

Fire in J.K. Rowling's *Harry Potter* novel series. Symbolism of the image

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Abstract: The article is devoted to determining the specifics of the artistic representation of the image of fire in J.K. Rowling's *Harry Potter* novel series. The theoretical and methodological tools of myth criticism and ritual studies make it possible to examine the symbolic meanings of fire and interpret them in the context of archaic cultural traditions ("fire" myths and rituals that express belief in the divine nature and magical power of this element). The study highlights the ambivalence of the fire image in fantasy, where it is portrayed as a force that can both save and destroy life, generating both light and dark magic. Magicians' ability to control fire and make it serve them likens the wizards to mythical gods. Scenes in which wizards use fire magic resonate with ancient rituals that reflected beliefs in fire's ability to protect people from evil spells, ensure well-being, and even grant immortality, as well as transfer one's soul to the afterlife. The light magic of fire is associated with such meanings as "fire – love," "fire – a weapon against dark forces" (*Harry Potter and the Philosopher's Stone*; *The Half-Blood Prince*; *The Deathly Hallows*); the dark magic of fire bearing such denotations as "fire – evil," "fire – death," "fire – infernal flame," "fire – a change of form of existence, ontological transformation," "fire – immortality" (*Harry Potter and the Goblet of Fire*; *The Deathly Hallows*). The image of the Goblet of Fire is interpreted as an indicator of a person's potential unconscious readiness for death ("fire" as a "bridge" between life and death), while the image of the phoenix is seen as a symbol of eternal renewal.

Keywords: fire; myth; ritual; fantasy; J.K. Rowling; Harry Potter.



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Introduction

The myths and rituals of many peoples of the world demonstrate the existence of ancient beliefs in the divine nature of fire. Convincing evidence of this is presented, for example, in J.G. Frazer's monographs *Myths of the Origin of Fire* (1930) and *Balder the Beautiful: The Fire-Festivals of Europe and the Doctrine of the External Soul* (1913), A. Kaliff and T. Oestigaard's monograph *Indo-European Fire Rituals: Cattle and Cultivation, Cremation and Cosmogony* (2022), etc. In these works, the authors consider Australian, American, European, African, Greek, and other myths about the origin of fire, as well as ritual practices associated with it. Kaliff and Oestigaard underline that

[t]hroughout history, fire has had a fundamental role in rites and religious practices; it is a mediator between the realms, but fire is also an embodiment of powerful deities. Controlling and mastering fire was the ultimate power inciting cosmic forces. Fire as an agent and divinity was fundamental in all major sacrifices. It is therefore not surprising that the enigmatic nature of fire has been seen as a divine character and even been regarded as a divinity in itself (*Indo-European Fire Rituals* 3).

Fire is perceived by archaic consciousness as a powerful, yet inherently contradictory force: endowed with great creative potential and, at the same time, destructive and dangerous. On the one hand, since ancient times, fire has helped people survive, providing them with tools and food; on the other, it posed a great threat to their existence, frightening them with its uncontrollable power and elemental nature.

J.G. Frazer, analyzing the theories that explain ancient beliefs in the magical power of fire, emphasizes the existence of two basic concepts. According to the first one, fire is associated with sunlight and perceived as a creative force that promotes the development and growth of all living things (solar theory). It is a source of life. According to the other concept, it is a destructive force: "on the one view its virtue is positive, on the other it is negative" (*Balder the Beautiful* 330).

Fire-related imagery and rituals constitute an essential element of many religious traditions. As Stephen Pyne notes, these may include

the altar fire, the fire from heaven as a means of accepting or rejecting ritual sacrifice, the perpetual fire as a manifestation of God's immanence, the radiant fire as a symbol of God's glory, the devouring fire as an expression of God's power and anger; a plague, a weapon, a punishment, one of the most common motifs found in the Prophetic books. Fire – many fires of many origins to many purposes – blazes through the texts of the Old Testament ("Fire in the Mind" 3).

The semantic ambivalence of the image, fixed in mythological and religious tradition, was later inherited by art, which transformed fire into a symbol presented and interpreted in various ways depending on the historical era, the ideological and aesthetic orientations of the author, the genre of the work, and so on. In European culture, the image of fire

gradually acquired a range of associations that could take on entirely different artistic representations: fire as progress (expressed through the image of Prometheus), fire as immortality (the image of the phoenix, which burns and is reborn from the ashes), fire as death or punishment for sins (hellfire, bonfire of the Inquisition), fire as love (the inner flame of passion), and others. Of course, this is by no means an exhaustive list of meanings.

For example, the issue of the symbolism of the image of fire in English-language literature is partially covered by Tetiana Starostenko's article "Elemental Vision: the Symbolism of Fire, Water, Earth and Air in English-language Literature from Myth to Modernity" (2025). In particular, the researcher claims that "fire, once depicted as a symbol of divine knowledge and destruction in mythological traditions, transforms into revolutionary power in Romantic poetry and a fragile beacon of hope in dystopian fiction" (174). It is only natural that the author of this publication does not focus on all works of English-speaking culture in which fire performs a symbolic function, because a thorough and systematic examination of the image of fire across poetry, drama, fiction, and the arts lies beyond the scope of a single article and would necessitate a monographic study. This is due to the diversity and versatility of creative interpretations of the fiery element's essence.

The present article is also intended to highlight one of the many aspects of this topic, namely, to determine the specifics of the artistic representation of the image of fire in J.K. Rowling's *Harry Potter* novel series. The analysis of fiery element symbolism on the basis of this popular fantasy contributes to the existing body of research in the field. The close genetic ties between fantasy and myth are an undeniable fact: to create a fantasy universe in their works, writers actively use mythological plots and images, mythological motifs; they also seek to recreate a mythological worldview, which gives rise, among other things, to belief in magic and rituals. The depiction of the latter is also traditional for this type of fiction.

Therefore, it is entirely logical to apply the principles of myth criticism and ritual studies to examine the poetics of fire in fantasy writings, particularly in the ones where authors pay particular attention to myths and rituals associated with the fiery element. Significant in this respect are, above all, the studies by W. Mannhardt *Der Baumkultus der Germanen und ihrer Nachbarstämme; mythologische Untersuchungen* (1875), the aforementioned J. G. Frazer's *Myths of the Origin of Fire* (1930), *Balder the Beautiful: The Fire-Festivals of Europe and the Doctrine of the External Soul* (1913), A. Kaliff and T. Oestigaard's monograph *Indo-European Fire Rituals: Cattle and Cultivation, Cremation and Cosmogony* (2022), V. Propp's *Historical Roots of the Wonder Tale* (1946), as well as Gaston Bachelard's *The Psychoanalysis of Fire* (1964) and *Fragments of a Poetics of Fire* (1990).

Mannhardt draws attention to archaic beliefs in the powerful and life-giving energy of fire, expressed through ancient rites performed in spring and summer (*des Frühlings- und Mittsommerfeuers*) (Mannhardt 521). J.G. Frazer, in turn, emphasizes the connection between "heavenly fire" and earthly fire, with the latter perceived as a surrogate of the former and endowed with its power:

The name “fire of heaven”, by which the midsummer fire is sometimes popularly known, clearly implies a consciousness of a connexion between the earthly and the heavenly flame. Again, the manner in which the fire appears to have been originally kindled on these occasions has been alleged in support of the view that it was intended to be a mocksun (*Balder the Beautiful* 334).

The anthropologist also points out that, according to “the purificatory theory of the fire-festivals”, since ancient times, fire has been perceived by people as a powerful weapon against evil. “The conception of fire as a destructive agent, which can be turned to account for the consumption of evil things, is so simple and obvious that it could hardly escape the minds even of the rude peasantry with whom these festivals originated” (*Balder the Beautiful* 341). Fire was conceived as an effective tool in the fight against witches, evil spirits, and dark magic overall.

Now in the case of the fire-festivals the destructive aspect of fire is fire at the one upon which the people dwell again and again; and it is highly significant that the great evil against which the fire is directed appears to be witchcraft. Again and again we are told that the fires are intended to burn or repel the witches; and the intention is sometimes graphically expressed by burning an effigy of a witch in the fire (342).

Vladimir Propp analyzes, in particular, the reflection of mythical ideas about the power of fire and the rituals associated with it in fairy tales, drawing attention to the role of fire in initiation rites (fire as a symbol of death and rebirth) and its “mediating” function (fire as a link between the earthly and the otherworldly realms) (*The Historical Roots of the Fairy Tale* 159-61).

For Gaston Bachelard, fire is, above all, a universal symbol with boundless semantic potential:

Fire and heat provide modes of explanation in the most varied domains, because they have been for us the occasion for unforgettable memories, for simple and decisive personal experience. Fire is thus a privileged phenomenon which can explain anything. If all that changes slowly may be explained by life, all that changes quickly is explained by fire. Fire is the ultra-living element. It is intimate and it is universal. It lives in our heat. It lives in the sky. It rises from the depths of the substance and offers itself with the warmth of love. Or it can go back down into the substance and hide there, latent and pent-up, like hate and vengeance. Among all phenomena, it is really the only one to which there can be so definitely attributed the opposing values of good and evil. It shines in Paradise. It burns in Hell. It is gentleness and torture (*The Psychoanalysis of Fire* 7).

Bachelard explores the psychoanalytic aspect of myth criticism and ritual studies: the scholar outlines the hidden meanings revealed through psychoanalytic interpretations of myths, ancient rituals, literary texts, and fantasies related to fire (the Prometheus

complex, the Empedocles complex, the Novalis complex, etc.). At the same time, Bachelard criticizes Frazer for paying insufficient attention to the sexual content of “fire” myths and rituals: “Generally speaking, one cannot read the rich and intensely interesting book of Frazer without being struck by the poverty of the realist explanation. There must be at least a thousand legends that are studied in the book and only two or three of these are explicitly connected with sexuality” (*Fragments of a Poetics of Fire* 37). The combination of myths, rituals, and literary texts into a single chain using the symbol of fire, proposed by Bachelard, opens up interesting prospects for scientific research.

Concluding the review of the theoretical and methodological guidelines of this study, the authors of the article note that attempts to consider the Harry Potter series by J.K. Rowling from a mythological perspective have been made repeatedly because “the Harry Potter series is the foundation of classic myths and legends which is part of the ancient world. Harry Potter has contributed to highlighting the importance of heritage and the beliefs that are the bridge between the past and modern world” (Dizayi & Bağırarlar 3).

However, there is no holistic systematic coverage of this novel cycle in the ritualistic aspect. Nor are there studies devoted to the analysis of the specifics of the symbolic image of fire in this context. These factors determine the relevance and innovation of the present study.

The light magic of fire and its symbolic meaning in the *Harry Potter* series

The depiction of magical rituals is an essential component of fantasy in general. “All definitions of the fantasy share a common point which is; a fantasy narration requires a supernatural element to be a fantasy narration. Without magic, without supernatural events or without extraordinary elements, it is almost impossible to locate the narration into this genre” (Ozturk 8).

In the series of novels about “the boy who lived,” special attention is paid to the representation of fire magic. It is most often represented through spells (those that conjure fire or require it for their effectiveness), “fiery” magical objects (for example, the Goblet of Fire), as well as fantastic creatures associated with the fiery element (the phoenix, dragons). In the wizarding world, fire can belong to both light and dark magic: it can protect and save lives, or it can destroy them. Such ambivalence fully corresponds to the perception of fire characteristic of archaic consciousness, reflected in myths and rituals, as noted above.

J.K. Rowling's novels contain no direct references to myths about the divine origin of fire, yet they indirectly reflect, firstly, features of mythological consciousness (belief in magic in general and in the supernatural power of fire in particular), and secondly, certain elements of ritual actions involving fire (any ritual, as is well known, serves as an active counterpart to myth). In addition, the *Harry Potter* books contain fairy-tale motifs and images associated with fire; the fairy-tale tradition, in turn, is based on mythological tradition and reveals its legacy in a transformed form.

At the same time, the British writer does not simply borrow this material, but modifies it in her fantasy world in such a way that it becomes a symbolic form with subtext: in the *Harry Potter* series, fire is not only a magical element, but also a

polysemic symbol. The reader first encounters the light magic of fire that acquires its symbolic meaning as early as the first novel, *Harry Potter and the Philosopher's Stone*. This is the climax of Harry's confrontation with Voldemort, who is using Quirrell's body to kill the boy. However, Quirrell cannot touch Potter and suffers terrible burns. This is precisely what saves Harry's life:

The pain in his head lessened – he looked around wildly to see where Quirrell had gone and saw him hunched in pain, looking at his fingers – they were blistering before his eyes.... 'Master, I cannot hold him – my hands – my hands!' And Quirrell, though pinning Harry to the ground with his knees, let go of his neck and stared, bewildered, at his own palms – Harry could see they looked burnt, raw, red and shiny. (*Harry Potter and the Philosopher's Stone* 214)

Later, Dumbledore explains to the boy that he was saved by the love of his late mother, which lives within him. That love was unbearable for the Dark Lord — it burned the villain and thus protected Harry, preserving his life.

But why couldn't Quirrell touch me?' 'Your mother died to save you. If there is one thing Voldemort cannot understand, it is love. He didn't realise that love as powerful as your mother's for you leaves its own mark. Not a scar, no visible sign ... to have been loved so deeply, even though the person who loved us is gone, will give us some protection for ever. It is in your very skin. Quirrell, full of hatred, greed and ambition, sharing his soul with Voldemort, could not touch you for this reason. It was agony to touch a person marked by something so good.' (*Harry Potter and the Philosopher's Stone* 216)

There is a direct parallel, here, between rituals reflecting ancient beliefs in the magical power of fire to shield a person from evil spells, and an artistic representation of one of the many meanings of the symbolic image of fire – love. Love consumes those full of hatred like a flame, yet saves the life of the ones who can nurture its fire within. As Bachelard writes, "the idealization of fire through light rests on a phenomenal contradiction: sometimes fire shines without burning; then its value is all purity" (*The Psychoanalysis of Fire* 91). For Rilke, 'to be loved means to be consumed in the flame; to love is to shine with an inexhaustible light'. For to love is to escape from doubt, it is to live in the certainty of the heart" (qtd. in Bachelard, *The Psychoanalysis of Fire* 106).

In the *Harry Potter* series, both experienced and novice wizards regularly use *Bluebell Flames* – a spell that conjures fire. This proves that they experience a certain power over the fiery element and can compel it to serve them. This also likens wizards to mythical gods, which fully corresponds to the common hypothesis regarding the transformation of the images of gods and their priests into fairy-tale sorcerers in later times. For example, believing that Snape intends to cast a curse on Harry during a Quidditch match, Hermione uses magic from a distance to set his robes on fire; she conjures fire to free Harry and Ron from the Devil's Snare (*Harry Potter and the Philosopher's Stone*) and to keep warm and cook food (*Harry Potter and the Deathly*

Hallows). Sirius employs fire in the fireplace to communicate with Harry – to give advice and to offer support. Dumbledore wields fire to drive away the Inferi attacking him and Harry (*Harry Potter and the Half-Blood Prince*). In all these cases, fire serves the same function as in the rituals discussed by J. G. Frazer (*Balder the Beautiful: the Fire-Festivals of Europe and the Doctrine of the External Soul*):

And as the ceremonies themselves resemble each other, so do the benefits which the people expect to reap from them... the fire is believed to promote the growth of the crops and the welfare of man and beast, either positively by stimulating them, or negatively by averting the dangers and calamities which threaten them from such causes as thunder and lightning, conflagration, blight, mildew, vermin, sterility, disease, and not least of all witchcraft. (*Balder the Beautiful* 329)

In these cases, fire is a light, associated with the sun (driving away darkness, giving life) as well as with goodness.

The dark magic of fire and its symbolic meaning in the *Harry Potter* series

However, the elemental power of fire is also employed by dark wizards. For example, Peter Pettigrew boils a potion over a fire to help resurrect the Dark Lord (*Harry Potter and the Goblet of Fire*), and Crabbe, in his attempt to destroy Harry and his friends, summons Fiendfyre (*Harry Potter and the Deathly Hallows*). Both episodes can be interpreted within the context of the cultural tradition, making it possible to reveal new meanings of the fire symbol in J.K. Rowling's fantasy world. The magic enabling Voldemort's resurrection evokes associations with fairy tale motifs, which in turn reflect – albeit in a transformed form – ancient rituals and beliefs extensively analyzed in the studies by Vladimir Propp (*The Historical Roots of a Fairy Tale*) and Roman Nazirov (*Rebirth from Bones in Myths and Fairy Tales*). In J.K. Rowling's novel, Peter Pettigrew throws the bone of the Dark Lord's father, his own severed hand, Harry's blood, and the small creature that serves as Voldemort's temporary body into a cauldron boiling over a cemetery fire. From this cauldron then emerges a powerful Dark wizard.

Now Wormtail was busying himself at the bottom of the cauldron with a wand. Suddenly there were crackling flames beneath it... The liquid in the cauldron seemed to heat very fast. The surface began not only to bubble, but to send out fiery sparks, as though it were on fire. Steam was thickening, blurring the outline of Wormtail tending the fire... And then, suddenly, the sparks emanating from the cauldron were extinguished. A surge of white steam billowed thickly from the cauldron instead, obliterating everything in front of Harry, so that he couldn't see Wormtail or Cedric or anything but vapor hanging in the air. ... It's gone wrong, he thought . . . it's drowned... please . . . please let it be dead. ... But then, through the mist in front of him, he saw, with an icy surge of terror, the dark outline of a man, tall and skeletally thin, rising slowly from inside the cauldron (*Harry Potter and the Goblet of Fire* 641).

According to Propp, the widespread fairy tale motifs describing rebirth through fire reflect archaic initiation rituals (Propp 83-88). Roman Nazirov asserts that death – rebirth in fire – is linked to ancient beliefs about the possibility of regeneration from bones and the magical properties of fire that can grant strength and immortality. The scholar points out that such views are also reflected in myths of Demeter, who, wishing to give Demophon eternal life, placed him in a fiery furnace; of Achilles, hardened by his mother in fire; and Medea, who used boiling water to rejuvenate Jason's father. (Nazirov 33-4)

In all of these cases – myths, rituals, fairy tales, fantasy literature – fire is perceived as a source of eternal life, a powerful instrument of reincarnation, an element capable of transforming one form of matter into another, and to renew it. Fire thus functions as a symbol of ontological transformation and immortality.

In another episode of the *Harry Potter* novel cycle, fire is depicted with a completely different meaning – as a terrifying threat, a destructive force capable of annihilating everything in its path (even a Horcrux – the diadem of Rowena Ravenclaw). This is truly infernal fire, and it is therefore highly symbolic that it burns away a fragment of the soul of the Great Sinner – the Dark Lord. In this episode, fire is almost personified, turning into a genuine monster.

It was not normal fire; Crabbe had used a curse of which Harry had no knowledge. As they turned a corner the flames chased them as though they were alive, sentient, intent upon killing them. Now the fire was mutating, forming a gigantic pack of fiery beasts: Flaming serpents, chimaeras, and dragons rose and fell and rose again, and the detritus of centuries on which they were feeding was thrown up into the air into their fanged mouths, tossed high on clawed feet, before being consumed by the inferno (*Harry Potter and the Deathly Hallows* 632).

Such fire cannot be controlled or subordinated by anyone, because it is Death itself. Gaston Bachelard notes that an image of fire with this meaning can be frequently encountered in world culture:

A great number of texts could easily be found in which the demoniac character of fire is either explicit or implicit. The literary descriptions of hell, the engravings and pictures representing the devil with his tongue of fire, would provide grounds for a very clear psychoanalysis. (*Fragments of a Poetics of Fire* 102)

Thus, a comparative analysis of dark and light “fiery” magic in the *Harry Potter* novels demonstrates that the cycle consistently presents an ambivalent concept of fire, which reveals its contradictory meanings. Due to its wide range of connotations, the image of fire is transformed into a symbol; its consideration within the broader cultural tradition makes it possible to draw numerous parallels between episodes of fantasy, on the one hand, and myths, rituals, and fairy tales, on the other.

“Fiery” magical objects and fantastic creatures

The magical object known as the *Goblet of Fire* evidently requires particular attention in the context of this research. In the novel *Harry Potter and the Goblet of Fire*, this artifact plays a crucial role, since it determines the entire course of events, ultimately culminating in the resurrection of the Dark Lord. The question arises, why is it specifically fire that becomes the magical force that initiates this significant event? Here are some possible explanations based on the symbolism of this image, connected with ancient beliefs and rituals.

The Goblet of Fire selects the young wizards who will participate in the *Triwizard Tournament*, consisting of a series of perilous challenges that may even prove fatal to the contestants. Once, the tournament was in fact banned due to the high mortality rate.

The Triwizard Tournament was first established some seven hundred years ago as a friendly competition between the three largest European schools of wizardry: Hogwarts, Beauxbatons, and Durmstrang. A champion was selected to represent each school, and the three champions competed in three magical tasks. The schools took it in turns to host the tournament once every five years, and it was generally agreed to be a most excellent way of establishing ties between young witches and wizards of different nationalities – until, that is, the death toll mounted so high that the tournament was discontinued. (*Harry Potter and the Goblet of Fire* 187).

Thus, the Triwizard Tournament represents nothing less than a duel with Death. Those prepared for such a trial are chosen by the Goblet, whose decision is irrevocable, for it functions as Fate itself.

In many ancient rituals, fire serves as a kind of “mediator” between two worlds – the earthly and the otherworldly, the living and the dead (associated, for instance, with pagan practices of burning the deceased) (Propp 159-61). Fire is an element of the threshold and of ontological transformation, for which each person has their own designated time. It is perhaps in this symbolic aspect that the role of the Goblet of Fire can be interpreted: its magical power derives from the ambivalent nature of fire, which is a “bridge” between life and death and thus is capable of defining the one who is already, potentially, ready for such a transition. This does not necessarily mean that the person whose name is selected by the Goblet must die: the chosen one is not doomed; they are simply prepared. Harry already knows the face of death, and it may be that it is for this reason – and not solely because of Barty Crouch Junior’s powerful spells, causing the slip of paper with the boy’s name to be placed in the Goblet – that the fire recognizes Harry as someone close to death, and therefore nominates him to participate in the Tournament.

The symbolic meaning of fire as an element of transformation and a force uniting life and death is also connected with the image of the phoenix, held by Dumbledore, which aids Harry in his struggle against the Basilisk. The phoenix is of mythological origin, with notable appearances in ancient Greek and Egyptian mythologies. It is a magnificent bird, a symbol of immortality and eternal renewal, as it is capable of burning

itself and being reborn from its ashes. J.K. Rowling preserves these characteristics of the phoenix in her fantasy stories.

Finally, it is also worth mentioning the fire-breathing dragons featured in the *Harry Potter* novels. Although these creatures appear repeatedly throughout the books of the British author, they, in our view, do not carry any profound symbolic meaning. They are images of fairy tale origin, depicted as fantastic animals. At the same time, traditional dragons that breathe fire can be seen as related to ancient notions of a fire-breathing devil. Breathing fire, in Vladimir Propp's monograph, is also considered a feature of a "mediator" between the world of the living and the dead. ("Fire in the Mind" 161)

Conclusion

Ultimately, it is noteworthy that J.K. Rowling's *Harry Potter* series frequently features the image of fire. It appears as spells (those that conjure fire or require it for their effectiveness), "fiery" magical artifacts (the Goblet of Fire), and fantastic creatures with a "fiery nature" (the phoenix, dragons). Using a theoretical and methodological framework of myth criticism and ritualism, the authors of this article examine symbolic meanings of fire and interpret them within the context of archaic cultural traditions, specifically "fiery" myths and rituals that reflect a belief in the divine nature and magical power of this element.

In the *Harry Potter* novels, like in the myths of various cultures worldwide, fire is ambivalent: it is a powerful but contradictory force. It can save lives or destroy them, and its magic can be both light and dark. The ability of wizards and witches to control fire and make it serve them links them to mythical deities. Scenes where sorcerers use fire magic are consistent with ancient rituals that reflected the belief in fire's ability to protect people from evil spells, ensure their well-being, and even grant them immortality by transporting the soul to the afterlife.

Moreover, in Rowling's fantasy novel, fire is not just a magical substance, but also a multivalent symbol. The light magic of fire is associated with such meanings as "fire as love" (*Harry Potter and the Philosopher's Stone*) and "fire as a weapon against dark forces" (*Harry Potter and the Philosopher's Stone*, *Harry Potter and the Half-Blood Prince*, *Harry Potter and the Deathly Hallows*). In these instances, fire is light, which is associated with the sun and with the good (dispelling darkness, giving life).

The dark magic of fire reveals other meanings of this multi-layer symbol, such as "fire as evil," "fire as death," "fire as hellfire," "fire as a change in the form of existence or ontological transformation," and "fire as immortality" (*Harry Potter and the Goblet of Fire*; *Harry Potter and the Deathly Hallows*).

The Goblet of Fire is interpreted as an indicator of a person's potential, unconscious readiness for death, with "fire" acting as a bridge between life and death. The image of the phoenix, on the other hand, is a symbol of eternal renewal.

To crown it all, it is expedient to highlight the significant potential for further research into the image of fire as a symbol in the fictional worlds of fantasy literature.

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