical system of remembrance that requires acknowledgment of past wrongs instead of their disappearance.

Firestone and Clark (2015) explain that the series concludes with a central theme about responsibility because readers need to learn how to remember and care for others and how to choose better paths.

Through Harry Potter Rowling presents a moral system which bases itself on empathy alongside integrity and courageous decision-making despite the unknown.

The series opposes simplistic dualistic storytelling to lead readers toward thinking about justice and power together with personal responsibility. Moral values emerge through personal decisions because they develop from both refusing hatred and protecting defenceless individuals.

The moral aspect of the Harry Potter series extends past individual choices to demonstrate institutional and systemic problems. Through her work Rowling challenges the notion that educational and governmental institutions along with insurgent groups possess natural ethical foundations.

The Ministry of Magic maintains an official image of bureaucratic function that conceals its role in maintaining unjust systems. The Order of the Phoenix under Dumbledore demonstrates ethical ambiguity through its use of child soldiers while maintaining secrecy and employing manipulative tactics. According to Marciniak (2016) institutions together with people retain the ability to perform immoral actions when working toward proper objectives.

The analysis of institutional behavior in the story also addresses the moral consequences of both survival guilt and fighting against oppressive systems. Harry and George and Neville experience the psychological effects of surviving through the war. The story presents victory as a bittersweet experience which combines both positive and negative aspects through loss and psychological trauma as well as the responsibility to remember.

The death of Fred Weasley, Remus Lupin and Tonks demonstrates that moral activities always result in permanent losses. Kullmann (2017) states that Harry Potter's post-war silence holds greater strength than victory celebrations because it demonstrates that every moral position requires sacrifice.

Throughout the story Rowling depicts growing up as an ethical development process. The main young characters develop their magical abilities together with their moral understanding. The students must discover that legal rules do not always represent justice and that they need to challenge authority and understand that collective agreement fails to replace factual accuracy.

Hermione demonstrates the most significant transformation because she develops from following rules as a student into becoming an ethical opposition member. In accordance with Firestone & Clark (2015) Rowling portrays her adolescents as developing moral agents who need to build ethical identities in a world full of systematic confusion.

The series demonstrates that authentic morality requires one to treat all beings with respect regardless of their status as allies or enemies or their position of power or weakness. The way Harry protects Dobby and Hermione fights for house-elf rights and Dumbledore shows mercy to Draco Malfoy demonstrates that ethical strength emerges from showing compassion toward those who are

weak or rejected. Kullmann (2017) declares that Rowling establishes empathy toward unpopular others as her greatest moral standard.

The story presents death as a point where moral principles are tested. Through his pursuit of eternal life Voldemort demonstrates his rejection of essential human experiences such as love and loss and vulnerability which make ethical existence possible. Harry demonstrates ethical strength through his willingness to die for others.

Harry's decision to enter the Forbidden Forest to sacrifice himself for others marks a spiritual moment that transforms both the story and Rowling's ethical perspective. According to Marciniak (2016) the series demonstrates that death functions as evidence of moral bravery which represents complete freedom when facing oppressive control.

Throughout her work Rowling demonstrates how words function as actions that carry ethical value. The Ministry uses deceptive language through terms "undesirable" and "stealing magic" to distort reality and dehumanize people they control. Resistance starts when individuals learn to name things as they truly are while they speak truthfully and reject the fear-imposed silence.

In line with Archer (2015) the world in Rowling's story exists as a linguistic combat zone. The ability to shape language enables a group to shape the way people perceive reality. The act of speaking serves as an oppositional force.

The moral world of Harry Potter presents itself through deep and contradictory elements along with optimistic beliefs. Through complex moral decisions Rowling shows readers how ethical choices involve personal suffering while remaining unclear in their nature. Through this approach she transforms a fantasy tale into a deep exploration of what it means to be a human being.

3.4. Criticism of Society through the Fantasy Genre

J.K. Rowling employs fantasy literature to create reflections of reality and to analyze its components and create new perspectives. The magical world represents a symbolic framework which enables precise investigations of power structures alongside ideological systems and discriminatory practices and resistance movements. The world Rowling created through magic serves as a reflection of real-world political and moral complexities.

The wizarding society exhibits a hierarchical structure that mirrors real-world racial prejudice and economic inequality and bureaucratic control. The locations of Hogwarts along with the Ministry of Magic and Diagon Alley serve as ideological spaces which demonstrate power functions in normal circumstances. Marciniak (2016) explains that Rowling creates a fantasy world

because it enables readers to view reality from different angles which highlight its injustices more clearly.

The magical world reveals its symbolic structure through its treatment of house-elves and goblins together with werewolves and Muggle-borns. These groups face complete exclusion from magical society and experience institutional discrimination which mirrors colonial hierarchies and racial regimes. The way societies determine who deserves rights and voice stands at the heart of Rowling's narrative critique. According to Kullmann (2017) the magical world establishes its underclass with exactness through legal categories together with educational restrictions and cultural nonexistence.

The application of mythological and literary references in the story serves to enhance rather than diminish real-world criticism. Through these literary tools Rowling connects to collective cultural knowledge which establishes familiar symbols for social commentary beyond immediate political boundaries. According to There is Only Power (2015) Rowling uses allegory in her fiction as a deliberate literary choice. The magical elements reveal the ignored realities of regular life by operating as metaphors.

Through fantasy writers create opportunities for moral and political engagement. Through its distant perspective it enables readers to contemplate their world while offering narrative possibilities for reshaping social structures. The world Rowling created exists in a state of fundamental political conflict and moral imperfections that mirror the complexities of our own world.

The author Rowling uses satire to criticize political institutions especially through her depiction of the Ministry of Magic. The Ministry operates as a fantasy setting which serves as an effective metaphor for contemporary bureaucratic and authoritarian systems of government. The Ministry of Magic serves as a perfect example of how state organizations become corrupted from inside their structures and transform into tools for truth suppression to protect powerful interests.

Throughout the beginning of the series the Ministry of Magic presents itself as ineffective while focusing on its public image while actively working against dissidents. The Ministry avoids recognizing Voldemort's return because political benefits and institutional survival take precedence over factual evidence.

The government chooses to deny the threat instead of dealing with it by spreading propaganda and by persecuting those who speak out like Harry Potter and Albus Dumbledore. Per Archer (2015) the Ministry functions through a control-based system that puts authority above truth.

The Order of the Phoenix reaches its peak through Dolores Umbridge becoming High Inquisitor. Umbridge represents a bureaucratic villain who uses her decrees and protocols together

with her friendly demeanor. Her ascent to power demonstrates the "banality of evil" described by Hannah Arendt as ordinary cruelty carried out through official processes and documents.

The authors Firestone and Clark (2015) explain that Umbridge's terrifying aspect derives from her complete faith in the moral correctness of abhorrent systems.

Through her portrayal of the Ministry Rowling examines how surveillance works together with censorship practices and the enforcement of ideological agreements. The Trace function acts as an early warning system which the Ministry uses to monitor and shape young people thus serving as a model for real government surveillance programs. The Daily Prophet undergoes systematic manipulation to become a state-controlled propaganda outlet which creates an appearance of stability by attacking anyone who opposes it.

Kullmann (2017) explains that the Ministry presents itself as incompetent fantasy but actually demonstrates the methods through which modern states enforce control by using bureaucratic systems and fear tactics and narrative manipulation.

The Ministry of Magic entered Voldemort's rule through a process that occurred with alarming speed. The Ministry's framework stayed intact but it adopted new leadership while changing its official message.

Such transitions align with the unsettling historical pattern where totalitarian regimes use institutional takeover instead of destruction to seize power. The system remains; only the ideology changes. The writer's central observation shows that evil infiltration occurs through ordinary bureaucratic procedures.

Through this approach Rowling reveals both the defective nature of magical government along with the universal weakness of institutions to ideological domination. Through her satirical work Rowling provides readers with a diagnostic analysis which reveals the actual workings of real power systems.

The genre's utopian closure receives a deliberate subversion from Rowling through her narrative. The victory over Voldemort does not dismantle the fundamental systems which led to his power including institutional bias and media control and blood purity ideology.

The war does not bring about any significant Ministry reform or magical rights advancement for non-human beings or social transformation in the world. The absence serves as an intentional political statement rather than a narrative mistake.

The conclusion of Rowling's story presents no illusion of institutional redemption according to Firestone & Clark (2015) in There is Only Power (p. 43). The author presents a realistic portrayal of institutional stagnation and heroic limitations instead of a restorative fantasy (p. 43). The belief that total elimination of evil is possible faces critical examination. The prejudices together with supporting structures and ideologies that enabled Voldemort continue to exist after his defeat.

The magical world shows rapid restoration to its pre-war state which demonstrates that historical repetition occurs through societal amnesia. The story shows victory in Rowling's world as incomplete because it fails to address collaborators and ignores victims like house-elves while pushing Hagrid and Lupin to the margins.

Kullmann (2017) notes that the story concludes with a fragile return to routine instead of revolution which prompts readers to question the actual victories achieved.

Rowling joins authors like Ursula K. Le Guin and Philip Pullman in their refusal to provide escapist endings which are typical of the fantasy genre. Rowling presents readers with the unclean ethical and political realities that exist in real societies instead of providing magical solutions to resolve injustice. Through this approach fantasy serves as a tool for both reflective analysis and democratic monitoring rather than wishful thinking.

Rowling critiques society by using characters as both moral and political archetypes in her narrative. Within the fictional realm these characters function as representations of actual human behaviors found within real-world institutions and societal patterns.

Harry Potter stands as a reluctant hero who shows ethical behavior by fighting against injustice for personal reasons instead of seeking glory. He maintains his opposition to authority even though it brings him discomfort and pain and he refuses to follow the oppressive principles of his adversaries.

Hermione Granger plays the role of intellectual dissenter who fights against traditional norms through her knowledge-based ethical arguments. Her support for house-elves along with her curriculum questions and her dedication to telling the truth instead of seeking popularity establish her as an agent of progressive change within the established system.

The previous discussion established that Dolores Umbridge serves as a functionary of authoritarian power through her actions as a bureaucrat who performs violent acts while maintaining a pretense of order. Through her pleasant demeanor she conceals the oppressive nature of her system which serves as a caution about those who protect their wrongdoing through respectful formalities.

Severus Snape and Draco Malfoy demonstrate how people exist in uncertain moral territories where they might show both complicity and redemption. Snape's complex relationships demonstrate how individuals function in corrupt systems because they operate through feelings of guilt combined with ambition and fear instead of ideological motivations. The passivity of elites during real historical atrocities finds its reflection in Malfoy's transformation from arrogant superiority to fearful silence.

Neville Longbottom and Luna Lovegood start as background characters in early books but develop into expressions of steadfast nonconformity. The emergence of Neville as a leader

demonstrates how determination serves as a powerful tool for moral leadership. Through her refusal to follow social norms Luna demonstrates authenticity and independent thinking while quietly challenging the uniformity of institutions.

Rowling creates a character-based classification that includes the enforcers and the rebels and the conformists and the victims and the visionaries. The characters' actions along with their development demonstrate the magical problems of their world while also representing common moral and civic issues that exist in reality.

According to Archer (2015) the characters in Harry Potter engage in a symbolic struggle that represents how regular people handle and work with and fight against systems of power (p. 14). Through this dual interpretation the series transforms into both a political allegory and an ethical fable which prompts readers to examine their position within the spectrum of resistance, complicity and conscience.

Through her social critique Rowling presents blood purity ideology as an allegory which represents racism, xenophobia and ethnonationalism. The wizarding world divides witches and wizards into three groups which determine their social and political position yet these categories lack any relation to magical ability.

The Death Eaters promote their "purity" ideology which aligns with white supremacist and fascist beliefs about racial superiority. The Death Eaters' prejudice against Muggle-borns follows historical patterns of discrimination against Jewish people and the promotion of eugenic beliefs.

The derogatory term Mudblood serves as a racial slur which both degrades individuals and sustains social class boundaries. According to Kullmann (2017) the blood status ideology in Rowling's world mirrors how actual societies use racial purity beliefs to justify violent exclusion of marginalized groups.

The Ministry upholds discriminatory systems by maintaining both active involvement and passive tolerance in institutional structures which allows extremist ideologies to spread. Through both institutional silence and cultural blindness along with social norms the magical state supports oppression even though it does not always do so through legal means.

During the Second Wizarding War state propaganda turns Muggle-borns into public dangers while Voldemort's regime implements racial persecution through institutional policies. Firestone and Clark (2015) explain that the wizarding state enables racism by creating the structural framework which transforms beliefs into laws and prejudices into official policies (p. 37).

Through its fantastical elements Rowling creates an allegorical framework that allows readers to confront contemporary racism and nationalist exclusion in an ongoing context. This framework demonstrates broad political relevance because people use Harry Potter symbols in

protests by linking Umbridge to modern political figures while holding signs that say "Death Eaters walk among us."

The defining characteristic of Rowling's fantasy use stems from her refusal to create a refuge but instead to establish a place for ethical engagement. Throughout the Harry Potter series Rowling presents complex moral dilemmas which require readers to evaluate their own involvement alongside their bravery and moral principles.

The fantasy realm functions as a transformative environment that shows potential paths for justice alongside truth and resistance. Rowling builds a fictional universe with established laws yet these rules remain unfair and the heroes of the story have imperfections while evil manifests through regular appearances. The world of Rowling's fantasy demands active involvement from readers instead of offering escape according to There is Only Power (p. 45).

Through her narrative Rowling uses characters and conflicts and institutions to demonstrate how magic functions as a force that strengthens rather than eliminates human challenges. The solutions to fear and discrimination and silence and complicity require empathy alongside remembering past experiences and taking bold actions.

Through fantasy J.K. Rowling uses her genre to develop a narrative that affects readers who extend beyond Hogwarts' boundaries. The magical world contains dragons and dementors together with human struggles against fear as well as power imbalances and institutional corruption and social inequality. Through allegory and metaphor and character development Rowling enables readers to encounter the injustices of their actual world by identifying structural inequality systems and belief systems that divide and accountability requirements of observers.

The Harry Potter series serves as both a tale of good versus evil while functioning as a political and moral reflection that forces readers to consider their beliefs and willingness to defend what they hold dear. Through her writing Rowling uses fantasy as an analytical tool to expose the core truths of reality.

CONCLUSIONS

The research analyses the complex links which exist between J.K. Rowling's wizarding world and the contemporary political systems along with social structures and ideological frameworks of the present day.

Through interdisciplinary research which combines literary analysis with sociological political and historical perspectives this thesis proves the Harry Potter series functions as a cultural text which reflects contemporary societal realities while critiquing them.

Rowling establishes a magical world at first glance yet this magic reveals itself to be deeply flawed and socially divided in a way that reflects many aspects of our modern world. The research in Chapter 2 showed that wizarding social structure and bloodline system duplicates the social exclusion practices which exist in our current society. The pure-bloods and half-bloods and Muggle-born categories act as racial and ethnic and class-based discrimination metaphors while institutions such as the Ministry of Magic and Hogwarts support these ideologies through educational systems and employment policies and legal frameworks.

The analysis demonstrates how Rowling depicts state power and propaganda and bureaucratic control through magical institutions such as the Ministry of Magic under leadership of Dolores Umbridge and Cornelius Fudge. These storytelling elements show strong connections to the traumatic events of the twentieth century including fascist governments and surveillance systems and censorship practices. Through her portrayal of fear-based control over media and dissent suppression Rowling critiques totalitarianism while revealing how neutral-looking institutions like education and law can serve as instruments of domination.

The third part analysed Hogwarts educational structure which demonstrated how it mirrored British educational elitism and formed ideological frameworks and social organization. The thesis demonstrated how education operates as an ideological state apparatus following Althusserian theory by maintaining social standards while supporting existing power structures. Rowling presents subversive actions and Dumbledore's Army as educational models that demonstrate how learning can empower students while fostering critical thinking.

Rowling's biographical experiences enabled the understanding of deep emotional and ideological aspects throughout the entire series. The emotional depth and ethical clarity in the narrative stem from her individual experiences with loss and social exclusion as well as poverty and fighting against oppression. The writer's life experiences created character struggles and world moral tensions which blend personal and political elements and real and imaginative aspects.

The research demonstrates fantasy literature serves as a powerful tool which enables readers to analyse and reshape the actual world through critique and reflection. Through her writing

Rowling leads readers into magical realms while simultaneously encouraging them to study authority structures and justice systems and equality frameworks and personal identities. Through allegory and metaphor this work stimulates people to engage with social problems which develops moral thinking abilities and civic awareness among younger audiences.

The analysis of the Wizarding War and the Ministry of Magic revealed how Rowling incorporated historical analogies together with political critique into her story. The Ministry of Magic propaganda system combined with Voldemort's rise to power and his use of fear as control tool demonstrate the common traits found in twentieth-century totalitarian governments.

Through the story Rowling reveals how bureaucratic systems and media outlets and legal frameworks function as weapons against opposition forces that enable authoritarian governments to maintain their power.

Throughout the thesis the author examines how Rowling uses themes of resistance and morality together with collective action as alternatives to oppression. Through the formation of Dumbledore's Army and the Order of the Phoenix alongside Harry and his friends including Hermione and Neville and Luna Rowling presents alternative power structures based on solidarity and ethical leadership and bravery.

The figures show their opposition to hierarchical rule through both rebellion and their construction of alternative forms of community and justice. Rowling presents resistance as an active process which shows that an alternative world exists despite the ongoing and unfinished battle to achieve it.

This thesis achieves all the objectives which were defined in the introduction through the following steps:

1. This research analyses how Rowling's personal history formed the moral and emotional aspects of her written works.
2. The wizarding society structure mirrors real-world racial and ideological and economic conflicts.
3. The series contains historical political references which match actual government systems from Nazism to state monitoring and propaganda techniques.
4. The thesis critically investigates the educational and institutional systems found in the wizarding world to understand how power and knowledge are built and maintained and how they face opposition.

Through this analysis Harry Potter reveals itself to be more than a traditional coming-of-age fantasy since it exists as a cultural and political object with contemporary significance. Through its stories the text presents uncomfortable truths about current social structures to help readers examine

their roles within these power systems. Rowling uses a magical flawed world to promote critical thinking along with empathy and faith in the possibility of transformation.

The modern world needs such narratives because it continues to experience social injustices and authoritarian control and ideological control methods. Through its fictional narrative Rowling produces a work of urgent and compelling social commentary about our current world.

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РЕЗЮМЕ

Дослідження аналізує складні зв'язки, що існують між чарівним світом Дж. К. Роулінг та сучасними політичними системами, а також соціальними структурами та ідеологічними рамками сьогодення.

За допомогою міждисциплінарного дослідження, яке поєднує літературний аналіз із соціологічними, політичними та історичними перспективами, ця дисертація доводить, що серія про Гаррі Поттера функціонує як культурний текст, який відображає сучасні суспільні реалії, одночасно критикуючи їх.

Роулінг створює чарівний світ на перший погляд, проте ця магія виявляється глибоко недосконалою та соціально розділеною, що відображає багато аспектів нашого сучасного світу. Дослідження в розділі 2 показало, що чарівна соціальна структура та система кровних ліній дублюють практики соціальної ізоляції, які існують у нашому сучасному суспільстві. Категорії чистокровних та напівкровних, а також маглонароджених виступають метафорами расової, етнічної та класової дискримінації, тоді як такі установи, як Міністерство магії та Гоґвортс, підтримують ці ідеології через освітні системи, політику зайнятості та правові рамки.

Аналіз демонструє, як Роулінг зображує державну владу, пропаганду та бюрократичний контроль через магічні установи, такі як Міністерство магії під керівництвом Долорес Амбридж та Корнеліуса Фаджа. Ці елементи оповіді демонструють тісний зв'язок із травматичними подіями XX століття, включаючи фашистські уряди, системи спостереження та практики цензури. Через своє зображення контролю над ЗМІ, заснованого на страху, та придушення інакомислення Роулінг критикує тоталітаризм, водночас розкриваючи, як нейтральні на вигляд інституції, такі як освіта та право, можуть служити інструментами панування.

У третій частині проаналізовано освітню структуру Гоґвортса, яка продемонструвала, як вона відображала британський освітній елітизм та формувала ідеологічні рамки та соціальну організацію. У дисертації було продемонстровано, як освіта функціонує як ідеологічний державний апарат, що відповідає теорії Альтюссер, підтримуючи соціальні стандарти та водночас підтримуючи існуючі структури влади. Роулінг представляє підривні дії та Армію Дамблдора як освітні моделі, що демонструють, як навчання може розширити можливості учнів, одночасно сприяючи критичному мисленню.

Біографічний досвід Роулінг дозволив зрозуміти глибокі емоційні та ідеологічні аспекти всієї серії. Емоційна глибина та етична ясність оповіді випливають з її індивідуального досвіду втрат та соціальної ізоляції, а також бідності та боротьби з

гнобленням. Життєвий досвід письменниці створив боротьбу характерів та світову моральну напруженість, яка поєднує особисті та політичні елементи, реальні та уявні аспекти.

Дослідження демонструє, що фентезійна література слугує потужним інструментом, який дозволяє читачам аналізувати та змінювати реальний світ через критику та рефлексію. Через свої твори Роулінг запрошує читачів у чарівні сфери, одночасно заохочуючи їх до вивчення структур влади, систем правосуддя, систем рівності та особистої ідентичності. За допомогою алегорії та метафори ця робота стимулює людей до вирішення соціальних проблем, що розвиває моральне мислення та громадянську свідомість серед молодої аудиторії.

Аналіз Чарівної війни та Міністерства магії показав, як Роулінг поєднала історичні аналогії разом із політичною критикою у свою історію. Система пропаганди Міністерства магії в поєднанні з приходом Волдеморта до влади та використанням ним страху як інструменту контролю демонструють спільні риси, характерні для тоталітарних урядів ХХ століття.

Крізь історію Роулінг розкриває, як бюрократичні системи, засоби масової інформації та правові рамки функціонують як зброя проти опозиційних сил, що дозволяє авторитарним урядам підтримувати свою владу.

Протягом усієї дисертації автор досліджує, як Роулінг використовує теми опору та моралі разом із колективними діями як альтернативи гнобленню. Через формування Армії Дамблдора та Ордену Фенікса разом із Гаррі та його друзями, включаючи Герміону, Невілла та Луну, Роулінг представляє альтернативні структури влади, засновані на солідарності, етичному лідерстві та хоробрості.

Фігури демонструють свою опозицію до ієрархічного правління як через бунт, так і через побудову альтернативних форм спільноти та справедливості. Роулінг представляє опір як активний процес, який показує, що альтернативний світ існує, незважаючи на триваючу та незавершену боротьбу за його досягнення.

Ця дисертація досягає всіх цілей, визначених у вступі, за допомогою таких кроків:

1. Це дослідження аналізує, як особиста історія Роулінг сформувала моральні та емоційні аспекти її письмових творів.

2. Структура чарівного суспільства відображає реальні расові, ідеологічні та економічні конфлікти.

3. Серія містить історичні політичні посилання, які відповідають реальним урядовим системам від нацизму до державного моніторингу та пропаганди.

4. У дисертації критично досліджуються освітні та інституційні системи чарівного світу, щоб зрозуміти, як будуються та підтримуються влада та знання, а також як вони стикаються з опором.

Завдяки цьому аналізу Гаррі Поттер виявляється чимось більшим, ніж традиційною фантазією про дорослішання, оскільки він існує як культурний та політичний об'єкт із сучасним значенням. Через свої історії текст представляє незручні правди про сучасні соціальні структури, щоб допомогти читачам дослідити свої ролі в цих системах влади. Роулінг використовує магічний недосконалий світ, щоб сприяти критичному мисленню разом із емпатією та вірою в можливість трансформації.

Сучасний світ потребує таких наративів, оскільки він продовжує переживати соціальну несправедливість, авторитарний контроль та ідеологічні методи контролю. Через свою вигадану розповідь Роулінг створює твір актуального та переконливого соціального коментаря про наш сучасний світ.

Chart 1.
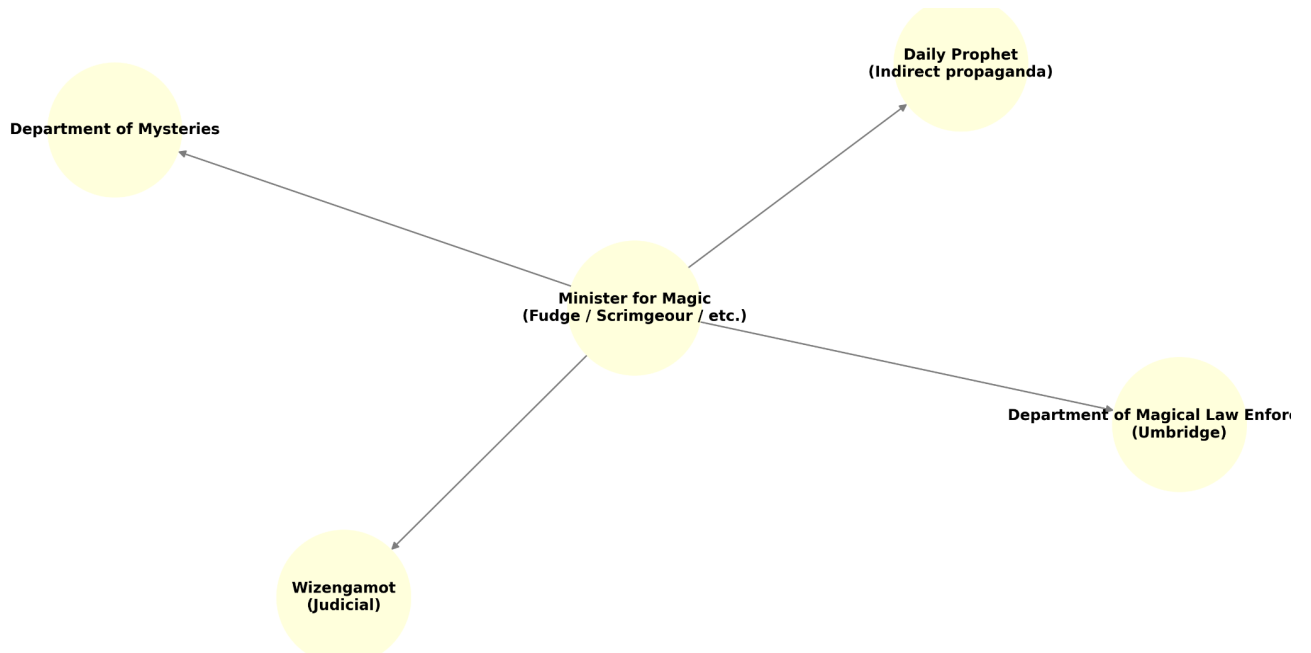
Table 4.

Theme	Wizarding World Element	Real-World Counterpart
Education	Hogwarts	British private school system
Bureaucracy	Ministry of Magic	Authoritarian governance
Racism	Blood purity ideology	Racial / ethnic supremacy
Class division	House-elves / Weasleys	Economic inequality
Media control	Daily Prophet	State-controlled propaganda
Resistance	Dumbledore's Army / Order	Civil resistance movements

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Я, Ротковська Вікторія Йосипівна, підтверджую, що користувалась ChatGPT (https://chat.openai.com/) для редагування тексту та виправлення помилок у власній роботі. Повний текст роботи було завантажено до системи, а введення відповідних даних здійснено 20 квітня 2025 року:

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Отримані таким чином дані були використані для доопрацювання та перероблення тексту з метою отримання кінцевого варіанту роботи.

Ротковська Вікторія Йосипівна _____