

Study of Magic Realism in Harry Potter Novel

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Abstract – *The Harry Potter novels, since the production of the principal book of the arrangement in 1997, have become the main book purveyors ever, making the maker J K Rowling presumably the most elevated acquiring writer throughout the entire existence of knowledge. Watching the prominence and the intrigue of the arrangement, one may scrutinize the clarifications for such a gigantic acknowledgment. One of the possible responses to such an enquiry would be the mix of magic and reality that Rowling has made through her language. The books with the useful asset of 'magic' turn normal, 'genuine' subjects and things into something great and engaging. The blending of these two components causes the Peruses to identify with the story but experience the fantastical inside the everyday*

Key Words: Novels, Genuine, Components, Fiction, Engaging

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I. INTRODUCTION

Magical Realism or Magic Realism is a class of fiction that combines magical components with reality such that obscures the edges until consistent portrayed by the self-evident truth nook of farfetched or legendary components into apparently down to business fiction. Magic Realism has been overwhelming since the 1950s and it is said to be a mixing of imagination and reality. The current theory expects to investigate narratological parts of the Harry Potter books. Narratology as a method of study has a long history. To examine the Narratological parts of the Harry Potter books is another and reviving method for understanding the instruments of accounts in Harry Potter books. Numerous critics guarantee that the Harry Potter arrangement is a business item and, in this way, consigned to a status of well-known fiction.

II. EXPLORATION OF MAGIC REALISM: HARRY POTTER NOVELS

The Harry Potter novels, since the production of the principal book of the arrangement in 1997, have become the main book purveyors ever, making the maker J K Rowling presumably the most elevated acquiring writer throughout the entire existence of knowledge. Watching the prominence and the intrigue of the arrangement, one may scrutinize the clarifications for such a gigantic acknowledgment. One of the possible responses to such an enquiry would be the mix of magic and reality that Rowling has made through her language. The books with the useful asset of 'magic' turn normal, 'genuine' subjects and things into something great and engaging. The blending of these two components causes the

Peruses to identify with the story but experience the fantastical inside the everyday. The motivation behind this article is to follow this relatable mixing of magic and reality. The article starts with a comprehension of the term 'magic realism' by following its significance and development. Following which, it will attempt to show that the Harry Potter novels do contain components of magic realism despite the fact that it isn't ordinarily named as a figment of the magic realism genre.

III. MAGIC REALISM: EVOLUTION, DEFINITION AND MEANING

Since the 1950s, the possibility of magic realism has been continuously associative with writing, overwhelmingly with Latin American fiction, and scholars like, Alejo Carpentier, Julio Cortazar, Gabriel Garcia Marquez, Jorge Luis Borges, aside from writers like Günter Grass, John Fowles, Haruki Murakami, Salman Rushdie, and the Caribbean essayist Derek Walcott. Unmistakable from the comprehension of the idea of magic realism for craftsmanship i.e., testing into the fine art and scanning for puzzling things inalienable in regular, normal, unremarkable reality, magic realism in writing is characterized well, as it is frequently described by "amalgamation of reality and fantasy"¹ or, as Lori Chamberlain puts it, "writing that works both within and against the aesthetics of realism"². Characterized somewhat in an unexpected way, the simple model is a for all intents and purposes whole synchronicity of the genuine or common with the unbelievable or the powerful, the odd, the fantastical, the puzzling, and dream-like dreams as per dismal day by day exercises. A few pundits would likewise say that

the comprehension of the magic pragmatist strain is so battered and weakened progressively in the course of the most recent three decades, that it has changed exceptionally from the first platform. Be that as it may, all in all, magic realism is an unexpected alteration of reality an unaccustomed insight that is singularly favored by the unexpected richness of reality or an amplification of the scale and categories of reality.

Magic realism is understood as a concept of the "mystery [that] does not descend to the represented world, but rather hides and palpitates behind it"³ and, in Salman Rushdie's words, it is the co-mingling of the improbable and the mundane. The most appropriate component of magic realism, for example, "is that its fiction unites the apparently restricted points of view of a logical, commonsense and unmistakable way to deal with the real world and an acknowledgment of magic and superstition into the setting of a similar novel".

The particular component of magic realism is that it mixes the two different periods of a paradoxical expression, the magical and the genuine, bound on the whole, to produce another vista. Like bricolage, in light of the fact that it falls the idiosyncrasy between the ordinarily divergent thoughts of the magical and the genuine, magical realism generally is considered to be a disruptive narrative mode. Especially on the basis of this grounds, it can be said that "magical realism is a mode suited to exploring and transgressing boundaries, whether the boundaries are onto logical, political, geographical, or generic".

The magic pragmatist narrative style is likewise ruminated by existing magical pragmatist pundits like Amaryll Chanady and characterized as a liberal and submissive variation of fiction. The variety of magical indications in magic pragmatist works incorporate, unexplained vanishings, the abrupt appearances of phantoms, dreams and supernatural occurrences, excessively human gifts and bizzare ambiances yet does exclude the sort of logical magic showcase as frequently observed and delighted in a business magic show. Suggestive 'magic' is appeared by ploys that show the uncanny dream of a surprising happening, while in magic realism it is assumed that a striking occasion has completely occurred.

Magic realism blends realism and the fantastical with the goal that the magnificent obviously advances normally from inside the wrinkles of the ordinary, therefore bending the complexity between them. Further, that clutter of reasonable and bizarre narrative, "together with the inclusion of different cultural traditions, means that magic realism reflects, in both its narrative mode and its cultural environment, the hybrid nature of much postcolonial society".

Magical Realism is a term authored by the workmanship student of history Franz Roh in 1925 to depict a visual expressions development rising all through Europe. He introduced Magical Realism as a response to Expressionism's progressively extract style and to check an arrival to Realism. By the 1920s, driving craftsmanship pundits had established that Expressionism, which tries to pass on close to home internal experience through the contortion of common pictures, had run its course. Magic Realism is entirely unexpected from fantasy because of it doesn't include superheroes with superpowers or extravagant devices. In sci-fi, there is no element of magic. Fantasy has parts of magic in it with legendary animals like mythical people, dwarves and so on being expounded on. Likewise it by and large has a plot where folklore is utilized.

Among various writers who imply the comparability between magical realism and the postcolonial world, one is Homi Bhabha who describes magical realism as "the literary language of the emergent postcolonial world". On the other hand, there are few writers that support Alexis's concentrate on the financial method of creation as a deciding element in magical realism. Another researcher who has a comparative conversation to that of Alexis is Fredric Jameson who recommends that the substance of magical realism rests on "coexistence of pre capitalist with nascent capitalist or technological features".

There are 5 attributes of magic realism: 1) an element of magic is there 2) there is a fantasy world 3) the pursuer might be befuddled between two inverse occasions 4) there are various universes 5) there is interruption of room, time and character. Many have same that JK Rowling's composing is clear and business, anyway rather it mixes magic with reality with the use of allegories. In Harry Potter a terribly genuine has been spoken to with parts of magic woven into it all together that the magic gets expected for the pursuer. All the five attributes of Magic Realism are available in Harry Potter arrangement. Reiteration, transformation, verbal magic and folklore have been utilized here to explore the topics of magic realism. There is mutilation of discernment in Harry Potter any place the pursuers make one thing absolutely amazing.

Joanne Rowling was conceived on 31st July 1965. Dianne, Joanne's more youthful sister, was brought into the world almost 2 years after the fact and Joanne's most punctual beloved memory is of Dianne's appearance. She, her sister and her people lived in Winterbourne, Gloucestershire, until Joanne was nine, when the family moved to Tutshill, close Chepstow. Since the beginning Joanne needed to be an author. She kept in touch with her first book at six years old – a tale about a bunny called Rabbit. At that point once she was eleven she composed a totally exceptional bit of

work concerning seven reviled jewels and in this manner the individuals that intently held them.

Joanne went to class at Weyden optional school thus proceeded to examine French and Classics at the University of Exeter. Her Classics studies would come in exceptionally helpful later when she was concocting all the spells in Harry Potter, some of which depend on Latin!

J.K. Rowling first had the idea for Harry Potter which was deferred on a train development from Manchester to London King's Cross in 1990. Over ensuing five years, she started to design out the seven books of the arrangement. She composed to a great extent in longhand and gathered a heap of notes, a few of that were on pieces of paper.

She showed up in Edinburgh in 1993 with three sections of Harry Potter and thusly the Philosopher's Stone in her stuff. She had a child female posterity, Jessica; however she kept on writing in each extra minute she could discover. When Joanne had completed the original copy, she sent the initial 3 sections to an assortment of artistic operators, one in everything about composed back soliciting to imagine the rest of it. She says that it was completely 'the best letter I had ever gotten in my life'.

Subsequent to completing the primary book and keeping in mind that instructing as an instructor, Harry Potter was acknowledged for production by Bloomsbury. Harry Potter and consequently the Philosopher's Stone immediately turned into a success on distribution in 1997. As the book was converted into different dialects, Harry Potter began spreading round the globe – and J.K. Rowling was presently getting a large number of letters from fans.

The Harry Potter books have since broken a few records. In 2007 Harry Potter and along these lines the Deathly Hallows turned into the quickest selling book ever, selling 2.65 million in the initial 24 hours in the UK. The Harry Potter arrangement is right now distributed in eighty dialects, and more than 500 million duplicates have been sold over the world. J.K. Rowling has gotten a few honors and praises, anyway as Associate in Nursing OBE for administrations to youngsters' writing, France's Légion d'Honneur, and together the Hans Christian Andersen Award.

The "Harry Potter" arrangement is the tale of the eponymous legend, stranded during childbirth and left being taken care of by the remorseless Dursley group of "Muggles" (non-magical individuals). On his eleventh birthday celebration, Harry gets a letter from Hogwarts, a school for youthful wizards and witches, and quickly enters a universe of marvel and puzzle. At Hogwarts, he meets his two dearest companions – Ron Weasley and Hermione Granger – and starts examining magic. It in a matter of seconds turns out to be certain that the demise of Harry's folks was no

mishap: the malicious Dark Lord Voldemort killed them. Voldemort additionally endeavored to murder Harry, yet his assault bounced back on himself, seriously devastating Voldemort's capacity. The initial scarcely any books of the arrangement build up the characters and set up for Book four, in which Voldemort comes back to control and recaptures a physical body. Supported by his kindred wickedness wizards ("Death Eaters"), Voldemort starts a crusade to murder Harry Potter, the one in particular who may have a possibility of overcoming him. The last 3 volumes handle Harry's increasingly more frantic fight against Voldemort, and his battle to remain ardent when the globe turns into bedlam around him.

One of the premier revenant topics inside the "Harry Potter" arrangement is the conciliatory love of Harry's mom Lily, which kicked the bucket to watch her child. On a less intricate level, love likewise over and over propels demonstrations of generosity on the pieces of the primary characters. Essential characters are willing to (and do) languish amazing misfortune over each other, in any event, surrendering their lives so as to make the best choice. The adoration between relatives is commended as lovely and respectable, never something to be derided and scoffed at. The "Harry Potter" arrangement is, from various perspectives, an illustration about the risk of wanting interminability. Voldemort is fixated on the idea of living everlastingly, regardless of what the expense. This dull want drives him down the way of villainy, changing him from an upset vagrant kid into the living manifestation of abhorrence.

Is it not on the grounds that the fantasy shows breakdown themselves, when the kid wizard, who has lived in the conventional world until became eleven years of age, and in the day of birth, regardless of the deterrents of Muggles-watchmen, got a challenge to class of wizards, and simultaneously unexpectedly learnt, as he is world well known and pleasant while in transit to the magic shops for school frill accompanies his guide, a magician and a lush, guileless, touchy, and a mammoth the stock director of an, in some bistro, where the tables drink or smoke more established single ladies; and know what their identity is? Possibly they are magician. The wizards have their own administration (the Ministry of Magic), schools (English institute of Hogwarts and so on.), papers and magazines, "radio", cash, banks, and so forth. They have their own clinics and its magical medication. Wizards have their prison framework (alluded to jail Azkaban).

They have railroad station. There is even possessed the game, spit-stones, magical chess and others. Wizards utilize their own shops, eateries; they have their own advantages, their own design. The wizards live, when in doubt, in similar areas, as not wizards. They structure little networks of the magicians, supporting one another. It is in this way underlined, there are a few towns, possessed distinctly by wizards, in different

settlements wizards need to live by the wizards. Ron's dad works in the division on battle against illicit utilization of the developments of muggles that as of now says a ton. Or then again wizards cautiously protect their lifestyle, or essentially can't adapt to the quickly turning out to be entangled procedure. Notice of the train, driving the Hogwarts express and three-story transport "Night knight" – this is maybe, and all the specialized things from the universe of muggles, which are utilized magic world. For movement around London you can utilize the clerical vehicles, despite the fact that the wizards want to go through chimneys, utilizing the unstable powder.

Rather than ball pens or pens and ink, the letters are not composed on paper, and on the material, rather than mail, phone and broadcast messages convey an owl, in spite of the fact that it is possible to impart and with the assistance of the chimneys. Also, a message can be imparted, getting some information about this apparition. Another path is through the representations of limited, which are situated in better places. It is possible to talk about a sort of "conservatism" in the realm of magicians.

Magic is a fundamental piece of the portrayal. This arrangement is set in the realm of wizards and witches where magic capacities as regular reality. For the most part, the magicians and wizards are optional characters or perhaps miscreants and furthermore the principle ones are ordinary humans who are either being exploited or helped by wizards. In any case, in The Harry Potter Series reprobates as well as the legend Harry and generally the entirety of his companions are on the whole witches and wizards. In Rowling's magical world, wizards are not all shrewd. Indeed, the arrangement tells the pursuer commonly that it is the decision one makes that characterizes them, not who or what they are; Harry and every other wizard are magic clients, having the decision between the great and the terrible.

It shows that magic itself isn't at all shrewd, the reason just issues so it can guide individuals to the two sides which side they want to be; that is in the hands of the people. Aside from the characters and the setting, Rowling utilizes magic as the noteworthy element of the plot. It is considered as one of the characters since it is a basic piece of Rowling's world. In any case, Harry Potter Series isn't tales about magic. Magic is the thing that makes the story unbelievable however not false. In any case, it gives the practical portrayal about existence.

IV. ELEMENTS OF MAGIC REALISM IN HARRY POTTER NOVELS

The Harry Potter arrangement presents the account of development of a youngster hero. The utilization of subjects regular to kids' writing, and the fantasy elements lead numerous researchers and pundits to reject the Harry Potter arrangement basically as

mainstream writing. Pundits who are new to the genre may contend that youngsters' writing, the Harry Potter books specifically, is loaded up with shortsighted composition, however more critically, they battle that promoting and film rights drive the fame of the work rather than its artistic worth. As of late, be that as it may, the allegation that the Potter arrangement is exclusively a business venture has started to die down.

A developing number of college presses and researchers are currently creating expositions and books representing the scholarly estimation of the novels. More schools and colleges offer writing, theory, and religious philosophy courses fixated on the arrangement, extending from Alabama, Kansas State, and Oklahoma to Georgetown, Harvard, and Yale. As schools and researchers keep on investigating abstract specialty and topical essentialness of the arrangement, the more per users everything being equal and premiums understand that Rowling's composing is neither shortsighted nor business. In any case, its significance lies in the mix of magic with main problems through a system of similitudes.

The Harry Potter novels bargain with the furious issues of imbalance, yet in addition of the thoughts of multiculturalism. Class disparity, shameful against 'mud bloods', and bias against non-human species like mythical people are full in Hogwarts and the wide-extending wearing network.

Subjects like the ones talked about, venture what may be named as the reasonably globalized character of Harry Potter's reality. A few individual subdivisions of the Ministry of Magic connect with themselves with policing imports and other magical laws. The Ministry, for instance, sets foundations for cauldron thickness so as to turn away dangerous and second rate merchandise from being inundated in the market. Universal boards of trustees and lawful guidelines administer various parts of wizarding conduct. The Triwizard Tournament which is the most vital trigger of the activities of the fourth book, Harry Potter and the Goblet of Fire, centers to make ties "between young witches and wizards of different nationalities" like modern day Olympics only with flying broomsticks and flickering, different sized balls.

The essential characteristics of magic realism fiction as described by Faris and Parkinson, work in the Harry Potter series at various levels. Like most magic realism novels the Harry Potter series start with a realistic setting from a house, number 4 Private Drive, Little Winging, Surrey. With a group of three, Vernon, Petunia and their son Dudley, offering shelter to their undesirable vagrant family member, Harry Potter. Everything seems splendidly "ordinary" and "genuine" until

the family visits the zoo and Harry unwittingly makes a glass vanish thus setting free a boa constrictor. What follows resembles a shock of magic on a seemingly genuine setting, with Harry discovering that he is a wizard and is en route to Hogwarts School of Witchcraft and Wizardry.

Based on the way that magic realism fiction should have the element of "final" magic which can't be explained by stereotypical notions of characteristic law it very well may be said that the whole Harry Potter series is bottomless with elements of 'unnatural' magic. Notwithstanding, the creator creates a magical reality where the use of magic becomes characteristic and expected. Magic is woven into genuine elements. There is a 'genuine' bank where individuals keep their cash however it is constrained by 'magical' goblins and is secured by a mythical serpent. There is a train, Hogwarts Express, which leaves from the genuine London King's Cross however so as to get into it one has to walk legitimately into the solid divider between the genuine platforms 9 and 10 to find a workable pace stage $9 \frac{3}{4}$ from where the train can be loaded up. The students of Hogwarts are isolated into houses just like any genuine school yet the sorting is done through a magical Sorting Hat which assesses students by investigating their heads when put on it.

The Hogwarts castle look superbly genuine aside from the magical staircases which move arbitrarily and pictures on the divider are not still and the roof of the incredible regular lobby is made to resemble the genuine sky outside. As the school term begins, the student are instructed to fly on broomsticks, play a totally magical round of Quidditch, manage magical plants like mandrakes, cause magical potions, to learn transfiguration and simple spells of levitation and so on. As the novels progress, we discover appearances of magical creatures like centaurs, goliath spiders, basilisk, boggarts, werewolves, hippogriff, dragons, living ghosts, pixies, elves and so on. The 'final' magic elements comes in the various forms where individuals can show up and disappear, transform objects and themselves, caste spells with a magical wand and have magical devices like Foe-Glass, sneakoscope, spellotape, howlers, flying cars, Floo arrange, the Marauders Map, books that chomp, similar to The Monster Book of Monsters, gill weed, port key, pensive, etc. the uses of which are so unnatural to the characteristic laws.

V. CONCLUSION:

The third and fourth elements of magic realism incorporate two views of the real world and a converging of those two views. Harry Potter presents two seemingly genuine worlds, the universe of the muggles, the non-magic people and the universe of the witches and wizards where spells and magic are a piece of characteristic marvel. Be that as it may, the two worlds on the either side of the magical

partition frequently combine when Harry lives with his muggle auntie and uncle, the stage which takes one to the wizarding school is situated in the muggle Kings Cross station, and even magical off springs are destined to muggle families like Hermione's whose parents are non-magic people. The individuals of magic like witches or wizards also wed muggles, similar to the parents of Harry's companion Dean Thomas, Lord Voldemort or Tom Marvolo Riddle and Hagrid, whose monster mother marries a muggle. Notwithstanding, the converging of the two worlds happen mostly through the clear use of metaphors, which is discussed in the accompanying section.

The last element of the essential characteristics focuses on the way that the idea of time where there are notions of both divided history and the idea of timelessness; space is usually contested; personality is also broken down on occasion. In spite of the fact that the Harry Potter series develops on genuine months and seasons, the time presented is not conclusive. Consistently the scholastic session at Hogwarts begins on September first yet the specific year from which the series starts are never presented. The first six novels span for more than one year each. In any case, the series is not situated progressively, or year. The students get Halloween, Christmas, and summer holidays based on seasons and general 'ongoing' of the year. With the uses of devices like the Time Turner, the idea of existence its pertinent activities are tested. Hermione, with the assistance of the gadget attends two classes at the same time. Using the same gadget, returning in time, Harry and Hermione succeed in saving two lives, of a hippogriff called Buckbeak and Harry's back up parent Sirius Black. The breaking of identities is not all that normal in the Harry Potter series.

The use of the secondary characteristics of magic realism fiction in the Harry Potter series is also clear and enormously bottomless. The magic realism fiction is supposed to be Meta anecdotal or self-referential. Self-referential depicts pointing or including the self. The Harry Potter series works as self-referential when elements from the series, through metaphors uncover the realities of oneself. Similarly, this operates with the device of metaphors and is discussed in the accompanying section.

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