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The Reception of Harry Potter Illusion and Reality

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Introduction

Harry Potter series is the most important literary series ever published. It gives children an incentive to read where previously they rejected this custom especially by the proliferation of electric tools such as computer games, the internet and satellite programs. Despite the unprecedented success of the Harry Potter series, the author, J.K. Rowling confronted difficulties in getting it published at the beginning. Yet once the first Harry Potter book was published it led to several other extremely successful books that comprised the series.

These series were controversial on more than one level. Magic, as it is well known, is forbidden to be done by any of the believers not only in Christianity but in all the religions. Thus, magic in these series is a fundamental element as it is in most of children stories. Subsequently these series are investigated whether this magic pertains to Christian beliefs, or they teach children black magic that is prohibited ethics that may passively influence them.

This research is to trace illusion and reality, magic morality and ethics in Harry Potter with reference to Christianity and Islam and their influence on the readers.

Illusion and Reality

Harry Potter is an embattled student with astonishing powers and enticingly scary destiny. He, like other students at Hogwarts School of Witchcraft and wizardry travels back and forth between the two worlds: the mystical world of magic and the mundane world of “muggles”, those boring blinded and biased humans who either do not believe in the world of witches or who despise it as evil. Harry’s cruel aunt and uncle fit the category. And from Harry’s point of view, so would you if see witchcraft as dangerous and demonic.

The thin, green -eyed child with the glasses and a thunderbolt scar under his unruly black hair makes a sympathetic hero . He was orphan when he was one year old .He was mysteriously survived after the evil Voldemort attacked his parents and killed them but his mother rescued her own child; as a result Voldemort lost most of his power and in order to regain it he should him. The thunderbolt scar on Harry’s forehead shows his peculiar physic strength over evil.

For the next ten years, Harry lived a miserable muggle life in his uncle's home in London, constantly tormented by his aunt and uncle and spoiled a bully of his cousin. But, on his eleventh birthday everything is changed as he discovered that he is a wizard of great fame. He also knew his reality that he was saved by his mother and crippled the wicked Voldemort of his powers. Even better he received the acceptance of Hogwarts, a coveted boarding school for aspiring wizards. With its familiarity and practical magic, the school has captivated and attracted millions and millions of children and adults as well. Both have, in their imagination, pursued Harry through that mystical veil between ordinary reality and occult fantasy. Most of the readers could not put the Harry Potter book down once they start it. Moreover those who finished it read it more than once. Immersed in this mystical world of spiritual forces, they feel Harry's struggles and fights, share him his fears. They sit with him through his classes of spells and potions, transformation and divination, and like him, learns some tricks of the old craft. They sense the pain of his miserable return visits to London, and they soar with him above the earth on a magical and magnificent broomstick.

Delightfully gruesome images and scary creatures become part of memory. Joanne K. Rowling knows how to make her characters come alive in readers' minds. But it is just fantasy, as the readers raised up on scary tales. But today everything is

changed, making the new generation children far more vulnerable to deception than we were. We will consider some of these changes. Unlike most of the children of today, children in the past were raised in a culture that was at least outwardly, based on biblical and Quraanic values. Whether they were Christian or Muslim, they usually accepted traditional moral and spiritual boundaries. Even the old fairy tales they heard as children, Western culture or oriental culture tended to reinforce this monotheistic worldview or paradigm. The good hero would win over evil forces without using good magic to overcome evil magic. Social activities did not include Ouija boards, Séances, and assortment of popular occult role. Nor did friends, schools or girls scouts tempt children to alter their wise person. Occult experimentation was not an option.

Children of today learn their values worldview from a variety of sources. The entertainment industry is one of the most persuasive agents of cultural awareness, and it usually teaches global and occult values, since that is what their global market buys. In fact, children nowadays have become familiar with profanity occultism and explicit sex, that they barely noticed. In Old Testament days "They hold fast to deceit, they refuse to return ... No, they have no shame at all; they do not even know how to blush". The Holy Quraan says. "That Both Harot and Maroot were doing magic in the past that separate both spouses", and the Holy Quraan condemns the magicians and concern magic as one of

the big sins made by men. One of the major argues that are made in this concern was that of Chuck Colson who states that the magic, in Harry Potter books was acceptable and not harmful because it was just mechanical magic and that no contact was made with the supernatural world.

On the other hand this argument is contradicted in the essay of "Reality or Just Fantasy? Or Both?! It writer writes that one of the common themes of the pro-Potter sites is the bold ,blatant, advanced magic is not harmful because they are only a story, subsequently it is not real and it is fantasy , and because the stories of the saga are only fantasy , they will not harm anyone and not led him to go into witchcraft . He argues that the illustrations do not fit with the pictures to which we were subjected showing youngsters from age 8 and up, dressing like Witches and Wizards, having thunderbolts drawn in the middle of their foreheads and emulating Harry and his friends as much as possible.

In other words, according to Chuck Colson and his backers' see that the child at the age of 8 and above has the ability to discriminate between illusion and reality. Moreover, Christianity Today, quoted Chuck Colson and says that the Witchcraft is simply and other form of literary device. While Focus on The Family mentions that Potter Witchcraft was just fantasy. But according to our writer, sees that the world of the Harry Potter saga is not fantasy but another dimension of the world we live as

the Satanist, or those who works with occult. The entire world of Harry Potter is supernatural world. The entire Hogwarts School of Wizardry and Witchcraft takes place in the fantasy world. Therefore, most of the incidents of Harry potter occur in the supernatural realm. J.K. Rowling makes use of a very simple device to describe the portal into which a Witch and Wizard can leave the Muggles world of Reality, and enter the Fantasy world of Witchcraft. In the second part of the Harry Potter saga the Witches and Wizards of the Weasley family vanished into the portal separating the Real World from the fantasy World. They literally traveled asrally and spend nine months there the only difference between Rowling's and the other ones is that in her saga they soul does not leave the body. As a result, according to the opposite wing parents should prevent their children from reading the Harry Potter saga because it teaches them occult and how to go through supernatural domain . Moreover, those who do not believe this they are described as antichrist society.

As for the definition of fantasy or illusion we can say that the average person on the street or in any place of the world would know that fantasy means "make believe", or "pretend". This definition or meaning is well settled in the minds of the readers. In Webster dictionary illustrates the meaning of fantasy or illusion as "the realm of vivid imagination ...make believe." This concept comes into mind immediately when we mention the series of Harry

Potter, Narnia etc. an in Egyptian children literature like Bakkar , and the Arab translated series such as detective Conan, Digimon, etc. ... The average person relaxes their guard dramatically, and feels falsely assured.

Islam, Christianity, and all the holly religions condemn Occult. They consider those who have relations with the magic as pagans. Meanwhile, God will never change. But people, beliefs and cultures change. And some changes as today's culture shift away from loving God to hating his truths have occurred in a multitude of times.

Culture and Harry Potter

Culture is the pattern or collection of the ways people deal with it their beliefs traditions and customs, creeds etc....These ethics and morals transfer from generation to generation. There are any sides of this life. As there is a light side of life there is a dark side of life. If we think that culture is important then it has no important task than coping with horror. It has been settled on an understanding of religion as the part of the shared community that addresses this challenge. Sometimes, defining characteristic that allows us to recognize a religion in the midst of a bewildering collection of exotic ideas and practices found in the various cultures of the world.

People use culture especially religion as a shield from bad events. They feel comfort to have something to something to rely on, to reassure and keep their life going. Like opiates is a means for handling unbearable pain. Marx the socialist thinker was critical of this use of religion because pain that is assuaged can prevent the underlying problems that cause pain from being fixed . On the other hand, cultural pain relief is a standard way of dealing with problems until the doctor comes.

Each culture has its own ways of providing that relief. In a multicultural society, those are found in the same cultural arena. In a large, complex modern society, that arena includes popular culture and mass media. At the movies as well as television, in popular music, bestselling books, video games and board games, various genres offer distraction , solace and escape to different kinds of people. The audience differs in age, class, gender, ethnicity, residence, and family background. Not everyone, of course has the same experience of life and that accounts for some of the difference in preferred genre. However people also differ in how they have been culturally prepared to receive different genres.

We have come to expect Hollywood escapism to use sex and violence, incendiary explosions and car chases, and surgically crafted nude bodies and promiscuous encounters as a way to attract and gratify audiences in the United States and around the

world. In fact, the global culture is heavily based on such universally understood sights and sounds. Critics of Hollywood movie fare have been quick to associate the mass taste for sensations with the general need to numb the feelings of disappointment, isolation and powerlessness that are the byproducts of the global, corporate, anonymous contemporary world.

However, it has not been proved that such appetites serve to kill pain, or that those are the pains being deadened. Moreover, there have been different kinds of popular culture analgesics that were not as “edgy” as recent entertainments, not gruesome or cynical or vengeful like *Very Bad Things* (Cowan, Nabatoff & Schiffer, 1998) or *There’s Something About Mary* (Beddor et al., 1998). The traditional antidotes to suffering included the “feel-good” movie, the happy ending, the light-hearted comedy, and his sentimental tearjerker about kids and animals, as exemplified by Frank Capra’s classic *It’s a Wonderful Life* (Capra’s, 1946). Every so often those types reappear, and such as *Harry Potter and the Sorcerer’s Stone* (Hayman and Columbus, 2001). A foreign example is the French comedy *Amelia* (Deschamps & Ossard, 2001), which has enjoyed great success with audiences and prize awarders while being dismissed as sentimental and shallow by critics.

It is interesting to note that these movies were made in a world suddenly awakened from a dream of economic prosperity to what we now admit was a recession, but before September 11. That horrible day did not generate the demand for such up-beat tales. Yet it seems that they have been well received by audiences undone by the massive tragedy and even served as a way to get back to ordinary life, as our highest leaders have counts

Magic in Harry Potter

Many People are familiar with the story that is written for children for decades, perhaps, how J. K. Rowling, an out-of-work teacher and single mother living on the dole in Edinburgh, began scribbling and dabbling a story in a local café as her small daughter dozed in a stroller; and how Bloomsbury publisher took the opportunity on this unknown author, after the refusal of her book from more than a publisher, almost wholly by word of mouth reports, the first novel, Harry Potter and the Philosopher's Stone, became a best seller and not on this part of the saga on the other parts. It became a best seller not only for the children but also among the adults.

J.K. Rowling, as the books covers have it simply has that mysterious gift so prized among story tellers and lover of the story but so resistant to critical explication, of world-making. It is a gift that many Christian readers tend to associate with that familiar

but rather amorphous group of English Christian writers, the Inklings-though the association is not quite proper, since only one of the Inklings, J.R.R. Tolkien, had this rare faculty, and few of the others even aspired to it. Tolkien however, possessed the power in spades, and gave useful names to it as well: he spoke of the secondary worlds created by the writer, and of mythopoeia as the activity of such "sub-creation". The sine quo non of such mythopoeia, for Tolkien, is the making of a world that resembles our world but it is not ours, a world that possesses internal logic and self-consistency to the same degree that ours does-but not the same logic: it must have its own rules, rules that are peculiar to it and that generate consequences also peculiar to it.

It is important to understand that C.S. Lewis' Narnia books, great though they may be, are not in the strict sense mythopoeic: Lewis does not want to create a self-consistent secondary world, but he rather a world where all the varieties of mythology meet and find their home. In Narnia there is no internal consistency whatever: thus Father Christmas can show up in the middle of The Lion, The Witch, and the Wardrobe. It may well be that this mythographic promiscuity, so to speak, is key to the success of the Chronicles of Narnia, but it makes them very different books from Tolkien's, and it is the reason why Tolkien hated the Narnia stories. They lacked the clearly demarcated wholeness which he considered the essential virtue of his own Middle Earth.

Rowling has expressed her love for the Narnia books, but as literary artist she resembles Tolkein . One of the great pleasures for the reader of her books is the minute details and its wealth from large to small, that mark the magic world “the muggle world” as different from ours ; for example the tall pointed hats the students wear n their classes in which they study such topics as Potions, Transfiguration , Defense against the Dark Arts, the spells that are always in Latin,; or the universal addiction to Quidditch, a game that shares some characteristics with basketball, cricket , and soccer but is played in the air , on broomsticks, and with four balls. Rowling’s attention to such matters is remarkable and charming, especially when the details are small: once, when he is visiting the home of a friend from a magical family, Harry steps over a pack of self - shuffling Playing Cards.

There are two causes in concern of magic in Harry Potter Saga. The first is that some Christian people sees that the books or Harry Potter in particular that shows magic so funny and charming doesn’t exactly support the Christian view of things. These books or novels encourage children to take a smilingly tolerant new age of view to witchcraft. On the other hand it may lead them to sear for practicing witchcraft themselves. The second cause is that Harry Potter himself is not an ideal student as his master in Hogwart puts it “a certain disregard for rules”.

The second cause is not important because Harry is often at odds with his teachers, and these teachers are not admirably figures. They themselves are odd with the master of Hogwart Dumbledore, whom they try to undermine him. But Harry for Dumbledore is unswervingly faithful and obedient. Moreover, Harry's tendency to bypass the rules is a matter of moral concern for him: he wonders and worries about the self – justifications he offers, and not doubt his ability but his virtue as well. He is aware of his unchosen antagonist, Voldemort –

The Dark evils for him not only that but also the most evil wizard and after the Head master Dumbledore, the most powerful and strong that offers temptations to which he cannot simply to be immune. Rowling's moral compass is important but the main cause that is discussed and becomes a common controversial issue is the magic that is full of the saga. There are two views about witches: The first one that the real witches do not exist the second that they are not as bad as evil mastermind of the Salem witch trials made them out to be. These are obviously incompatible beliefs. As C.S. Lewis has pointed out, there is no virtue in being tolerant of witches if you think that witchcraft is not impossible, that is that witches do not really exist. But if there witches, and they do invoke supernatural forces to bring harm to good people, then it would be neither wise nor good to tolerate them. So the issue of dealing with magic is the most important issue in the saga.

Magic is presented in all cultures from the first centuries of humanity. In Islam it exists in the Holly Quraan “” . Those who work with magic long ago exist, But now they do not exist. A History of Magic and Experimental Science is the book which we will rely on. At present most of the modern people do not believe in magic. They believe that two histories magic is governed by superstition, ignorance, and wishful thinking while the experimental science is rigorous, self -critical and methodological. While it is really true that the two paths are diverged to the point that they have no contact for much of their existence – and this is Lynn Thorndike’s chief point – they constituted a single path with a single history. As both magic and experimental sciences controls our natural environment. C. L. Lewis stated in this concern:

(Francis Bacon’s) endeavor is no doubt contrasted in our minds with that of the magicians: but contrasted only in the light of the event , only because we know that science succeeded and magic failed . That event was then still uncertain. Stripping off our knowledge of it, we at once that Bacon and the magicians have the closest possible affinity.... Nor would Bacon himself deny the affinity: he thought the aim of the magicians was “noble”.

Now doubt from the very beginning it was clear the experimental sciences overcomes the magic. Experimental sciences can cure patients more than the magician who used herbs and potions. In the Renaissance, alchemists were divided into two groups the first: those who sought problems –the achievement of the sorcerer’s stone through the use of the mixtures of chemicals and those who depend on mystical patterns and the invocation of spirits. (At present we have the same thing in the Egyptian rurals).

A least it seems for us that the alchemists can be so divided. But that’s because we know that one approach developed in chemistry, while the other became pure magic. The division may not have been nearly so evident at the time, when the world had not yet become when the world had not yet become disenchanted. As Keith Thomas has shown, it was “the triumph of the mechanical philosophy” of nature that “meant the end of the animistic conception of the universe which had constituted the basic rational for magical thinking”. Even after powerful work of the mechanistic scientists like Gassendi the change was not easily completed: Isaac Newton, whose name is associated more than any other with physical mechanics, dabbled frequently in alchemy.

This introduction for the history of magic gives a key to the understanding of the role of magic in the saga because Rowling begins by positing a counterfactual history, a history in which

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magic was not a false and incompetent discipline, but rather a means of controlling the physical world at least as potent as experimental science. In Harry Potter's world, scientists think of magic in precisely the same way they do in our world, but they are wrong. The contrafactual "secondary world" that Rowling creates is one in which magic simply works, and works reliably, in the hands of a trained wizard, as the technology that makes airplanes fly and refrigerators chill the air—those products of applied science being, by the way, sufficiently unobvious to the people who use them that they are may be as well the products of wizardry. As Arthur C. Clark wrote, "Any smoothly functioning technology gives the appearance of magic."

The fundamental moral framework of the Harry Potter saga, then, is a familiar one to all of us: it is the problem of technology. Hogwarts school of witch craft and Wizardry is a school that teaches a common issue that is how use magic or employ certain powers — that they are powers unrecognized by science is completely our of question- but the person cannot be sure that those power would use in common good. It is his absolute choice as the thinkers of the Renaissance would have put it between high magic and Dark magic.

Hogwarts was founded by four wizards, one of whom, Salazar Slytherine, at least dabbled and perhaps reveled in the Dark Arts,

that is, the use of his powers for questionable if not downright evil purposes, and for centuries many of the young wizards who reside in Slytherin House have exhibited the same tendency. The educational quandary for Dumbledore, - then -though it is never described so overtly- is how to train students not just in the "technology" of magic but also in the moral discernment necessary to avoid the continual reproduction of the few great Dark lords like Voldemort and their multitudinous followers. The problem is exacerbated by the presence of faculty members who are not wholly unsympathetic with Voldemort's aims.

The clarity with which Rowling sees the need to choose between good and evil is admirable, but the best is that she is perfect in not dividing the parties of good and evil. Harry Potter is unquestionably a good boy but in the same time his goodness and virtue comes from his recognition that he is not inevitably good. When the first year students arrive at Hogwarts, they come to an assembly of the entire school students and faculty. Each of them sits on a stool in the midst of the assembly and puts on a large, battered, old hat- the sorting Hat, which decides which of the four houses the student will enter. After unusually long reflection, the sorting Hat, to Harry's, put him in Gryffindor, but not before telling him that he could achieve real greatness in Slytherin. This comment haunts Harry: he often wonders if Slytherin is where he truly belongs, among the pragmatists, the careerists, the

manipulators and deceivers, the power-hungry, and the just plain nasty. Near the end of the second book, after a terrifying encounter with Voldemort –his third, since Voldemort had tried to kill Harry, and succeeded in killing his parents, when Harry was a baby and had confronted again in the first book in the saga- he confesses his doubts to Dumbledore.

“So I should be in Slytherin,” Harry said, looking desperately into Dumbledore’s face. “The sorting Hat could see Slytherin’s power in me, and it”-

“Put you in Gryffindor,” said Dumbledore calmly.” Listen to me, Harry. You happen to have many qualities Salazar Slytherin prized in his hand – picked students. Resourcefulness ... determination...a certain disregard for rules,” he added, his moustache quivering again.” Yet the Sorting Hat placed you in Gryffindor. You know why that was . Think.”

“It only put me in Gryffindor,” said Harry in a defeated voice, “Because I asked not to go in Slytherin....”

“Exactly,” said Dumbledore, Beaming once more. “Which makes you very different fro (Voldemort). It is our choices, Harry, that show what we truly are, far more than our abilities.” Harry sat motionless in his chair, stunned.

Harry is stunned because he realizes for the first time that his confusion has been wrongheaded from the start: he has been asking the question “who am I at heart?” when he needed to be asking the question “What must I do in order to become what I should be?” His character is not a fixed preexistent thing, but something that he has the responsibility for making: that’s why the Greeks called it character, “that which is engraved.” It’s also what the Germans mean when they speak of Bildung, and the Harry Potter books are of course a multivolume Bildungsroman- a story of “education”, that is to say, of character formation.

In conclusion, the strong tendency of magic become a dream of power-on the importance of the point Lynn Thorndike, Keith Thomas, and C.S.Lewis all agree- makes it wonderful means by which to the theme of Bildung, of the choices that gradually but inexorably shape us into certain distinct between people. Religious people either Moslem or Christian may be right to worry about the overly positive portrayal of magic , but Harry Potter saga is for fun

often surprising and exciting but also dangerous for trying to imitate them, like the cartoons we watch on T.V. or Cinema or read.

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