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Harry Potter as High Fantasy

Seep Agarwal[1]*, Dr. Neetu Sharma[2]

[1] Research Scholar, Faculty of Social Science & Humanities, Maharishi Arvind University, Jaipur, Rajasthan, India

Email: Seepagarwal.agarwal@gmail.com

[2] Supervisor, Faculty of Social Science & Humanities, Maharishi Arvind University, Jaipur, Rajasthan, India

Abstract - Born on July 31, 1965, in Yate, near Bristol, England, British author J.K. Rowling is best known for writing the bestselling Harry Potter series, which follows the adventures of a young wizard as he trains to become a powerful wizard. The Harry Potter books have broken sales records and become literary classics. From being in need of government aid to being worth tens of millions of dollars—all in only five short years—that's Rowling. If you're looking for a famous British writer, Joanne is your girl. My academic pursuits are wholly devoted to the study of fantastic and science fiction literature. As a critic of children's literature, I'd want to take a look at how the pictures, symbols, and strategies used in the Harry Potter series shape our imaginary world. All through it, the author stresses how far from reality imagination exists.

Keywords: British, Literature, Symbols, Adventures

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INTRODUCTION

A list of the best-selling books of all time would have to include J. K. Rowling's Harry Potter series. More than 450 million copies have been sold, solidifying the series' status as one of the best-selling in history. Numerous immensely successful films, video games, merchandise, and more have been inspired by the adventures of Harry and his companions. In the annals of fantasy literature, Harry Potter stands alone as a landmark. The show is notable in other respects as well, including the genre to which it belongs. Harry Potter is a very unique high-fantasy series because, while it follows the conventions of the high-fantasy subgenre of fantasy, Rowling deftly pushes the limits of these conventions. An explanation for Harry Potter's meteoric rise to fame might lie in these deviations from traditional high fantasy. In this paper, I will examine the narrative aspects (location, storyline, characters, and language) of Harry Potter to demonstrate how the series expands upon the standards of high fantasy. There will be a quick overview of high fantasy and its conventions in the first section, and then an examination of the books within that framework in the second.

Literature Review

Kandasamy, Nagamani (2021) Examining the text from every conceivable perspective, it is a thorough exploration. Using the framework of the Bildungsroman, we can trace Harry's maturation during his time as a Hogwarts student. Examining the anthropomorphism, the concept of poetic justice, and the blend of enchantment and reality. This book could be interesting reading if you like Harry Potter for reasons other than its childish fantasy themes.

Anastasia Salter and Mel Stanfill (2020) From JKRowling.com and Pottermore to Twitter, Rowling has been very accessible to her Harry Potter audience, which was one of the first really large internet-based fandoms. This section lays out the timeline of Rowling's interactions with her fanbase. Rowling's auteur persona betrays her ambition to dominate the fan experience via her relentless pursuit of fan attention, her incessant feeding of fan canon, and the creation of her own Pottermore reality. This chapter contends that Rowling exemplifies the role of a fangirl auteur because she teaches her audience how to interpret her works, therefore modelling "proper" fandom as subservient to the creator.

Dovilė Vengalienė and Živilė Nemickienė (2023) Looking at Rowling's fairy tale setting from the perspectives of T. Todorov (1973), R. Jackson (1981), and F. Mendlesohn (2008), we may assess how well it meets the criteria of a fantasy secondary

world. The wizarding world, the alternate reality of Harry Potter novels, is situated in a comparable geographical area to our own, but it remains invisible to those who lack magical powers. Throughout the descriptions, its distinct culture, traditions, social norms, and practices are often emphasised. At its core, the conflict between Good and Evil is about power; evil seeks to expand its sphere of influence into the magical and the ordinary. Even though the fantasy world is new to the characters, they will face old challenges and themes. Methods used in research include content analysis, psychological studies, and comparative analyses.

Saxena, Vandana (2022) The seven books that make up J.K. Rowling's Harry Potter series cover a lot of territory when it comes to YA fiction, covering topics like cultural captivity, rebellion, and the teen's search for a balance between the two. Through this comprehensive examination of the Harry Potter books, we push the limits of the conventional framework of adolescent fantasy fiction and look at the rebellious, adventurous, and structural impulses that are inherent to it. As a form of expression for the anxieties, rebellions, and maturation processes inherent in adolescence, young adult fantasy finds a home in the story's subversion and restriction.

Last year, Ashley Wolf (2018), Using a positive psychology lens, this capstone project analyses J.K. Rowling's Harry Potter books. It contends that the optimism that readers of the Harry Potter series would feel after finishing the series makes reading them a positive intervention that might enhance people's lives. Although there is a high association between hope and pleasure and life satisfaction, it is one of the least acknowledged positive psychological traits. This emphasises the importance of making treatments that can help people become more optimistic easily available to them all around the world. Given its universal appeal, Harry Potter offers great promise in this regard.

High Fantasy Norms

First, I'll go over the four pillars of high fantasy: locations, storyline, characters, and language.

Setting

An offshoot of the fantasy family tree, high fantasy also goes by the name epic fantasy. The books' settings are the most crucial part of high fantasy. These worlds might be completely imaginary, completely apart from our own, or they can exist in parallel to our own. In High Fantasy, there are three distinct subgenres. Exploring Children's Literature author Nikki Gamble identifies the first of these sub-types as follows: "A world completely made of fiction with no relations to our world (e.g. The Lord of the Rings, A Song of Ice and Fire)" (121). The worlds of this kind are often unique and imaginative. Authors would embellish their fantastical realms with comprehensive maps to give readers the impression that they were really there. The goal was to make readers more likely to believe in these fantastical universes. Tolkien gave the reader a thorough historical and geographical context in the prologue of The Lord of the Rings, which complemented the main plot and made this imaginary planet even more real. Although these fantastical realms are totally made up, they do include elements that are inspired by real-life events. One may readily place rural Oxfordshire as the Shire in Tolkien's Middle-Earth, which is based on a Middle England "lost in time" (Gamble 121). Subtype two is "A secondary world that can only be reached through a portal (e.g. Alice in Wonderland, The Chronicles of Narnia)" (Gamble 122). In this kind, the main world is based on ours, but there are symbols and artefacts from the main world in the fictitious one that you can access via the portal. One of the forefathers of high fantasy, Alice in Wonderland had a profound effect on the field via her astute incorporation of a parallel universe. Thirdly, "[w]hen the twoworldsco-existwitheachotherwithaphysicalbarrier/boundarysep aratingthem.(e.g. The Secrets of the Immortal Nicholas Flamel)" (Gamble 122) is an example of its kind. The third category includes portals, however in many instances, one may just stroll to the other realm (like in Stardust by Neil Gaiman). The inhabitants of the main (real) world are oblivious to the existence of the parallel universe when the two coexist. Some purists contend that high fantasy is inherently flawed because it incorporates elements of the actual world into its fictitious realm, even if only a small percentage of these "ordinary" people are aware of this fact.

In high fantasy, the environment is crucial for a number of reasons, including elevating the atmosphere, making the reader feel awestruck and curious, and bringing back the comforting memories of familiar places. "In fantasy, this persuasivepower of placeiselevatedtoahighart," writes Philip Martin in A Guide to Fantasy Literature."If drawn with great gravitational force, a magical place will bend characters to it" (Martin 89). The location has the greatest impact on the reader when it seems "real" to them. Having a well-developed scenario is even more crucial than having fantasy characters or having good writing skills. The most important thing is that the reader can really experience the unique charm, strangeness, or untamed nature of the environment (Moorcock 43). Elves, fairies, dwarves,

dragons, demons, magic, sorcery, and wizards or magicians are common elements in fantasy settings and stories.

Narrative structure

The quest and the voyage/return are two types of tales that are prevalent in high fantasy (Gamble 122). The plot of a quest revolves on the protagonist and his or her companions as they go on a fantastical journey. The protagonist is introduced to the narrative when still a kid. Countless perils and near-death experiences await the crew as they embark on their expedition. Friendlies provide the party words of encouragement to help them on their mission as they rest after each combat, allowing them to recoup strength.Returning to a regular living follows an epic fight between the main hero and the Dark Lord (McKillip 53). In The Lord of the Rings, Frodo's trip follows a similar pattern, providing an illustration of this structure. The choices made while choosing party members and companions provide clues as to the nature of the relationships that will develop between the characters:

- A collection of randomly chosen individuals, with or without names, who make up the protagonist's entourage;
- An alternate self-image that contrasts with the protagonist and displays characteristics like loyalty;
- All of the members of the protagonist's entourage have unique abilities that work well together.

An excellent illustration of the fourth sort is the Fellowship of the Ring; Frodo's companions stand in for the many Middle-earthen races (Gamble 122).

Similar to Alice in Alice's Adventures in Wonderland, the protagonist in a voyage/return structure narrative unintentionally finds themselves in a fantastical realm. The hero's journey begins on familiar land before ascending into the magical world. The protagonist initially doesn't seem to care about anything and is instead enamoured with and enthusiastic about their fresh place. The protagonist's perspective shifts as the plot develops because he or she realises that the way out is not obvious (Gamble 123).

Typically, the scope and tone of high fantasy storytelling are rather expansive. An action-packed prologue is a common way for novels to hook readers. Having said that, not every narrative begins with a bang. On the contrary, the tale may begin slowly to allow the reader to immerse themselves in the environment and familiarise themselves with the story's core characters. There is still a sense of something amiss and malevolent in this "slow paced introduction" (Martin 125). The purpose of this is to prepare the reader for the next adventure. One may argue that no high fantasy narrative is complete without the good guys coming out on top in the end (Martin 39). As Martin explains the prototype storyline, it involves a small group of heroes who are dragged into the larger fight, often unwillingly, and carried away by the violent tide. These naive and mismatched individuals romp over the countryside in quest of magical artefacts, such as rings, swords, books of enchantment, and solutions to enigmas. "The whole kingdoms will triumph or collapse" (Martin 125) depending on who gets their hands on these items. In high fantasy series like The Lord of the Rings, which targets a younger demographic, the protagonists and antagonists are both young people. The plot centres on important issues like love, reason to act, and death (Martin 40).

Characters

Typically, in high fantasy, there are two primary types of characters: good and evil. Neutral individuals play smaller roles. Heroes often have qualities that aren't immediately obvious and aren't considered "normal"; for example, the protagonist may be a brother with a special talent for magic or exceptional battle prowess. Additionally, similar to Gandalf in The Lord of the Rings, the protagonist either travels with or encounters a strange or supernatural guide. "Not surprisingly,they wantwhatwewant: to be belovedandrespected, to triumphphoverfears, to do otheright thing, to be true to friends and to ourselves," Martin says of the high fantasy heroes and heroines. A desire to be a part of anything of great or noble purpose, such as a search for the Holy Grail or defending one's house against zombies, is common, especially in fantasy (103). The villains live alongside the heroes, and they may be as enigmatic as the guides. The leader of this horde of villains is a Dark Lord who plans to dominate the globe and wipe off our protagonist. In most stories, the Dark Lord is a demon deity or a strong magician.
The good guys never stop worrying about this bad guy.Seraphin from The Lord of the Rings is an example of a dark lord.

Because it is a prevalent idea in High Fantasy, the setup of good and evil characters is present (Shippey 120). Actually, major evil figures—like Sauron in The Lord of the Rings—are crucial to high fantasy novels (McCullough). In many cases, the person or creature at the head of the bad side is

ruthless in their assaults on the good side (Martin, 39).Because they are willing to lay down their lives for their cause, the characters are separated into groups based on the alignment they choose to commit to. But they aren't final decisions; people may alter their minds or experience internal conflict. You might say it's the boundary between low and high fantasy; the paradigm of good vs. evil is entrenched.

The main character's struggles often serve as a catalyst for the storyline in high fantasy literature. This is on display in The Lord of the Rings, as Frodo's character and moral compass are shaped by the struggle he endures against evil powers.This notion has been changed recently, however. The struggle between good and evil takes a back seat to political disputes and groups at odds in A Song of Ice and Fire. It is also common for the villain to attempt to convince our hero to abandon the "good fight" or switch allegiances.

Language

the vocabulary of epic fantasyis actually quite important: The reader will struggle to suspend their disbelief if it fails to represent or express the novel's genuineness. Imagine the Orc from Tolkien's universe. In order to show these animals realistically, their vocabulary is grunts and very bad English. Works of fiction may place extraordinary demands on storytelling, to paraphrase Geer Gilman. Writers of such works may have to conjure up beings from the depths of the universe, capture dragon speech with convincing accuracy, or even conjure up the languages of angels and orcs. Still, we're familiar with such cadences; they're the language of lunacy and revenge, of witches and courtiers, Puck "Gilman 136" refers to Prospero and the language of the dead. Authors sometimes invent their own languages for their fictitious worlds to help with the suspension of disbelief.The development of a fictitious language is a lovely touch, but the most essential thing is how the author employs languages to suit the narrative. It must be able to bolster the many aspects of the work, such as its plot, characters, location, and topic. The language used in the narrative must be able to accurately portray its location; that is, it must "fit" (Gamble 124). As an example, consider Tolkien's use of more epic language in The Lord of the Rings, which he utilised to evoke a sense of the "epic" for the reader.

Harry Potter and High-fantasy

For the sake of brevity, I will use one word from each Harry Potter novel to abbreviate their titles: The Stone of the Philosopher Hidden Room = Hidden Room, Azkaban is the prisoner of Azkaban. Goblet, "The Goblet of Fire" Order, Chapter One: The Phoenix's Flight Prince, descended from a noble lineage

Setting

Observing Rowling's expansions on the high fantasy standards requires reading each book in sequence to identify which norms she develops further and which she leaves unchanged. The most crucial and first step is to look into the Setting, and more specifically, the subtype that the Harry Potter books fall under. Rowling has pushed the bounds by including traits from all the sub-types, which is not the case with many other fantasy works where the sub-types are clearly defined.

First, there is a high-fantasy world that doubles as the main world; second, there is a high-fantasy world that has a gateway to the main world; and third, there is a location where the two worlds coexist. Since both the magical and the Muggle worlds coexist, it would seem that (3) is the most appropriate for Harry Potter. Harry Potter and the Philosopher's Stone opens with Mr. Dursley seeing several wizards as they wander about his town (Rowling, Stone8-9). This suggests that the real-life residents of the main world are able to perceive the real-life inhabitants of the secondary world, indicating that the two realms are interconnected. The fact that these magicians are speaking informally to one another despite the fact that they are obviously not "ordinary" is glaringly clear.

However, Dursley thinks this is simply a teen thing and doesn't think it's really good (Rowling, Stone 9). This would indicate that Mr. Dursley is completely ignorant about the magical world and its people due to his Muggle status.

However, portals do provide evidence of sub-group (2). In Harry Potter, there is no such thing as a true, fully functional doorway between realms.Similar to the wardrobe in Narnia, which frames the first book of the Narnia series, Alice in Wonderland takes place outside a gateway, which occurs at the opening and conclusion of both books. In contrast, the Harry Potter books have several gateways, which is unusual for works of high fantasy. Some instances of such gateways in Rowling's enchanted realm are as follows: (i) Through the stone pillar at King's cross, which leads to platform nine and three-quarters (Rowling, Stone 101); (ii) In a London pub, one can tap the wall to open the path to Diagon Alley (Rowling, Stone 78); (iii) One can fly with an enchanted object or a broom (Kronzek 26-27); and (iv) Wizards can teleport between fireplaces using floo powder (Rowling, Chamber 57). Since the usual

usage of portals in this subtype is to access a whole other planet, Harry Potter's portals do not fall within that category.Instead of using a single portal to access the secondary world from the main world, Rowling goes upon the high fantasy standard by incorporating many sorts of gateways.The Muggle world is home to these portals, even though their users are always wizards or at least led by one. The magical world's residents are free to use any and all portals; in reality, however, they are more like cars or boats in the main world: ways to move throughout the planet. For instance, the King's Cross portal is a timed portal as it only opens while the Hogwarts Express is in service, which is the only function for it.

Also, every universe is really different. According to subtype 3, they must be interdependent and inhabit the same universe; but, in Harry Potter, it seems as if these two realms exist in separate eras. Cars and other contemporary inventions exist in the primary world since it is based on the actual world. According to The Philosopher's Stone, which dates back to 1997, the smoking ban in bars was lifted in the 1980s or 1990s (Stone 78). Although the magical bus serves as a form of transportation, the alternate wizarding world seems to function mostly as a pre-technological culture devoid of computers and other contemporary conveniences. Society and homes alike seem to be in utter disrepair due to the antiquated nature of their technology (Rowling, Chamber 39). Follicle pens and parchments are used even by Hogwarts students, as Rowling mentions in Chamber 152.

Even though they are blind to the magical world, muggles can still run into it. Rowling writes in Goblet of Fire that if a Muggle were to trip across Hogwarts, the ireyes would reveal the massive ruin (185). A non-Hogwarts person may theoretically enter the castle according to Harry Potter. Also, a magician would have to either give Muggle entry or tell them of the existence of the magical realm if they wanted to enter it, much like the prime minister of the main world. In theory, the magiciant that provides Muggle access to the magical world would operate as a portal, hence it follows that their world, the main world, is to them set in sub-type 2. That is why the Muggle's world is accessible via magicians.

In contrast, when wizards in the Harry Potter series use a portal, they don't necessarily go to another planet; rather, they travel inside the same world, since they see it as an integral part of the larger universe. Actually, because there is only one world—a realm that the Muggles have limited access to—their subgroup would be (1).Because nothing exists outside of their fundamental reality, there can't be a primary portal that connects the two. Most of the Muggles in the books don't know that there's a secondary world, and when they do, a certain faction inside the ministry of magic has it as its mission to delete all memory of it. But to the Muggle readers, the two worlds coexist. In the same manner that the portal often acts as a solidary, single entrance, all of this builds on the established principles of high fantasy, which state that a work should belong to a certain sub-group. Some would say that Rowling does a good job of blurring the lines between the main and subsidiary universes while also creating a fresh and intriguing bridge between them.

Incredible variety of places may be found in the Harry Potter series. Evoking emotions between the hero and the villain is a common goal of high fantasy settings.While creativity and innovation are commendable, they can't be achieved at the expense of authenticity. A high-fantasy environment doesn't necessarily have to be novel and inventive; it just has to be believable. Throughout Harry Potter, magic plays a key role. This concept permeates Harry Potter and has an impact on almost every location. Every location in Harry Potter must be plausible since the novel takes place on a planet where two different magical realms coexist and a single human race is unable to access either. In order to maintain its credibility, a setting in the Muggle world shouldn't include any magical items and should instead be suitably interpreted. All of Harry Potter's universe has to be accurately depicted in high-fantasy settings, which must be cohesive while also being unique. Thus, the Dursleys' native town of Little Whinging is shown as an ordinary town (Rowling, Stone 7–15).

The absence of magic is due to the fact that it is located in the Muggle world. That doesn't mean magic can't be utilised; it only means that the Muggle world has to follow the magical realm's laws and not employ magic. This way, things seem more genuine and cohesive.This allows Harry Potter to show two very different universes. Fantastical surroundings and a magical world are the result of the infusion of magic into these places. Nevertheless, Rowling has succeeded in making each magical realm seem remarkably similar, rather than unique. A home in the magical world is not drastically different from a dwelling in the Muggle world. Things in the magical world are different because magic has been cast upon them. For example, in the magical world, frying pans can cook their own meals.According to Rowling (Chamber 39), the Burrow resembles an old pigsty

since houses in the magical realm are often very similar to those in the Muggle world. A mundane household task, like washing dishes, may have on a whole new meaning in a magical world, such as de-gnoming the garden (Rowling, Chamber 42). Even if it's unique, it's still work.

The setting may be both unique and consistent by making use of things that exist in both realms. "The sun shone brightly on astackofcauldrons outside the nearest shop," as stated in the Diagon Alley introduction, is a perfect illustration of this.As the sign above them said, "Cauldrons-AllSizes -Copper, Brass, Pewter, Silver - Self-stirring - collapsible" (Rowling, Stone 82). According to this account, Diagon Alley is a fantastical location that readers may recognise from their own experiences. While cauldrons are commonplace in the Muggle world, they have a different function in the magical one.Harry Potter's world is simple to picture and split into two halves since it has "familiarity" in the environment. The reader is transported to two separate yet equally familiar realms. In high fantasy, the settings are usually well-designed to work together and provide a consistent, engaging universe for the reader to explore.

Characters

In high fantasy, there is a pattern to the characters' interactions; in Harry Potter, there are two factions with opposing moral compass points, and the Muggles play a supporting role. Voldemort and his army of death eaters are on the dark side, whereas Harry, his friends, and the majority of Hogwarts professors are on the light side. Although certain Muggle characters, like the Dursleys, have specific purposes in the novel, their influence on the plot as a whole is too little to merit a distinct designation.Yet, in order to live up to the epic dimensions of their narrative, high-fantasy characters must adhere to a certain structure (Martin 103).If the characters in Harry Potter are to meet the standards of high fantasy, they must have various roles, such as a hero, a helper, friends, and a dark lord. But Rowling develops some of these characters further, just as in the Setting.

Harry Potter, with his heroic qualities, is the hero and protagonist. Hermione Granger and Ron Weasley are his closest pals because they accompany him on his mission.Naturally, there are additional companions who might be added, including Neville and the rest of the Weasleys. However, despite their assistance and positive attitude, they aren't always at Harry's side at all times. When Harry needs support, he can always count on Dumbledore to be there for him, whether it's in battle or just listening to him vent his frustrations.Nonetheless, a plethora of other characters share this role: Hagrid and Sirius Black both serve as the hero's helper in the beginning of The Philosopher's Stone and The Prisoner of Azkaban, respectively (74). While Dumbledore constantly portrays the Hero's Helper position, Hagrid and Sirius don't quite measure up. For example, Hagrid helps Harry with the Mirror of Erised in The Philosopher's Stone (243), while Dumbledore assures Harry he doesn't think he is a murderer (226). Rowling presents a unique perspective on the hero's sidekick. In most stories, the hero's sidekick is supposed to stick with for the whole adventure.If this ally were to die, it would be in the midst of the hero's most difficult mission. But Snape kills Dumbledore before Harry goes to face Voldemort in Harry Potter.Harry Potter really has a hero's ally who plays a very unique function.Even if he murders Dumbledore (Rowling, Prince 608), Snape is the hero's sidekick and may be a better match for the part than Dumbledore himself.Throughout the entire series, Snape's actions as the hero's helper are evident.Rowling chooses to conceal Snape's actual function, however. Snape is introduced in books 1-6 as an ally of Voldemort, but his actual function is not divulged until book 7.

Voldemort embodies every characteristic of the Dark Lord archetype and serves as both adversary and Dark Lord.He dominates the world of main goals.He also commands his own army, the Death Eaters.Voldemort exhibits another characteristic of high-fantasy evil lords—his attempts to convince good-hearted individuals to either join the evil side or meet their demise (Rowling, Order 897). I find Rowling's interpretation of the Dark Lord position intriguing. Evil taking on a human form is a staple of high fantasy. This proves that evil isn't faceless but rather manifests as a singular, tangible entity in many instances. Throughout Harry Potter, Voldemort fulfils several roles as the Dark Lord. The embodiment of Voldemort serves as the primary adversary in The Philosopher's Stone. This splits Voldemort and Dark Lord in half, transforming them into the two halves of the core evil. Compared to the human Voldemort, the spirit version is far less scary and intimidating. This adds to the evidence that Voldemort was and is a very deadly villain. We can only speculate as to his human potential, given that his spirit is capable of driving others insane.

The idea of good against evil may be implemented by having the characters break up into distinct moral alignments.Perhaps the most central idea in Harry Potter is good vs. evil.Throughout the series, Harry encounters several villains. These malevolent beings are all linked with Voldemort, the Dark Lord. This struggle between good and evil impacts the

protagonists and is essential to several plot points. In a nutshell, the plot follows the good guys as they battle the wicked dark lord, culminating in a grand showdown when Harry vanquishes Voldemort in a deadly battle. Nevertheless, Rowling has tweaked the idea in each novel. Because Voldemort is so feeble and unthreatening to Harry in The Philosopher's Stone, Professor Quirell takes centre stage as the book's primary villain (though one might argue that Voldemort remains the major villain as he is responsible for Quirell's transformation into an evildoer) (Rowling, Stone 314). Rowling states in Chamber 332 that Tom Riddle, Voldemort's younger self, is the major villain in The Chamber of Secrets.We still have one Dark Lord, but the idea of good against evil has changed, and Voldemort isn't fully transformed into the Dark Lord until the very end of Harry Potter and the Goblet of Fire (Rowling, Goblet 696).

Characters need to be well-suited to their side in order to adhere to the good/evil dichotomy. From nice people with heroic qualities to bad guys with global conquest aspirations—Harry Potter has it all. Imagine the idea as the book's framework; the tale, characters, and location are the skeleton that hold it all together. Personifying evil while commanding an army, one man stands in for evil.Characters are split, they fight each other, and they may or may not alter their affiliation. General norms of this notion are also provided.

Setting is based on geography and atmosphere (the gloomy woodland adjacent to Hogwarts has a dark mood while Hogwarts has a brighter one), and characters are designed with this in mind (Harry's heroic attributes, Voldemort's evil features). There are some traces of the paradigm. Overall, Snape is a villain, yet his deeds make him a hero.

Typically, when people think about good vs. evil, they picture a struggle between two sides, like a hero and a villain. But you won't always see the idea in Harry Potter. Rowling "masks" the notion instead by switching around the storylines.Thus, the novels are not always about Harry's fight against Voldemort, and each book seems like a fresh adventure because of this.Sirius Black, who is also Harry's godfather, is important to the storyline of The Prisoner of Azkaban. Even if he isn't crucial to the storyline, Voldemort is nonetheless there. Rowling states that Voldemort's resurrection in Goblet of Fire is a pivotal moment in the novel and the idea (Goblet 696). Now that Voldemort is no longer an underlying character in the plot, the actual conflict between good and evil can be seen unfolding before our eyes. When the Death Eaters cast a spell to reveal their mark in Harry Potter and the Goblet of Fire, this is shown (Rowling, Goblet 144).

To further emphasise the difference between the two camps, the magicians' spells include the idea. One spell that accurately portrays the positive side is "Expecto Patronum," which creates an incarnation of the caster's most positive emotions. To continue with the idea of being a necromancer's spell, the evil side has the spell "Avada Kedavra," which is in contrast to the Patronum spell and brings immediate death to anyone it affects.The fundamental distinction between the good side's spells—which do not kill—and the evil side's spells—which produce injury or death—is that there are more spells that have been separated into alignments.

The use of personified spells by Rowling is a lovely touch that contributes to the presentation of her own vision of good and evil.

Narrative Structure

Using both the quest and the trip, Harry Potter's narrative structure does adhere to the standards of high fantasy.Rowling has done much to build on the rules of narrative structure, yet each book is structured differently. Each installment in the Harry Potter series seems new because of the unique structures (or missions) it has.One way to look at the first book, The Philosopher's Stone, is as Harry's journey to Hogwarts, and another is as his mission to find the stone. The framework of the hunt for the Chamber of Secrets is followed by Harry and his comrades in The Chamber of Secrets. Most crucially, however, the whole narrative is structured around a trip and a return. Voldemort often disrupts Harry's life as a magician, interrupting what begins as an expedition into the life of a magician. Consequently, the voyage/return structure represents Harry's desire to resume his regular, magical lifestyle.Voldemort is encountered by Harry in the first three books. While Voldemort is mentioned as the former Dark Lord in The Philosopher's Stone, The Chamber of Secrets, and The Prisoner of Azkaban, his presence is never crucial to the plot of these books.

Professor McGonagall continued, her voice quivering. I'm not done yet. They claim he plotted to assassinate Harry, the son of the Potter family. But - he was unable to. Nobody knows why or how Voldemort disappeared, but rumour has it that his power mysteriously snapped when he couldn't murder Harry Potter. Rowling states in Stone 19

n light of the prophesy in The Order of the Phoenix, this serves as a prelude to the imminent conflict between Harry and Voldemort, the main tale.

As the Dark Lord draws near, the one who can defeat him moves closer...Those who have rebelled against him three times will be born when the seventh month ends... Although the Dark Lord will recognise him as an equal, he will possess powers that the Dark Lord is unaware of... both must die at the hands of the other in order for one to live while the other continues to exist... (Order 924 in Rowling).

The conflict between Harry and Voldemort is noticeable, although it does not play a crucial role in the narrative until Voldemort's resurrection in The Goblet of Fire (Rowling, Goblet 697).

Language

It is challenging to classify the vocabulary used in Harry Potter as high fantasy.Harry Potter's approach falls short of that of The Lord of the Rings in terms of creating an epic adventure atmosphere. Rather, Rowling chooses a more informal tone that appeals to the adolescent readers. Still, the characters are well-complemented by Rowling's informal approach, and the reader has an easier time visualising them. Readers will be able to fully immerse themselves in the story since the language is familiar to them.Parseltongue, often known as the snake language, is another feature of high fantasy, albeit it has been applied in accordance with convention.

The explanations provided for each magical item and situation are straightforward without being too simple.Both the Harry Potter and The Lord of the Rings styles have been appropriately tailored to their respective audiences, as can be seen by a brief comparison:

There was a lot of buzz and anticipation in Hobbiton when Mr. Bilbo Baggins of Bag End announced that he would soon be celebrating his eleventy-first birthday with a magnificent celebration. On page 22, Tolkien writes:

When they heard about the Potters, they didn't think anyone would be interested.Rowling and Stone

Having a casual tone can be problematic because it can be interpreted in different ways.Since it fails to evoke the sense of reading an epic narrative in the same way that The Lord of the Rings does, it becomes challenging to classify the language used in Harry Potter as high fantasy. But then again, Rowling has done an excellent job of tailoring the language to her readers by adopting a more conversational tone, therefore the book may be classified as high fantasy. The language also "matures" with the characters and the reader as the novel develops, which is an intriguing feature. Many of the first readers of Harry Potter in 1997 were children or teenagers who, as they devoured each new installment, grew up with him. There is a connection between the language and the protagonists. The language and psychology of each character change as they develop.There is a low death toll in the first three volumes. Nonetheless, the death toll rises in tandem with the story's gloom.

CONCLUSION

Rowling maintains an impressive stance on high fantasy.Thanks to the incorporation and development of high-fantasy elements, a fresh and captivating tale has emerged. A high-fantasy book that deviates imaginatively from the usual is born from every quality, from the inventive use of sub-types and portals to the unique perspectives on character roles. Rowling's high fantasy is developed and builds upon its merits without overdoing it; her own perspective is influenced by each minor character. One of the key reasons Harry Potter has been so successful is because of the high fantasy and expanding sonit elements.Harry Potter has become a very unique addition to the high fantasy genre with each extension on the genre.

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Corresponding Author

Seep Agarwal*

Research Scholar, Faculty of Social Science & Humanities, Maharishi Arvind University, Jaipur, Rajasthan**,** India

Email: Seepagarwal.agarwal@gmail.com