Magic Realism, Occult Imaginaries, And Environmental Tensions: A Deep Critique Of The Harry Potter Series

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Abstract

Magic Realism is a genre that has gained immense success, thanks to writers such as Gabriel Garcia Marquez and Salman Rushdie. It emerged as a response to escapism, which people craved from their sedentary and stressful lives, yet it remained deeply rooted in observations of reality. As Gabriel Garcia Marquez famously said, "Life is not what one lived, but rather what one remembers, and how it is remembered to tell the tale." (Magic Wiki). Magical realism, occasionally called marvellous realism or fabulism, is a mode of literature—also reflected in painting, film, and theatre— that combines detailed observation of the real world with magical elements presented as ordinary. Matthew Strecher defines it as "what happens when a highly detailed, realistic setting is invaded by something too strange to believe" (Magic Wiki). There is often confusion regarding the term's broad applicability and the categorisation of many writers as magical realists. This fusion of the real and magical is seen infused in J.K. Rowling's works. Though her writing is primarily fantasy, it retains traits of magic realism as readers struggle to separate reality from fiction. Subtle imageries of occultism—spirit contact, divination, and sorcery—spread throughout the series refer to groups governed by supernatural rules under a leader's authority. Historically, occultist works have portrayed serpents negatively, associating them with venom and fear. In Harry Potter and the Chamber of Secrets, a hidden monster at Hogwarts was created and controlled by Voldemort, a character synonymous with the Devil in dark arts, signalling the element of occult within the narrative. The objective of this paper is to develop these foundational insights in order to offer a comprehensive critique of Harry Potter's magic realism and occult symbolism combined with environmental and socio-gender perspective, arguing for the series' deep contemporary relevance.

Keywords: *Occult, Myth, Magic Realism, Psyche, Environment*

INTRODUCTION

Since the beginning of time man was fascinated with the supernatural, the magical and the occults per se. The human tendency to know the unknown and search for the unseen remains intact. It has created a kind of interest among the younger generation especially in this modern world; where everyone wants to escape from the clutches of reality. The children and teenagers are the ones who get attracted towards such super naturalistic[i] ideologies; due to their age of reasoning and their psych, which is at a constant search for finding an adrenaline rush and some sort of thrilling experience. The recent trends in movies and literature shows us that; this new era is all about the supernatural and magical elements, as a hoard of shows like Supernatural, Ghost Hunters, Sabrina the Teenage Witch, American Horror Story, Nagini, Aval, etc.; books like the Harry Potter Series, Twilight Series, Narnia Series, Stardust, etc.; and movies like The Conjuring Series, The Paranormal Series, The Nun, Darling and Annabelle Series have cropped up in bunches, in the recent years due to the amount of support it's gaining from the audience and readers. The writers too understood this trend and joined the squad of supernatural, magic and myth lovers. J. K. Rowling, Rick Riordan, Stephanie Meyer, Ashwin Sanghi and Amish Tripathi are the perfect examples of this in the current literary scenario. Their success has made others to follow suit.

Magic Realism is one such genre which has gained huge success thanks to writers like **Gabriel Garcia Marquez and Salman Rushdie.** Magic Realism was the product of the escapism which people craved for from their sedentary and stressful life, without leaving sight of the reality. As the Father of Magic Realism Gabriel Garcia Marquez himself has said 'Life is not what one lived, but rather what one remembers, and how it is remembered to tell the tale'[ii]. So, it's each person's story to narrate. **Magical realism** also called as **magic realism** or as **marvelous realism** is a genre of literature. It belongs to the genre of narrative fiction; more broadly, art like that of literature, painting, film, theatre, etc. that, even when it was surrounding an assortment of deviously diverse concepts, it first and foremost conveyed a very realistic

observation of the real world at the same time it also added or revealed magical elements through the reality. It is occasionally called **Fabulism**, with allusion to the conventions of fables, myths, and allegory. "Matthew Strecher defines magic realism as "what happens when a highly detailed, realistic setting is invaded by something too strange to believe". Many writers are categorized as "magical realists", which confuses the term and its wide definition." (Magic Wiki). This is seen infused in J.K. Rowling's works. Her works are primarily to do with fantasy but it still falls under the genre of Magic Realism as her readers can't separate the reality from the fiction. It also has the imageries of Occultism spread across the series very subtly. Spirit contact, divination and sorcery are major forms of occultism which refers to a group of people who follow the rules of their leader which often deals with the supernatural or the unnatural realms.

J.K. Rowling's Harry Potter series exemplifies such blending by embedding a magical world within the recognizable modern context of England. Readers cannot easily separate the wizarding world's magical realities from their own lived experience. This paper examines how magic realism and occult imaginaries coalesce in the series, exploring psychic and mythological depth, socio-environmental relations, and gendered representations.

Through rigorous analysis, we demonstrate that Rowling's work transcends popular fantasy. It acts as a mythopoetic text engaging with occult traditions, psychological archetypes, cultural marginalisation, and ecological anxieties—reflecting and refracting contemporary human concerns with identity, power, and environment.

Magic Realism and the Construction of the Everyday:
Magic realism is marked by a style where magical elements are not separate from reality but exist as an integrated part of ordinary life (Faris, 2004). This genre's roots lie in Latin American and postcolonial literatures, where it has often served as resistance to dominant colonial narratives through the elevation of marginal knowledge and multiple realities (Zamora & Faris, 1995).

In Rowling's wizarding world, places such as Platform 9 ¾ and Diagon Alley exist adjacent to mere London stations and streets. Magical phenomena are not isolated spectacles but routine occurrences for magical folk—a mirror to the hybridity and liminality experienced by marginalised communities (Biswas, 2025).

The careful depiction of bureaucracies (the Ministry of Magic), school exams, social rivalries, and political unrest in the series situates the magical within societal norms, enriching Rowling's social critique. Magic here is not mere spectacle but a metaphor for the intricacies of power, belonging, and social conflict.

Occult Imaginaries and the Mythic Deep Structure:
Occult traditions, drawing from the Latin occultus meaning hidden, encompass the esoteric knowledge and practices concerning hidden spiritual powers (White, 2022). Literature employing occult motifs explores the tension between hidden knowledge and societal order—highlighting transformation, initiation, and the power of secrecy (Machin, 2023).

The main characteristics of any magic realism fiction as described by Faris and Parkinson[iii], operates in the Harry Potter series at various levels. Like most of the fiction based on the genre of magic realism Harry Potter series also begin with a realistic setting from a house, number 4 Private Drive, Little Winging, Surrey. With Dursley's family of three; which includes Mr. Dursley, his wife Petunia (Harry's mom's sister) and their spoilt son Dudley, giving shelter to their unwanted orphan relative, everything seems so perfectly "normal" and "real" until the family visits the zoo and Harry pretty unintentionally makes a glass vanish thus setting a boa constrictor free. Potter comes to know about his parent's death[iv] and their sacrifice and his real true identity on his 10th Birthday from Hagrid who is his parent's friend who happens to be a wizard just like his mom and dad. What follows is like a jolt of magic on a seemingly real setting, based on the piece of information that magic realism fiction should have the aspect of "irreducible" magic which cannot be clarified by clichéd notions of natural law it can be said that the entire Harry potter series is abundant with elements of 'unnatural' magic. J. K.Rowling weaves a magical world where the use of magic becomes natural and is actually anticipated. Magic is woven in to real elements. There is a real bank where the wizardry world people keep their money except that it is controlled by goblins with magic powers and the guard is a dragon. Sorting Hat which can talk, stairs that can move and change sides, a game called Quidditch[v] , magical plants like mandrakes which can scream, spells of levitation etc are the right mix of reality and magic that the reader can't distinguish between the both as everything seems real.

In Harry Potter we can see the reality which is showcased through the human characters or the MudBloods[vi] world and the fantasy is showcased through the world of magic and wizardry. The magical

realm is happily folded between the human and wizardry world; it's covered from the eyes of the humans or Muggles as they say in the Harry Potter books. It is somewhat like the genre of heterodoxy, where the main function is that of building up of characters, their energy and generation of manlike creatures. It gives that feel of living within the grey border between reality and fantasy. For instance you can get to the platform number nine and three-quarters, which is hidden between platform nine and ten; to board the train to Hogwarts from the London's station "Kings Cross", where for the Muggles there is only platform number 9 and 10. But for the common reader it seems as if platform number 9 ¾ exists in reality and in order to get into it one has to walk directly into the concrete wall between the real platforms 9 and 10 to get to the magical platform 9 ¾ from where the train can be boarded. The readers really never get an iota of doubt as the whole story would be intertwined in such a way that you can't make out the difference between reality and magic. And you would end up believing the world the writer has formed based on her fantastical dream and/or imagination. The Harry Potter novels not only deal with the rampant issues of inequality, but also that of the ideas of multiculturalism. Class inequity, unfairness against 'MudBloods' and chauvinism against non-human species like elves are laden down in Hogwarts and the wide-ranging wizarding community.

On the other side there are occults imbedded within the storyline of the Harry Potter series. It is of both good and bad characteristics. Marcia Montenegro, herself a former occultist says that, "Many critics have said that no actual occult practices or teachings can be found in the Harry Potter books. Others have said that, while there may be things that resemble actual occult practices, they are harmless." (Ankerberg). In Harry Potter series we can see people following an occult cult which is headed by Lord Voldemort, called as "The Death Eaters"[vii], who follow and practise illegal and dangerous spells known as dark magic. Their ideology is of racial supremacy. The Order of the Phoenix[viii] which practices the good magic and are the ones who put an end to the Death Eaters. The serpent, which is called as the monster of the devil in the Bible, is used as a vessel for Voldemort to transfer part of his spirit in to it like a talisman. Most occultist works throughout history have portrayed serpents as negative. Due to their venomous sting, snakes have always been thought of as animals of despise. Harry Potter and the Chamber of Secrets dealt with a hidden monster in the Hogwarts castle. This monster was created and controlled by Voldemort (synonymous with the Devil in dark arts) (Element of Occult).

Blood, Human Sacrifice and Regeneration due to it are facets of dark magic and the dark occult which can be seen in Harry Potter series. Possession of humans by dark spirits are also common in dark occultism. The devil often possesses innocent souls that are vulnerable to the attack of dark magic. It is synonymous with how Voldemort initially had a weaker form and was carried by Peter Pettigrew (seen in Harry Potter and the Goblet of Fire) Pettigrew also took **a bone** from the grave of Tom Riddle Sr. and his own hand as part of the potion. Voldemort **regained a body** and constructed a silver hand to replace the one Pettigrew lost. He then pressed **a long bony** finger on his Dark Mark, calling his Death Eaters to him. Harry's **blood** was a part of this potion. (Element of Occult)

Animism[ix] is also found here where an inanimate object can possess a spirit or life source like Tom Riddle's Diary and the wand "Curious indeed how these things happen. The wand chooses the wizard, remember...." (HP Book 2), which shows the power of dark occults to consume inanimate objects.

Rowling frames Hogwarts as an initiatory space, weaving in alchemical symbolism, ritualistic tests, and secret learnings reminiscent of Hermetic Orders and Rosicrucian traditions. The series' mythic fabric integrates global symbolisms such as serpents, phoenixes, and the cyclical nature of life and death.

The Basilisk—a potent symbol and monster—embodies ancient layers of myth and represents repressed and unfolding psychic realities (Charlesworth, 2010). These mythologies serve not only narrative purposes but deepen the psychological resonance of Rowling's texts.

Psychological and Ecological Arcs: Jung and Environmental Imaginaries:

The series' psychological depth reflects Jungian archetypes such as the shadow (Voldemort as Harry's dark double), anima/animus (Hermione and Snape), and wise old man (Dumbledore) (Jung, 1969).

The magical environment—the forests, lakes, and creatures—acts as a psychic landscape, where characters' struggles reflect psychological and ecological tensions. Dementors symbolize depression and ecological desolation, while Harry's encounters in natural places echo his internal journeys of transformation (McLoughlin, 2020).

Eco psychologically, these narratives resonate with modern crises, using animist themes to reinforce human interdependence with nonhumans (Merchant, 2005). Neville's gardening and the care for magical creatures underline commitments to restoring balance and nurturing life.

Gender, Queerness, Power, and Magical Community:
Rowling offers nuanced gender portrayals, subverting stereotypes through strong female characters like Hermione, McGonagall, and Ginny (Smith & Watkins, 2019). The maternal power of Lily Potter reframes sacrifice and protection as magical acts essential to the world's survival.

The series also contains codes for queer reading, especially through Dumbledore and liminal identities like Luna and Neville, fostering communities of chosen family and resistance (Thomas, 2020). These intersections of gender and identity politics enrich the narrative's social dimension.

Institutional Critique, Marginality, and Social Justice:
The Ministry of Magic exemplifies bureaucratic stagnation and prejudice, mirroring real-world systemic issues (Faris, 2004). The Ministry of Magic in the Harry Potter series stands as a potent symbol of bureaucratic inertia and systemic prejudice, mirroring real-world institutional ailments and failures observed in social structures and government. Rowling's portrayal is unflinching in its critique: the Ministry is depicted as an inefficient, self-serving body frequently motivated by self-preservation and elitism rather than by justice or public good. It routinely suppresses dissent, censors' independent thought, and perpetuates the established social hierarchies within the wizarding community, thus embodying the dangers of unchecked bureaucratic authority and stagnation.

A core driver of social tension in the series is the ideology of blood purity, which sharpens divisions among 'purebloods', 'half-bloods', and 'Muggle-borns'. This system of classification functions as a powerful allegory for real-world racism, casteism, and the persistence of inherited privilege. Characters such as Draco Malfoy openly display contempt for those of Muggle heritage, while key figures like Albus Dumbledore and Hermione Granger vigorously oppose these prejudices and champion principles of equality. Rowling's narrative underscores how supremacist beliefs can be embedded and reproduced by both individuals and by the institutions they control, leading to dangerous, exclusionary societies.

The marginalisation of non-human magical beings—especially house-elves and goblins—further reflects the pervasive nature of social stratification, echoing broader realities of servitude and systemic oppression. House-elves serve their wizard masters in conditions of de facto enslavement, their agency suppressed by both magical and psychological means. Through the activism of Hermione and her Society for the Promotion of Elfish Welfare (S.P.E.W.), Rowling draws attention to the ethical blindness and resistance that surround movements for liberation and rights within even the most "enlightened" communities. The series addresses racialized purity through tensions over "blood status" and the status of magical beings like house-elves and goblins, critiquing exclusion and exploitation.

Moreover, Rowling's treatment of institutional failure is accentuated in moments such as the Ministry's dogged denial of Voldemort's return—a refusal with dire consequences for both the wizarding and non-wizarding worlds. This wilful blindness, reinforced through propaganda and harsh legalism (as embodied in Dolores Umbridge's regime at Hogwarts), cautions against the perils of governance that prizes conformity and entrenched power over truth and justice.

Yet amid these failures, Rowling champions resistance, activism, and collective empowerment. Groups such as Dumbledore's Army symbolize the rise of grassroots opposition, emphasizing solidarity, critical thought, and youthful defiance. These movements, grounded in community and moral courage, serve as metaphors for real-world activism in the struggle for equity and systemic reform.

Through such multi-layered portrayals, the Harry Potter series becomes not only a coming-of-age fantasy but also a profound meditation on power, justice, and the possibilities for resistance. Rowling thus encourages readers to interrogate institutional authority, recognize the intertwined nature of social and environmental justice, and actively participate in envisioning and building a more just and inclusive society.

Myth, Ritual, and the Ecology of Transformation:
The Harry Potter series is richly embedded in mythic cycles and ritual forms that carry profound ecological and existential significance. At the heart of Rowling's narratives are recurring motifs such as the Deathly Hallows, ghosts, resurrection, and the cyclical passage of ritual time—each serving as symbolic anchors for themes of transformation, mortality, and renewal. As Machin (2023) explores, these mythic elements evoke rites of passage and transformative journeys that demand from characters—and implicitly from readers—an acceptance of mortality that is both personal and cosmic. The Deathly Hallows, for instance, represent not merely magical artifacts but allegories for humanity's encounter with death and the longing for immortality, framing a quest that is as much spiritual as it is physical.

Magical forests and bodies of water in Rowling's world function as liminal, almost sentient spaces charged with symbolism and narrative potency. Charlesworth (2010) emphasizes how such spaces act as conduits for nonhuman agency, compelling characters to recognize the voice and power of the more-than-human world. The Forbidden Forest stands as a paradigmatic enchanted wilderness, a realm where transformation occurs, dangers abound, and secrets reside. It is a space that preserves ancient wisdom and tests the moral and existential resolve of those who enter. Similarly, the Black Lake and the submerged domain of the merpeople evoke hidden depths and mysteries, prompting reflection on the layered complexity of ecosystems and the fragile interdependence of life.

Interlacing this natural mysticism is the framework of seasonal rituals performed at Hogwarts, which resonates with ecological cycles of growth, decay, death, and renewal (Buell, 2001). From the welcoming feasts that mark the beginning of the school year, to the sober moments of remembrance and the celebrations of holidays, the rhythmic recurrence of these events aligns the human and magical community with the rhythms of the natural world. These rituals too are transformative; they initiate growth in knowledge, community bonds, and personal maturation, mirroring the cycles of the earth itself. The cyclicality teaches impermanence and regeneration, reminding readers that decay is a necessary corollary to life's renewal both in the ecological realm and human experience.

Together, these mythic and ritual elements weave a narrative ecology that encourages a multidimensional understanding of transformation—not only psychological or social but profoundly ecological. The series invites readers to inhabit a world where life and death, human and more-than-human, magic and mundane are entwined in dynamic flux. Through myth and ritual, Rowling's storytelling reclaims enchantment as a medium to contemplate the limits of human control and the promise of humility and reverence toward the planet we all inhabit.

In this way, Harry Potter functions not just as a tale of wizardry but as a modern mythopoetic ecology—a story that animates the magical bonds that connect us to each other and to the nonhuman world, underscoring the transformative power awakened in acknowledging and embracing these relationships.

Environmental Crisis and Social Relevance:

Rowling's deployment of magic realism works as a potent vehicle for fostering ecological sensitivity and advancing an ethic of environmental stewardship within the Harry Potter series. By infusing the natural world with intelligence, agency, and spiritual depth, Rowling elevates the environment from mere backdrop to a living, vital actor—one whose well-being is intimately entwined with that of the human and magical communities. This animistic perspective, where forests, creatures, and even weather respond actively to events and moods, fosters empathy for nonhuman entities and highlights the intricate interdependencies that sustain life, echoing urgent lessons for readers amid contemporary ecological crises. Rowling's magical realism fosters ecological awareness by animating nature, encouraging empathy towards the environment (Buell, 2001). The threats to magical habitats allegorise ecological destruction, inviting reflection on humanity's relationship to the earth.

The series frequently confronts the perilous state of magical habitats: the encroachment and endangerment of the Forbidden Forest, the declining dragon populations, and the pollution or devastation wrought by dark magic. Each of these threats acts as an allegory for broader environmental concerns such as habitat loss, species extinction, and the consequences of unchecked human intervention in natural systems. The destruction and defilement of magical spaces call readers to reflect deeply on humanity's ambivalent and often exploitative relationship with the earth, foregrounding the costs of neglect and the necessity for care and accountability.

Beyond allegory, Rowling's narratives explicitly model an environmental ethics grounded in humility, mutual respect, and restorative action. Characters like Neville Longbottom, who dedicates himself to the healing of magical plants, and the collaborative stewardship practiced by Hogwarts' staff and students, exemplify a commitment to nurturing and protecting vulnerable environments. In this world, true mastery of magic is not measured by domination or conquest, but by the capacity for repair, respect, and symbiotic co-existence.

Against a backdrop of uncertainty and institutional failure—symbolised by Voldemort's corrupting influence, the Ministry of Magic's denialism, and systemic injustice—the series advances a vision of responsibility that transcends human exceptionalism. It calls for the recognition of interconnectedness, both within the wizarding world and in the broader natural world—a vision increasingly championed in ecocriticism and environmental humanities. This ethic is not merely theoretical; it is embodied in the

characters' actions, their willingness to ally with nonhuman intelligences (such as centaurs and house-elves), and their ultimate realisation that survival depends on collaborative, cross-species effort.

By vitalising the enchanted within the real, the Harry Potter series trains readers' imagination for ecological ethics: it encourages the envisioning of worldviews in which magic and nature are not opposed, but fused in a bond of interdependence and care. Such narratives do more than entertain—they prepare minds and hearts to navigate the ambiguous ethical and practical challenges of the Anthropocene, equipping rising generations with the imaginative and moral tools needed for planetary stewardship. A magic realist ethics of humility and care emerges, offering models for environmental and social responsibility amid uncertainty (Roszak, 1992).

CONCLUSION

J.K. Rowling's Harry Potter series emerges as a sophisticated and multifaceted literary achievement, deeply rooted in the traditions of magic realism and occult symbolism while simultaneously engaging with pressing contemporary social and environmental concerns. At its core, the series deftly weaves together dualism and polarity—the tension between good and evil, light and dark—through enduring archetypes and occult practices such as astral travel, Altered State of Consciousness, Astral Projection, Automatic writing, Black Magic, Channelling, Spiritism Clairvoyance, Divination, Familiar(s), Neo-paganism, Psychokinesis, Telekinesis or Teleportation, etc., which are straight imaginaries of occultism. This eventually gives way to magic realism. Harry Potter is a perfect mix of both the worlds. As the novels progress, we find appearances of magical creatures like centaurs, giant spiders, basilisk, boggarts, werewolves, merpeople, hippogriff, dragons, living ghosts, pixies, elves etc. The 'irreducible 'magic elements come in the various forms where people can appear and disappear, transform objects and themselves, caste spells with a magical wand and have magical devices like Foe-Glass, sneak scope, spell tape, howlers, flying cars, the uses of which are so unnatural to the natural laws. When it comes to magic realism; the supernatural elements or unreasonable behavioural scenarios come out in unconventional realities or even in a "normal" setting. Just like how in Harry Potter series you can see the constant shift between the Muggle world and the magic realm as if going between two cities. Somehow this fantastical work manages to stay in the human realm still bringing on the magical realm. Simply put, more than a mere fantasy tale, Harry Potter is quintessentially the story of a boy's transition from innocence to maturity—a Bildungsroman that traces his lifelong struggle against pervasive evil and his ultimate triumph of good over darkness. This journey is enlivened by occult symbolism, notably the use of enigmatic symbols like the pentagram, which, while often misunderstood, embodies universal geometric harmony and is repurposed here as a metaphor for the eternal conflict and balance between opposing forces. This is a universal theme, which sets the base reality upon which the imagination of the author has worked to build a seamless tale of magical realism imbedded with occultism. The constant narrative oscillation between the Muggle world and the magical realm embodies this duality—two distinct yet interwoven worlds coexisting as part of a shared human experience.

Rowling's integration of such occult and magical realist motifs provides more than atmospheric texture; it constructs a seamless narrative fabric that reflects universal truths and lived realities. The occult practices, interwoven with symbols and rituals, serve as metaphors for hidden knowledge, power struggles, and transformational potential. This synthesis of imagination and reality enables the series to resonate deeply with readers across cultural and generational divides.

Importantly, Harry Potter transcends escapism by problematising boundaries—between self and other, human and nonhuman—and by fostering empathy and awareness of the interconnectedness of life. Embedded within its magical realism and occult framework are profound reflections on identity, morality, social justice, and ecological responsibility. The series calls readers to reconsider their place in a complex, shared world and to engage thoughtfully with the mysteries and challenges of our time.

In this light, Harry Potter is not merely a children's fantasy but a multifaceted cultural text that uses the imaginative power of magic realism and occult symbolism to invite reflection and inspire action—encouraging a re-enchantment with the world as it is, and as it might yet become.

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We declare that this paper neither has been published nor submitted for publication, in whole or in part, either in a serial, professional journal or as a part in a book which is formally published and made available to the public.

NOTES

i Of or relating to supernaturalism which is having belief in a supernatural agency that intervenes in the course of natural laws; having beliefs in supernaturalism.

ii Medrut, Flavia. "Goalcast." *Goalcast*, 30 Nov. 2017, https://www.goalcast.com/2017/11/29/13-gabriel-garcia-marquez-qoutes/. Accessed 28 Nov. 2018.

iii Faris, Wendy. "Scheherazade's Children: Magical Realism and Postmodern Fiction." Magical Realism: Theory, History, Community. Ed. L. Parkinson and W. Faris. Durham: Duke UP,1995. 163-190. Print.

iv He thought that his parents died in an accident when he was a month old. But it was a lie told to him by his aunt and her family. His parents were murdered by Voldemort.

vi Means dirty blood. A derogatory name for those born to non-magical parents (Muggles).

vii They believe other magical creatures and the non-magical are inferior and should be subjugated. Within the wizarding community, only those who are born to wizard parents are worthy of magical power, despite the fact that parentage does not in fact determine who possess such powers.

viii The **Order of the Phoenix** was a secret society founded by Dumbledore to oppose Voldemort and his Death Eaters. The Order remained an underground resistance, trying to protect Muggles and broadcast the truth during the worst days of the Second Wizarding War.

ix A spirit(s) or life force inhabits all creatures & nature, sometimes inanimate objects as well.

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