

INTRODUCTION

The first Harry Potter book *Harry Potter and the Philosopher's Stone* was published on 26 June, 1997. Since then, the Potter wave is rising and rising. It has been a seven novel series consisting of *Harry Potter and the Philosopher's Stone*, *Harry Potter and the Chamber of Secrets*, *Harry Potter and the Prisoner of Azkaban*, *Harry Potter and the Goblet of Fire*, *Harry Potter and the Order of the Phoenix*, *Harry Potter and the Half Blood Prince* and *Harry Potter and the Deathly Hallows*. It has been an amazing journey and various phrases have been coined like the Potter mania, the Potter effect, the Potter formula, the Potter phenomenon etc. Nearly five hundred millions books have been sold worldwide. These books have been translated in about eighty languages across the world. Blockbuster movies have been made in several languages and regions of the world. We can easily say that Harry Potter is not just a fictional character but an industry, a brand, a business fountain in his own right. The commercial success of the series amazes people. But the real success lies in the revival of the genre of fantasy and magic realism. Fantasy used to be a component of fiction but J.K. Rowling has brought it as genre in its own rights to the mainstream. There is no doubt that the revival of fantasy and magic realism fiction is because of the success of J.K. Rowling.

Children's fiction is no longer fringe. Novels written for children are main stream. The unusual talent of J.K. Rowling just cannot be denied. She has revived reading habits. The magic of the spectacled skinny boy is so great that it compelled generations of video game addicted youngsters to read hundreds and hundreds of pages till late in the night.

The Harry Potter books combine the intricate plotting of a mystery with the sweep and scope of epic fantasy and the intimacy and the character development of a classic boarding school narrative. The result is purely pleasurable to read at any age. The puzzle box mystery plotting keeps the pages turning propulsively forward, the fantastic mythology gives the world scope and magic and joy, and the boarding school structure makes the characters warm and familiar and charming. It also makes their eventual death (for some) and trauma (for all) deeply affecting.

It is true that Rowling's prose is best described as workmanlike and competent; if the reason you read is solely to enjoy perfectly balanced and polished sentences, you may be best served elsewhere. But if you are an adult who can imagine reading for more than one reason (the pleasure of story, the joy of immersing yourself in another world), the Harry Potter books become enormously appealing (Grady and Romano, pars. 14, 15).

It is important to note the contribution of Rowling in inculcating and promoting reading habits in the contemporary world simply because there are so many deterrents to reading. The screen is the constant companion of the human race.

In such a scenario Rowling literally forced people to sit and read. As we all know the church first opposed Harry Potter series. The Catholic Church objected that the series glorified the occult and witchcraft. They feared demonic influence. Now these controversies are a thing of past. In fact Potter books have created generations of progressive individuals. The series proved that the pen is mightier than the sword. Literature is an unstoppable force. It all starts with the written words. With the success of these books the length of fictional books has increased by about forty percent. Now an average novel has seven hundred pages.

J.K. Rowling has touched a deep human need and the name of the need is magic. Unimaginative people often say that food, shelter and clothes are the basic needs of human life. Such a statement may not be complete. Without communication, imagination, bonding and desire for change there is no human life. J.K. Rowling goes to the extent of saying that magic is not an external force. It is there within all of us. All of us have creative power to imagine better than the reality. These novels manifest exhibit the basic human need for magic.

Not many people know that a sixteenth century six foot scroll initially inspired J.K. Rowling to create the Harry Potter series. This scroll contains sorcerer's stone. Alchemists in the ancient world claimed that with the touch of these stones the base metals would turn into gold. Anybody who catches these stones and wishes for immortality would be granted the wish. J.K. Rowling relied on the real history of magic and alchemy in creating her wizarding world.



A member of British Library staff poses for a picture pointing at the Philosopher's Stone on the 16th-century Ripley Scroll, which describes how to make a Philosopher's Stone, at the "Harry Potter - A History of Magic" exhibition at the British Library, in London, Wednesday October 18, 2017. The exhibition running from October 20, marks the 20th anniversary of the publication of Harry Potter and the Philosopher's Stone, showing items from the British Library's collection, and items from author J.K Rowling and the book publisher's collection. (AP Photo/Tim Ireland) (in *Harry Potter Exhibit Marks 20th Anniversary of First Book*)

At the bottom of the scroll, *The Philosopher's Stone* is represented by interconnected red and white orbs, both of which are celebrated at Hogwarts: Albus (Latin for white) Dumbledore and Rubeus (Latin for red) Hagrid.

That these two pillars of Harry's world are named in honour of the ancient traditions of alchemy reveals the surprising lengths taken by Rowling

to weave real history into the stories- adding a genuine depth that may have helped the books become such a runaway success (Hines, pars. 4, 5).

The three orbs that constitute the Philosopher's stone also represent three father figures of Harry- white for Albus (Dumbledore), Rubeus (Hagrid) and black for (Sirius) Black.

The details with which J.K. Rowling describes the creation of potions, spells and mysteries and the rare ingredients that she mentions all come from deep research. She herself has said that she is a constant reader of a seventeenth century book *Culpeper's Herbal*. She has studied cultivations of plants. She has used herbology in naming her characters, for example: herbology teacher professor Pomona Sprout literally means 'bearer of fruit and new growth'(pottermore), Neville's surname Longbottom refers to one of the hobbit's villages, famous for its pipe-weed, Lily Potter, Petunia Dursley, Narcissa Malfoy all have their namesake with flower.

As we can see that no success comes cheap. Nothing happens easily. Interdisciplinary works which are centuries old have gone into the making of Harry Potter. *Culpeper's Herbal* claims that it mentioned those hundred herbs which have magical and occult properties and which are capable of treating any disorder of human body. The appeal of the series comes from its detailed and connected structure. The appeal comes from authenticity. J.K. Rowling sketched the geographical details of the scenes with her own hands. She made a rudimentary map which is highly annotated. The academic interest of the author and her relentless research gave undeniable creditability to her work. Rowling says:

Cauldrons have had a magical association for centuries. They appear in hundreds of years. Many folk and fairy tales make mention of cauldrons with special powers, but in the Harry Potter books they are a fairly mundane tool (qtd. in Hines, par. 16).

Therefore, magic has always been a deep seated component of the human mind. It is a unique human capacity to create what is not. We can change our identities in our mind. We do not need to undergo an experience in order to experience it. We can sympathize and empathize putting ourselves in the shoes of others. We can identify both with the powerful and powerless, the privileged and

unprivileged. We want solutions to the problems of life through magic. J.K. Rowling does exactly that.

J.K. Rowling has started the trend of magic realism novels. Children's fantasy novels have increased by leaps and bounds. Harry Potter has entered family terminology across the world. A trend has started where Harry Potter is read together in a community. People sit and read Harry Potter collectively. As we go through the pages we realise that J.K. Rowling fiercely wanted to write something unique; something only she could have written. She has succeeded in doing that. Australian author Jessica Townsend openly accepts her J.K. Rowling inspiration. Her novel *Nevermoor* is first in a magical series for children aged from eight to twelve. We can say that Rowling has shaped creativity in this direction.

Jessica Townsend says that it will be dishonest to say that she wrote *Nevermoor* in a cultural vacuum:

Well, I didn't. *Nevermoor* was influenced by everything I've ever read, watched and loved, and that absolutely includes Harry Potter. I'm part of the lucky generation that queued in bookstores at midnight for *Order of the Phoenix* after an agonising three-year wait. As a series Harry Potter lit my imagination on fire and made me see the scope of world-building that was possible in children's literature. I refuse to be dispassionate about something I love so much (qtd. in *20 Years of Harry Potter*).

John Marsden, another Australian writer, says that he has been entranced by the Harry phenomenon. He says that the younger generation totally identifies with the boarding school setting and it's magic. Simone Howell, Sally Rippin and others are some of the successful Australian authors who have taken the cult of Magic Realism forward. Carl Jung believed that archetypes develop out of collective consciousness. Slowly the society recognises them and derives comfort from them. Harry Potter is a modern myth which enforces eternal values like bravery and teamwork. The individual is alone in this dark, big, bad world and is seeking acceptance, recognition, love, honour and family. The theme is the eternal good vs. bad. The archetypes are evident. Dumbledore is a mentor; Voldemort is a villain; Hagrid is an ally; Professor Snape is shape shifter; Fred and George Weasley are tricksters and everyone knows who the hero is. Today when writing skills of the students are judged it is found that

their words are enormous, full of familiar challenges, the hero is likeable, relatable and ordinary at first. Later the hero grows and becomes a paragon.

Through Harry Potter adults have rediscovered their childhood part. They are freely enjoying children's books. These books have opened a two way channel between adult and children. This is a great medium of connecting parents with their children. Is it not wonderful if parents remained children, at least in parts? Sally Rippin says:

Children are interesting. Childhood is interesting. Children's authors know this and explore all the heightened emotions, complexity and wonder that exists within childhood and find beautiful, lyrical, often funny ways of reflecting this back to their readers.

Many parents seem eternally baffled and confused by their children and constantly turn to How To books and articles written by psychologists in an attempt to understand their offspring. Yet there is a wealth of beautiful books written specially for children, by authors who spend much of their lives observing them, connecting with them, that would not only allow parents to gain insight into their own children, but potentially remind them of what it was like to be child themselves. (qtd. in *20 Years of Harry Potter*).

Indian literature also could not escape the influence of Harry Potter. Similar to Rowling's Harry Potter novels Amish Tripathi, an Indian author, has applied magic realism in his creation of Shiva trilogy. Shiva trilogy includes "*The Immortals of Meluha*", "*The secret of Nagas*" and "*The Oath of Vayuputras*". He has blended telepathy, mind reading and Indian mythology with realism in his books. In the trilogy, the temples are as the station of telecommunication and Shiva communicates with his associates who are far away. Tripathi has used telepathy as an exceptional mode of communication in his stories.

Just like light, which helps you see, there are radio waves to help you hear... Sound waves travel much slower through the air and for much shorter distances. Radio waves travel far and fast just like light... We have succeeded in training our brain to pick up radio waves. It takes years of practice to do it. That's why we were shocked that you could do it without any training (Tripathi, *The secret of Nagas*, 110).

While the Mithra, the Chief of Vayuputra, is met by Shiva, the Mithra reads the mind of Shiva and explains all the queries even before being asked. “The mind reading business is very dangerous. It doesn’t allow one to have any secrets, smiled Shiva” (Tripathi, *The Oath of Vayuputras*, 396).

Like telepathy, Tripathi has used the techniques of neuropsychology effectively as Bhrigu interprets the thoughts of individuals in *The Oath of Vayuputras*.

J.K. Rowling portrayed Harry Potter as common boy who ultimately emerged as the savior of humanity. Amish Tripathi’s Shiva Trilogy is also all about the transformation of a common person to the the height of savior, Neelkanth and Mahadev. In *The secret of Nagas*, Shiva emerges as the savior who leaves Meluha in search of and to fight against the evil.

Different components of know-how are observed in Harry Potter books of J.K. Rowling. Rowling exploited Greek and European mythology to extract the core of various characters, their names and other features in her Harry Potter books. All the books in Shiva Trilogy have, too, mixture of science, psychology, philosophy, mythology, history and illustration of traditionally bound India. Many characters have been shown in the trilogy as simply mortals based on chimerical figures of Indian mythology like those of Harry Potter fictions.

Akin to J.K.Rowling’s Harry Porter, Tripathi’s Shiva trilogy keeps the readers busy as the entourages of Shiva and Sati on their battle to defeat the evil. Harry Potter and his friends fought against Lord Voldemort to get the good people rid of the devil. In each novel of the series they started their mission and succeeded with defeating the bad ones and then again they resumed their journey for the same. *The Immortals of Meluha*, first book of Shiva trilogy, ends with the war between Suryavanshis and Chandravanshis in which the latter is defeated under the leadership of Shiva. Ultimately, Shiva also comes to know that Chandravanshis are not the real enemy so his quest to eliminate the enemy continues.

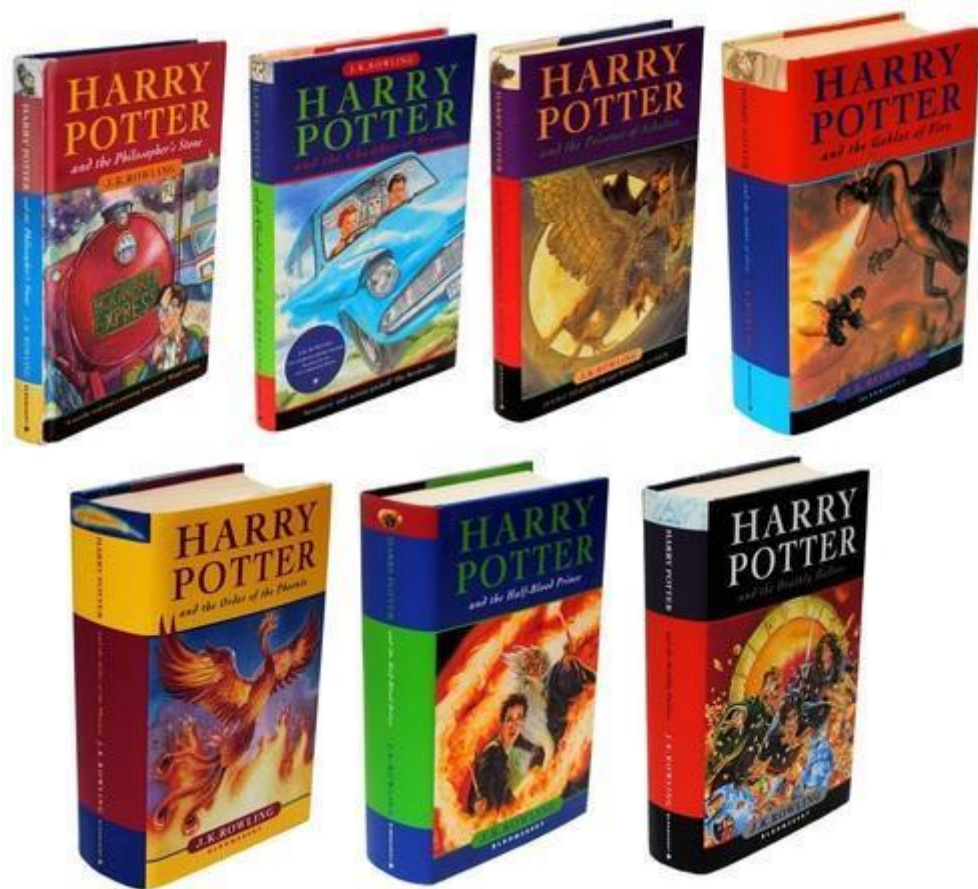
Healing potion was another thing Rowling mentioned in her marvel. This was used to cure Hermionie, Ron, Longbottom and others in the stories. Similarly, Somras, a healing potion with anti-aging and anti-oxidant properties, is consumed by Shiva. Shiva is identified with his florescent blue throat containing Somras and acclaimed as the Neelkanth. Brahaspati clarifies, “We used to believe the somras

blessed with a long life by removing poisonous oxidants from one's body" (Tripathi, *The Oath of Vayuputras*, 15).

Harry Potter novels revealed the problems and prejudices in the society using magical elements. Amish Tripathi in his Shiva trilogy also has highlighted the caste system and the good and bad of Indian tradition. Throughout the trilogy, Amish has taken and shaken our deep rooted beliefs to be the core. It breaks traditions, defies age old customs, shakes beliefs and talks about everything that are wrong with the society (Pragadeeswaran 346).

J.K. Rowling's Harry Potter fictions have had enormous impact on literary world and world literature. After the debut of her first book of the series *Harry Potter and the Philosopher's Stone* was hailed as one of the most imaginative and entertaining books and with all the makings of a classic. Since then Harry Potter books have topped the list of most-mentioned books in many countries. Several universities in the USA and at least one in the UK and India also offer courses inspired by this famous series (*Harry Potter*, pars. 1, 4). University of Durham, UK, have included Harry Potter novels in their curriculum and prepared Harry Potter-based coursework 'Harry Potter and the Age of Illusion' (*Durham University*, www.dur.ac.uk/education/undergraduate/ed_studies/structure/english/). The West Bengal National University of Juridical Sciences, Kolkata, would offer course entitled 'An interface between Fantasy Fiction Literature and Law: Special focus on Rowling's Potterverse' as an elective to 4th and 5th year students of the BA LLB (Hons) programme to encourage the students to study legal principles of the Harry Potter universe and think critically about Indian social conditions and judicial systems. Rashmi Raman, a former student of NUJS, Kolkata, first started a Potterverse-centric elective law course at the Jindal Global Law School in Sonapat, Haryana in 2012 (PTI, pars. 4, 19). Certainly there are reasons that have made the Harry Potter one of the all time most preferred books. The novels have got strong international readers for having multicultural and international essence in them. Harry Potter, Ron Weasley and Hermione Granger may all be white British, but they have other friends like Dean Thomas, who is black, and Padma and Parvati Patil, who are British students of South Asian origin at the Hogwarts School of Witchcraft and Wizardry. World audience, specially the children, have identified themselves in a

child like Harry Potter having natural aspiration to grow up with innocence, curiosity and freedom. Harry Potter becomes liberated from the cupboard under the stairs of his maternal aunt's house and comes to Hogwarts School. His world gets bigger, and he starts to be exposed to people from countries beyond the United Kingdom. Every reader has been able to recognize their daily life with Harry Potter and his friends. Harry and his friends have to face the eternal moral dilemmas and decisions of doing either 'what is right' or 'what is easy' and every time they choose the former. Thus Rowling has created characters which are real and relatable.



Harry Potter Books

Harry Potter sensation has endorsed both the children fiction and young adult fiction industries to prosper. No other book in India has ever registered maximum sales like Harry Potter. Publishers are now more enthusiastic to take risks on authors in these genres because they have seen that such books can be extremely successful. The Harry Potter books have been attributed with rediscovering the market for

children's fiction and fantasy novels, giving a much-needed boost to booksellers. In India Harry Potter book has also been published in Hindi version. Prior to the Potter tales there might have been more stress on social issues in children's fiction, though fantasy has never been ignored. But undoubtedly JK Rowling has brought it amazingly back into fashion with magic realism approach where she has intermingled real and social issues with fantasy in Harry Potter. Harry Potter has been written neither in advanced language nor has been dumbed-down. Rowling has made the books interesting and understandable to the kids. It has given a recreational mood for the readers both children and adults who do not want to experience the story through any heavy prose. Another contribution of the Harry Potter books is the surge of the so-called crossover genre and young adult (YA) books as Harry Potter books have been preferred by both children and adults. Hence overall impact of Harry Potter is remarkable.

J.K. Rowling's life itself is a 'magic' realism, which is an exemplary poverty to newfound wealth story. Her parents did not get college training ever; she survived for a long time with government help as a single parent, and at last conquered twelve of dismissals from distributors to turn out to be, practically overnight, quite possibly the best and generally read writers, and a tycoon, throughout the entire existence of world literature.

It was not simple to turn out to be the present J.K. Rowling. Her excursion called life and ascend to eminence is the genuine illustration of the proverb that nothing is inconceivable on the planet on the off chance that one has got talent and persistence. Her composing abilities have charmed the reader so much that they have begun to feel that she has comparable magical force as her characters. She is the expert Potter. Be that as it may, achievement did not come effectively to her strides. There were such countless deterrents and difficulties to survive. She lost her mother at an early age, endured a premature delivery, got separated and went jobless with a little infant young lady to really focus on. She had endured extreme clinical wretchedness and lived under State advantage. Many would have surrendered in such conditions however J.K. Rowling is not one of the individuals who surrender. She guided all her resolution to the thing she is generally enthusiastic about that is composing Harry Potter.

With a large portion of a billion Harry Potter books imprinted in excess of eighty languages around the world, it is safe to say that an enormous part of the human populace has encountered the magical excursion of the so-named kid wizard. However, not every person knows the similarly holding story of Potter maker J.K. Rowling, whose poverty to newfound wealth story incorporates numerous difficulties, ranges a few nations, and keeps on unfurling (Parker, par. 1).



J.K. Rowling

Joanne Rowling, otherwise called J.K. Rowling and Robert Galbraith, was brought into the world on 31 July, 1965 at Yate General Hospital right external Bristol, England. She spent her adolescence in Gloucestershire in England and afterward her family moved to Chepstow. Her sister Dianne was two years younger

and it is just for her that Jo began composing stories. Rowling used to compose and recount stories to her more youthful sister constantly. She kept in touch with her first story at six years old. It was about a bunny called Rabbit. Unquestionably the principal story at any point she had written (at the age of five or six) was about a bunny called Rabbit, Rowling said in a 1998 interview, He got the measles and was visited by his friends, including a monster honey bee called Miss Bee. What's more, since the time Rabbit and Miss Bee, Rowling have dreamed to be an author, however she has not told anybody so (qtd. in *The Not*). When her mom lauded her for the story she requested that her mom get it published at that point. At eleven years old she thought of her first novel around seven reviled precious stones.

So it was a childhood desire of J.K. Rowling to be an author. She generally realized that she needed to be a creator. Her parents wedded when they were merely twenty years old. Her guardians didn't go to college. Her dad Peter Rowling was an airplane engineer at Rolls Royce Company and her mom was a science expert at a school. Both her parents were very partial to books. As a result she experienced childhood surrounded with books. And from that time onwards the dream of becoming an author blossomed in her mind.

"I was convinced that the only thing I wanted to do, ever, was to write novels," Rowling said in her 2008 Harvard University commencement speech, "however, my parents, both of whom came from impoverished backgrounds and neither of whom had been to college, took the view that my overactive imagination was an amusing personal quirk that would never pay a mortgage, or secure a pension" (par. 9).

Rowling moved close to the Forest of Dean at the young age of nine alongside her family. She spent her adolescence there. This backwoods is outstandingly portrayed in Harry Potter and Deathly Hallows.

J.K. Rowling was appended to her mother. Her teen years were unpleasant. Her mother was diagnosed to have multiple sclerosis when Rowling was only fifteen years of age. She lost her mother at the age of twenty six on New Year's Day in 1991. This episode broke Rowling inwardly. Later she portrayed this extraordinary vacuum and yearning for her parents in Harry's character with her own insight of losing her mom. Rowling additionally established 'The Anne Rowling Regenerative Neurology

Clinic', at the University of Edinburgh in Scotland in the memory of her darling mother who died of multiple sclerosis, a degenerative neurological sickness. She has donated sixteen million dollar on the project.

J.K. Rowling completed graduation from Exeter University in 1986. Her subjects comprised of French and Classics among others. These subjects got helpful while she was composing all the spells, large numbers of which were defined from Latin, in Harry Potter arrangement. As per her official life story, she read so broadly outside her French and Classics prospectus that she timed up a fine of fifty pound for late books at the University library. Subsequent to graduating, Rowling functioned as a secretary at the exploration work area for Amnesty International, accomplishing interpretation work. She found the work significant.

"I read hastily scribbled letters smuggled out of totalitarian regimes by men and women who were risking imprisonment to inform the outside world of what was happening to them", (qtd in *J.K. Rowling*). In any case, it did not exactly measure up for her. Rowling said,

I am one of the most disorganized people in the world and, as I later proved, the worst secretary ever. All I ever liked about working in offices was being able to type up stories on the computer when no-one was looking. I was never paying much attention in meetings because I was usually scribbling bits of my latest stories in the margins of the pad, or choosing excellent names for the characters (qtd. in *The Not*).

After her mother's demise in 1991, Rowling left the work of Amnesty International in London and went to Porto, Portugal. Rowling made the absolute first parts of *Harry Potter and the Philosopher's Stone* in Portugal while functioning as an English educator by day and composing the magical story around evening time. During her visit in that country, Rowling additionally experienced passionate feelings in 1992 and in October, 1992 she got wedded with Jorge Arantes, a Portuguese TV columnist. In July, 1993 she had her first offspring, girl Jessica Isabel Rowling Arantes-named after Jessica Mitford, one of her beloved writer. However, shockingly her marriage was brief. Rowling cut off the association and left the country with her little girl months subsequent to bringing forth her girl. In Porto, Rowling began composing a book which was about a kid who discovered that he was a wizard and

was shipped off to wizard school. At the point when she moved back to Britain, toward the finish of 1993, she had a large portion of a bag loaded with papers which were loaded with anecdotes about Harry Potter.

She returned in that year to Edinburgh, Scotland with her little baby to remain close to her sister. Rowling and baby Jessica were poverty stricken upon their appearance in Edinburgh, Scotland, during the pre-spring of 1993. The writer stated that she was however poor as it seemed to be conceivable to be in current Britain, without being destitute and needed to get assets to stand up.

Notwithstanding, the plots of Harry Potter books initially sparked in Rowling's brain early in 1990 when she was heading out from Manchester to London via train that was deferred by four hours. J.K. Rowling considered Harry Potter in 1990 while sitting on a deferred train from Manchester to London King's Cross. The then-hopeful creator went through the following quite a while delineating each plot in her magical universe by hand, regularly on paper scraps.

Throughout the following five years, she laid out the plots for seven books in the arrangement. With just three sections of *Philosopher's Stone*, a little kid, and a couple of assets in her possession, Rowling moved into a minuscule flat, making due on government assistance benefits when difficulties were particularly out of control. Life in her mid-twenties was poor and she was profoundly discouraged after her separation and move to Edinburgh.

It was during this stage that Rowling dove considerably more generously into the captivated universe of Hogwarts and Harry Potter. Rowling, who was without a task at that point, used to visit distinctive Edinburgh cafes to think of her first novel on a type writer. Rowling used to spend numerous hours by composing the main novel in Edinburgh cafes, for example, the now-acclaimed 'Elephant House' with tiny Jessica in a buggy.

During that period, Rowling lived on government assistance. This experience of her life was reflected as her political activism sometime down the road. She habitually scrutinized lawmakers who endeavour to scale back government assistance programs. She additionally discussed how the 'single parent' mark followed her all through her vocation. She turned into the leader of Gingerbread, 100 year-old association that supports single guardians and their youngsters. J.K. Rowling

experienced a troublesome period around then. In a 2008 meeting with the Sunday Times, Rowling said she was discouraged and looked for proficient assistance. Somewhere else, Rowling said that she utilized her experience of despondency to depict the ‘Dementors’ in her Harry Potter books.

At this point of life her depression took a dim turn, and she viewed herself as a disappointment. She had fallen and felt stuck. She even pondered self destruction. Fortunately, she discovered it in her to look for help, and composing turned into an outlet. The thought for the Harry Potter series had gone to her prior years on a train ride from Manchester to London. She had dealt with a couple of sections in Portugal, yet she just truly discovered her energy back in the UK.

Rowling completed the initial two books while still on government assistance benefits. The dementors presented in the third book were motivated by her psychological illness. Seemingly complete disappointments can frequently be crippling. They break many, however J.K. Rowling’s story gives a rich account to how this sort of disappointment can be made brief with the correct methodology. Despite the fact that the book was constantly composed in light of a young adult target audience, Rowling pulled profoundly from her own thirty years of life. Her gloom and trouble all find their ways into the back stories of the carefully-developed complex characters in the novel. The outcome was a piece of fiction that was fun and clever, at the same time shockingly dark, intricate and genuine – something that had never been seen very on this level previously.

Following quite a number of years hard work at her first novel, Rowling completed first composition of *Philosopher’s Stone* in 1995. Despite the fact that she had neglected to discover a specialist or a distributor for her initial books, Rowling set out in mid 1996 resolved to land an arrangement for *Harry Potter and the Philosopher’s Stone*. Her first stop was the nearby library, where she started looking into past book grant beneficiaries to discover the names and contact data of their representatives.

After a few dismissals, an introductory letter and the initial three sections of *Harry Potter and the Philosopher’s Stone* arrived in the post box of Bryony Evans, a worker of Christopher Little Literary Agents in Fulham. Evans very loved what he read, and imparted it to an associate, who concurred that the story was a new

interpretation of youthful grown-up fiction. The pair persuaded the organization to sign Rowling, and soon they went to work pitching her book to publishers.

Committing an error they will everlastingly lament, the initial twelve distributors declined to distribute Harry Potter. It was fortunate number thirteen – a publisher named Bloomsbury – that in the long run acquired the rights to Harry Potter, for the pitiful development of just 1,500 pound. However, they had one condition: out of worry that little youngsters would not be quick to read a novel composed by a lady, they mentioned that Joanne Rowling adjust a pseudonym. Thus, ‘J.K. Rowling’ was conceived.

Name change and immaterial financials aside, Rowling was blissful. She would at long last understand her dream about seeing her own novel elegance the racks of a book shop. Presently it was simply an issue of time before she would realize whether the world would begin to look all starry eyed at this little youngster wizard a similar way she had.

By March of 1999, 300,000 copies of *Harry Potter and the Philosopher’s Stone* were sold. At this point this novel won different honors, including the Nestlé Smarties Book Prize, which is casted a ballot by both the grown-up and young readers. It additionally won English Book Award for Children’s Book of the Year, and later, the Children’s Book Award. As Harry Potter developed across Great Britain, American distributing company Scholastic was planning to present the kid wizard stateside, having purchased the American rights to the novel for a dumbfounding 105,000 dollar (Rowling later told the press that she “nearly died” after hearing the information on this deal). In September of 1998, *Harry Potter and the Sorcerer’s Stone* (Scholastic having supplanted ‘philosopher’ with ‘sorcerer’ out of dread that the previous sounded excessively age-old) was dispatched in the United States. Furthermore, similar as the British rendition, it did not take long to discover basic and business achievement. By 1999 the book hit number 1 on the New York Times hits list, and stayed close to the top for almost two years. *Harry Potter and the Chamber of Secrets*, the second book in the series, was sold in the UK in July of 1998, likewise to gigantic deals and honour. At the point when the third novel of the series *Harry Potter and the Prisoner of Azkaban* and the fourth one *Harry Potter and Goblet of Fire* were on paper, Rowling took a jump to another greatness of fame.

Following a month of the arrival of the film made on her first novel *Harry Potter and the Philosopher's Stone* in 2001, Rowling wedded Neil Murray, a Scottish specialist. They had a child, David Gordon Rowling Murray, in 2003.

In 2004, Forbes revealed that Rowling was the main individual to turn into a very rich person (in US dollars) by composing books. In any case, because of her kind hearted nature a lot of her income went to gift and apparently lost her extremely rich person status because of such exorbitant altruistic abundance.

Harry Potter and Order of the Phoenix, her fifth and the longest book, was released in 2003. After the sixth novel *Harry Potter and the Half Blood Prince*, in 2007, the writer completed the series with *Harry Potter and the Deathly Hallows*, which was the quickest selling book ever. *The Tales of Beedle the Bard*, a companion book to series, was likewise distributed in this year by the writer.

2016 was another milestone year for 'Harry Potter'. The play *Harry Potter and the Cursed Child* was debuted in London, with a book variant delivered around the globe in July. At last, 'Harry Potter' fans got one more freedom to go to a book shop at 12 p.m. and purchase another book in the novel arrangement.

The Harry Potter epic saga consisting of seven books was sold as a millions of copies all through the world and was adjusted into eight record-breaking films. All these procured Rowling billions of dollars. When the film arrangement completed its run with *Harry Potter and the Deathly Hallows–Part 2* in 2011, it turned into the most noteworthy earning film establishment ever.

At that point she delivered a mother lode of random data. Rowling in late 2011 launched a site 'pottermore'. It is as such a half breed game and 'Harry Potter' reference book. Since 2011, 'pottermore' moved away from the game segment and acted more as a store for Rowling's material including a family ancestry for Harry Potter.

A Casual Vacancy, Rowling's first non-Harry Potter tale was released in 2012. In April of 2013, Little Brown distributed *The Cuckoo's Calling*, about the anecdotal investigator Cormoran Strike and his eager right hand Robin Ellacott. It was composed by Rowling under the creator name Robert Galbraith, a male pen name. She since composed two more 'Cormoran Strike' books, *The Silkworm* and *Profession of Evil*.

Rowling was likewise engaged with making of an amusement park ‘The Wizarding World of Harry Potter’ at Universal Studios, Orlando, USA. This park opened in 2010. The engineers who assembled this park declared Rowling’s representations for Hogsmeade’s wonky, dreamlike structures as compositionally impossible to build up, however in the long run they sorted it out at any rate.

J.K. Rowling transformed the kid wizard into an amusement industry including books, films, play, video games, amusement park, and more within couple of years of the first publication of ‘Harry Potter’. Nonetheless, she stayed drew in with her imaginative fills in as well as she did a ton as a donor and social laborer. Rowling established and upheld various altruistic associations with her own abundance. One of them was ‘Comic Relief’, an anti-poverty noble cause that gets underpins from deals of the *Quidditch Through the Ages* and *Fantastic Beasts and Where to Find Them* books of Rowling. She was likewise the president of ‘Gingerbread’, which supports single guardians. Rowling additionally established ‘The Anne Rowling Regenerative Neurology Clinic’, at the University of Edinburgh in Scotland in the memory of her dearest mother who died of multiple sclerosis, a degenerative neurological sickness. One of her superb endeavours was the ‘Lumos’, her own cause establishment named for the ‘Harry Potter’ spell that invokes light. The association attempts to help a huge number of devastated youngsters and their families by building local area based administrations that give kids admittance to wellbeing, schooling, and social consideration. The returns from deals of *The Tales of Beedle the Bard* go to this cause.

Rowling has been politically dynamic culture cognizant all through her profession either as a creator or a vocal ally. Rowling is known for her liberal political perspectives, by and large supporting Britain’s Labour Party. She gave 1,000,000 pounds to the gathering in 2008 and often referred to her experience living on government benefits while she was composing *Harry Potter and the Philosopher’s Stone* when lawmakers took steps to cut subsidizing for comparable projects. In 2014, Rowling, a resident of Scotland, vocally restricted Scotland leaving Great Britain in the Scottish submission. She gave 1,000,000 pounds to the mission to remain. Also, in 2016, she battled against Brexit, the takeoff of (Britain’s exit) from European Union.

We can see that Rowling is a capable resident. Her prosperity has lowered her. She imparts her prosperity to the general public of which she is a section.

The impact of Harry Potter on Rowling's life has been significant. Actually, her prosperity gave her the certainty to push past the injury of her first union with Arantes, and discover genuine romance in the Scottish doctor Neil Murray, whom she wedded in 2001. Also, expertly, her understanding and constancy in conveying Harry Potter were liberally rewarded. The most recent 25 years for J.K. Rowling have been loaded up with huge highs and lows. Indeed, even through the fear in Portugal and spending a large part of the mid-1990's discouraged, frightened, and feeling absolutely sad, she never lost her confidence. Notwithstanding herself, Rowling realized she needed to continue to go for her young little girl, just as the young man wizard she had developed to cherish. She knew somewhere down in her heart that his story must be told. In this way, she safeguarded, emptied herself into her pages, and gifted the world probably the best story at any point composed.

“Willing suspension of disbelief”

- S.T. Colridge

Like life itself literature has different dimensions. When an ordinary light passes through a prism it breaks up into the colours of a rainbow. In the same way literature acts like a prism where our emotions, imaginations, dreams, reality, all these things are woven into a beautiful piece of art. For the narration of literature there are different narrative techniques. Magical realism is not a genre but a literary narrative technique that tries to chronicle life without idealization of romantic subjectivity.

‘Magic realism’ or ‘magical realism’ as a term came into being in 1925. Franz Roh, an Art critic, applied it for the first time to explain German post-expressionist painting. It was autonomously applied to literature at first, with a different meaning, by Massimo Bontempelli, an Italian novelist, in 1927 to characterize modernist fiction. But unfortunately the concept lost its popularity very soon in Europe. It was later revived in Latin American literature:

While, soon, the concept was virtually forgotten in Europe, it was resurrected in Latin American literature, again with varying meanings, starting in 1940. By the mid 1970s, it had become very popular in the context of the so-called “Boom” of the Latin American novel (1967–1984). Thereafter, as magical

realism declined in Latin American fiction, it was picked up by many different national traditions of world literature and continued to enjoy a successful afterlife. This further expanded the already varied conceptions of the term, making its definition one of the most challenging and interesting theoretical problems in contemporary literature (Camayd-Freixas, par.1).

Magical realism is formed with two opposing perspectives. It is the blend of rational approach to reality and acceptance of fantastical elements as a construct of that reality. It is not pure fantasy as it does not detach the reader from the physical world where he or she belongs but creates a parallel world where supernatural elements become real part of life. It diffuses the margin between the natural and unnatural. According to Angel Flores, magic realism is “an amalgamation of realism and fantasy” (113).

So, in short we can say that ‘magic’ is an aesthetic technique or narrative mode that mingles supernatural or fantastic elements into a realistic setting or atmosphere for having a better understanding of everyday existence. These magic components are described like normal occurrences which are dispensed in an effortless method which enables the ‘real’ and the ‘fantastic’ to be accepted in the same stream of thought.

Different scholars have given different definition to magical realism:

In magical realism we find the transformation of the common and the everyday into the awesome and the unreal. It is predominantly an art of surprises. Time exists in a kind of timeless fluidity and the unreal happens as part of reality. Once the reader accepts the *fait accompli*, the rest follows with logical precision (Flores 113).

M. H. Abrams has described magic realism slightly differently:

The term magic realism originally applied in the 1920s to a school of painters, is used to describe the prose fiction of Jorge Luis Borges in Argentina, as well as the work of writers such as Gabriel Garcia Marquez in Colombia, Isabel Allende in Chile, Gunter Grass in Germany, Italo Calvino in Italy, and John Fowler in England. These writers interweave in an ever-shifting pattern, a sharply edged realism in representing ordinary events and descriptive details

together with fantastic and dreamlike elements, as well as with materials derived from myth and fairy tales (195).

So, we can say that magical realism is not only a theory but a perspective for looking at reality:

In magical realism the writer confronts reality and tries to untangle it, to discover what is mysterious in things, in life, in human acts. The principle thing is not the creation of imaginary beings or worlds but the discovery of the mysterious relationship between man and his circumstances. In magical realism key events have no logical or psychological explanation. The magical realist does not try to copy the surrounding reality or to wound it but to seize the mystery that breathes behind things (Leal 119).

Magical realism was an international movement with wide array of history and a noteworthy influence among the literatures around the world. It was developed as a post colonial theory in the later part of post modernism. It was first invented or propounded by a German art critic Franz Roh in 1925 to refer to a painting strategy, also popular as new objectivity. Etymologically the term was not introduced to literature until 1955 and it grew with the release of Gabriel Garcia Marquez's *One Hundred Years of Solitude* (1967).

Roh, pondered magic realism to be associated to, but discriminable from surrealism for, magic realism's pivot on the substantial object and carnal existence of things in the world as opposed to the more psychological and subconscious reality explored by the surrealists. In the original Spanish the term was "Lo real maravilloso", which translates as "the marvellous real", gives a better idea about the nature of the style. Contrary to the popular belief magic realism in literature is not an isolated and specifically Latin American genre. It has relations with science fiction, fantasy and works of English romantic poets among many genres. The oxymoron magical realism, therefore, constitutes a complex and interesting critical concept.

To some critics magical realism is the erudite expression of the demanding post colonial universe. Magic realist authors added dreamlike, bizarre, fantastic elements to their writing while the subject matter always remained in the firm ground of reality. Magic realist text represents the mingling of rational and superstitious thoughts in the human subconscious mind. In the modern use it is mainly suggestive

rather than essentially meticulous. Mathew Strecher described the term as “what happens when a highly detailed, realistic setting is invaded by something ‘too strange to believe’ ”. Today, there are many varieties of authors whose works are categorised as magic realist texts but literary critics and readers sometimes remain confused with what the term actually refers to and how wide is its range. These novels violate, in various ways, standard novelistic expectations by drastic and sometimes highly effective experiments with subject matter, form, style, temporal sequence, and fusions of the everyday, the fantastic, the mythical, and the frightening, in renderings that blur traditional distinctions between what is serious or trivial, terrible or ridiculous, tragic or comic.

One Hundred Years of Solitude by Gabriel Garcia Marquez is a classic and probably the first example of magical realism in the modern era. It is a beautiful piece of literature that has influenced many authors, particularly in the realm of magical realism. It is a multigenerational epic that tells the story of the rise and fall, life and death, riches and poverty, triumph and tragedy of the town of Macondo through the history of the Buendía family.

In Morrison’s famous novel *Beloved*, Sethe was born a slave and escaped to Ohio, but eighteen years later she was still not free. She lingered on the memories of Sweet Home and the beautiful farm where so many hideous things happened. Her new home was haunted by the ghost of her baby, who died nameless, and whose tombstone was engraved with a single word: Beloved.

Bulgakov’s *The Master and Margarita*, a critical satire on Soviet life, was amazingly subversive when written during Stalin’s regime. Although completed in 1940, it was not published until 1966. The tale of Woland (Satan) and his retinue—including the gun-toting, vodka-drinking black cat, Behemoth—taking Moscow by storm is an unbelievably funny and dark comedy that poses intense moral questions.

Borges is one of the progenitors of speculative fiction, and his stories twist reader’s mind in circles. In *Ficcions* Borges wrote about infinite libraries, the man who wrote Don Quixote anew, objects created from imagination and a circle of dream creation that never ended.

Significantly influenced by Márquez, Isabel Allende in *The House of The Spirits* described the tale of three generations of the Trueba family, which begun with

patriarch Esteban and the ethereal Clara, and continued to Blanca's forbidden love, and Clara's granddaughter, Alba, a beautiful and ambitious girl who led her family into a revolutionary future.

Like Water for Chocolate by Laura Esquivel is a great example of magic realism being used to manifest inner, normally repressed emotions in physical world. It acts as a coup against the social expectations placed upon the characters. In this chronicle, Tita, the youngest daughter of the La Garza family, was forbidden to marry. She was condemned by a Mexican tradition to look after her mother until she died. When Tita fell in love with Pedro and he was seduced by her magical food, Pedro married her sister in a desperate attempt to stay close to Tita.

Midnight's Children was written within the premise of magic realism by Salman Rushdie. Saleem Sinai was born at the stroke of midnight at the precise moment of India's independence, along with 1,001 children who all had special gifts. Saleem was telepathically linked to these children, but his gift would have consequences- his life was irrevocably tied to that of his motherland.

The magical realism in *Their Eyes Were Watching God* can also be seen as fabulism as Zora Neal Hurston extends her consummate skills as a folklorist. In this book, when Janie, at sixteen, was caught kissing shiftless Johnny Taylor, her grandmother swiftly married her off to an old man with sixty acres. Janie endured two stifling marriages before meeting the man of her dreams, who offered her a packet of flowering seeds.

In *The Song of Solomon* Morrison depicted the coming-of-age of Milkman Dead, who was born shortly after a weird neighbourhood flung himself off a rooftop in a vain attempt to fly. For the rest of his life, Milkman, too, was fanatical with the need to fly.

The Wind-Up Bird Chronicle by Haruki Murakami, originally published in three volumes, begun as a young man named Toru Okada in a suburban area of Tokyo searched for his wife's missing cat. Soon he found himself looking for his wife as well in a netherworld that lied beneath the placid surface of Tokyo, encountering a bizarre group of allies and antagonists.

Literature is a continuous flow of thoughts therefore it cannot be confined into a watertight compartment. Characteristics of magic realism in literature are flexible

and consistently changing depending upon the author and the kind of subject matter they are dealing with. Every text is distinct and employs different qualities of tone, technique and even content also. However, the basic characteristics described here portray what one might expect from the text of magic realism.

Magical realism depicts extraordinary things and events in an otherwise ordinary way. Contemporary social and political issues are addressed by using the tool of myths, folktales, religious parables, superstitions and allegories. Marvellous happenings are treated as natural, everyday occurrences by the characters of the story. An irreducible amount of magic is been used in the text give a feeling of enchantment.

The marvellous or magic in magic realism is strongly grounded in the reality. The setting is our tangible and physical world with a deep rooted undercurrent of magic. Magic is the component which constructs reality not opposing it. Magic realism has nothing to do with any imaginary world invented by the authors. But it is the mystery that breathes behind the things in the natural and familiar world.

Authorial reticence means an absence of any explanations or clear opinion about the mystifying imaginary world. It is the 'willing suspension of disbelief'. The characters accept the supernatural as part and parcel of normal life. The reader is not supposed to disregard the marvellous as false and imaginary thing but accept it as ordinary occurrences. The narrator remains indifferent towards magical happenings. Authors of magical realism texts employ such a technique to enhance the legitimacy of extraordinary in reader's mind.

Magical realism texts follow many post colonial techniques, with hybridity being main characteristic. Authors plot their stories in multiple surfaces of realities. The magic realist texts touch the problems regarding border, mixing and change. It is depicted specifically in the discordant spheres of opposites as western and indigenous, and urban and rural. This system enables authors to represent a deeper understanding of reality than conventional method.

Metafiction is another dominant post modern method which involves the reader's response to the literature. It analyzes the impact that reality has on literature and literature on reality. Reader acts as a catalyst between them. The self reflective tendencies of metafiction act as an important tool in drawing the attention to social and political commentary by magic realist authors.

Magic realism texts are supposed to read at an intensified level. These characteristics of heightened awareness of mystery are one of the main themes in magic realism literature. An overwhelming feeling of terror makes rejuvenation of an impossible idea in it. Authoritarian personalities such as sadists, police or several other prominent figures get power to kill. The reader must let conventional idea of reality, scientific reason, storyline, time structure, etc. go off to experience the miraculous aspects of life's hidden mysteries.

Another important post modern practice used by the magic realist authors to voice the point of view of subalterns. It criticizes the elite group of society and acts as a major tool to favour the marginalized people. Magic realist literature, therefore, is revolutionary against the dominant force of the society and try to improve the condition of geographically, socially and economically backward people.

Magical realist texts distort the concept of conventional, linear structure of time. The repetition of events leaves the reader with a feeling that is associated with life's cycle through an endless loop.

Ever since its publication Harry Potter series has become a name in popular culture. It has given rise to a million dollar industry. It has compelled the children to pick up a book and read it. This series tells the story of growing up of its eponymous hero. Children's literature is not taken seriously by scholars and critics and Harry Potter series is not an exception. The fantasy characteristics present in the story and the simplistic writing are considered by critics and scholars as a part of popular literature only. Too much stunt has been associated with J.K. Rowling's writings but the literary quality of the novels has not been properly judged. In the past, Shakespeare was also dismissed similarly by his contemporary critics. However, in recent years Harry Potter books are being hailed as one of the most imaginative and entertaining books with all the materials of a classic. Scholars and critics are showing more interest in the novels writing more essays and books on them emphasizing the literary value of the novels. As the days have passed on more readers of all ages and interests have come to realize that Rowling's writing is not completely commercial or childlike but the real interest of the work lies in the blend of social and real issues with supernatural elements.

This thesis explores the Harry Potter novels by applying the characteristics of magic realism. As an explanation behind investigating the nature and social work of magic realism, Wendy B Faris gives five supervisor features of the style. In any case, the magic realist work uses an irreducible component of charm; second, the narratives in magic realism, picture the overall presence of this present reality; third, the reader of the work, may experience a couple disrupting inquiries in the endeavour to decide two negating strain of events; fourth, the intricate mode obliges various areas; and, at last, the narrative twists ordinary appreciation of time, space, and character. The artistic charm and social significance of the novels in today's unmagical context would be evaluated. J.K. Rowling has used multidimensional narrative techniques in the series to enhance the sense of ambiguous juxtaposition of binary opposites like life and death, the extraordinary and ordinary, etc. The employment of mythological archetypes intensifies the supernatural atmosphere of the work and parallely produces a better understanding of reality. The novels also touch modern social problems like cultural diversity, issues regarding border, terrorism, class conflict, power and solidarity, religious tolerance, gender discrimination, etc.

All these themes highlight the magic realism characteristics. Magic realism elements present in Harry Potter stories would be thoroughly analyzed in order to bring out a new perspective to study the masterpiece as well as to provide a better understanding for readers and also grow their interest and concern with contemporary social affairs.