

A Dissertation On

**MAGIC REALISM:
A STUDY ON HARRY POTTER'S PHILOSOPHER'S
STONE AND GOBLET OF FIRE**

**Submitted in partial fulfillment of the requirement of
BA Journalism & Mass Communication program of
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**MAGIC REALISM:
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*has been submitted in partial fulfillment for the requirement of the
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CERTIFICATE

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DECLARATION

I hereby declare that the dissertation titled “**Magic Realism: A Study on Harry Potter’s Philosopher’s Stone and Goblet of Fire**” is an original work prepared and written by me, under the guidance of Mrs. Akhila C K Assistant Professor, Journalism and Mass Communication program, Navrachana University in partial fulfillment of the requirements for the degree of Bachelor of Arts in Journalism and Mass Communication.

This thesis or any other part of it has not been submitted to any other University for the award of other degree or diploma.

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I am also extremely thankful to my mentor Prof. Akhila C K and all the faculty members of Journalism and Mass Communication program.

I whole heartedly dedicate this work to my friends, family and my guide.

A square image containing a handwritten signature in black ink. The signature is stylized and appears to read 'Ashka'.

Ashka Chowdhary

ABSTRACT

Magic Realism: A Study on Harry Potter's Philosopher's Stone and Goblet of Fire

Magical Realism or Magic Realism is a category of fiction that combines magical elements with reality in a way that shapes the limits until all-in-one are considered by the mythical elements into supposedly realistic fiction. Magic Realism has been leading since the 1950s and it is said to be a mixture of fantasy and reality. It has features of dreams and visions, of fantastical creatures. Magic realism could be a twisted kind of reality that has altered over the years. It brings together two contraries i.e. magic and reality and hence it is used to push limits and project into the unknown. Harry Potter series, written by the modern-day British author J. K. Rowling, has been in the list of bestsellers. The main idea of this paper analysis is to clarify the mixture of magic with reality as a genre of film making keeping the Harry Potter movies in perspective. This paper analyses Harry Potter movies from the perspective of the three universally known features of magic realism- the application of narrative strategies, the engagement of mythological standards, and the explanation of social problems.

Keywords: Fantasy, Harry potter, Hogwarts, Magical realism, Reality.

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CHAPTER ONE

INTRODUCTION

1.1 Introduction

A literary mode slightly than a unique genre, magical realism is categorized by two contradictory perspectives, one based on a so-called normal view of reality and the other on the receiving of the supernatural as plain reality. Magical realism differs from pure fantasy mainly because it is set in a normal, contemporary world with reliable descriptions of humans and culture. It aims to grasp the inconsistency of the combination of opposites; for instance, it tests binary oppositions like life and death and the pre-colonial past against the post-industrial current. According to Angel Flores, magical realism contains the fusion of the factual and the imaginary, or as he claims, “an amalgamation of realism and fantasy.” “Magical Realism” is a term created by the art historian Franz Roh in 1925 to describe a visual arts drive evolving throughout Europe (Franz Roh 1968). To him, it was a way of representing and replying to reality and pictorially portraying the mysteries of reality. He presented Magical Realism as a response to Expressionism more abstract style and to mark an arrival to Realism. In Latin America in the 1940s, magical realism was a way to express the accurate American mentality and create an independent style of literature. Yet, magical realism is not limited to Latin American literature alone, for many Latin American writers have influenced writers around the world. By the 1920s, chief art critics had single-minded that Expressionism, which seeks to carry personal inner experience through the alteration of natural images, had run its course (Maheta, 2015).

1.2 History of Magic Realism

Many people who know a bit about Latin American literature assume that the term “magical realism” must have come from somewhere in South America. In reality, this is not the case. It was actually the German art critic Franz Roh who first put these terms in print in 1925. Remarkably, Roh was not telling literature at all but moderately a new phenomenon in German painting. Artists at the time like Otto Dix, Max Beckmann, and George Grosz represented for Roh a total departure both from Impressionism, which was still faithful to images in the outside world, and Expressionism, which actively rebelled against nature (McKinny, 2014).

Roh saw these new Post-Expressionists as examples of what he called (in German, of course), “*Magischer Realismus*.” He used this term to try to direct the new generation’s awareness in painting images drawn from nature yet also filled with a sense of the otherworldly (McKinny, 2014).

Fascinatingly, Roh’s time fell out of favor in painting circles pretty rapidly. But the time did catch the eye of many Latin American intellectuals after Roh’s book, *Nach-Expressionismus (Magischer Realismus)*, was translated into Spanish in 1927. The time rapidly became trendy in Buenos Aires literary clubs (McKinny, 2014).

1.3 Literary Pioneers

The growth of magical realism didn’t occur overnight. It took many years before Latin American authors saw themselves as “magical realists.” Actually, one could claim that the very first literary ventures in this genre came from Europeans like Massimo Bontempelli, Franz Kafka, and G. K. Chesterton. Many Latin American authors depicted inspiration from these European giants in expressing their own unique style of literature. It was not until Argentina’s Jorge Luis Borges (1899-1986) that this new Latin American literature received global recognition. The famous critic Ángel Flores categorizes Borges as the first “official” magical realist, pointing the start of the genre with his monumental publication of *Historia Universal de*

la Infamia (*A Universal History of Infamy*) in 1935. This collection of short stories tells of crooks and wanderers from a wide variety of times and places, and it signifies one of Borges' early forays into the literary world of Argentina (Espocito, 2018).

Though this 1935 text was one of Borges' first established works, he really made his mark on the literary world with the publication of *Ficciones* in 1944. These 17 tiny stories are full of magic, mischief, and wonder that continue to fascinate readers around the world.

Other treasured works by Borges contain the short story collection *El Aleph and Other Stories*, as well as many collections of literary criticism and poetry.

While a few critics joined Flores in dubbing Borges the first magical realist, others simply see Borges as the most central precursor and inspiration for the magical realist drive.

Magical realist or not, Borges' position to world literature is beyond doubt. With his ground-breaking style and unique stories, Borges brought Latin American literature on a global scale. He opened the doors and, more significantly, the imaginations of whole new group of Latin American authors (Espocito, 2018).

1.3.1 The Post-Borges flourishing: Allende, Asturias, Marquez

Three of the major magical realism authors from Latin America include Isabel Allende, Miguel Angel Asturias, and Gabriel Garcia Marquez. Isabel Allende is highly observed as a Chilean-American writer whose work deals with the many issues that women face in the Latin American society (Espocito, 2018).

Her first big work was *La Casa de los Espíritus* (*The House of the Spirits*), a novel that narrates the story of four generations of a Chilean family. Love, magic, jealousy, revolution, and sensitivity is present through this work, and Allende's appreciation to both Marquez and Borges is quite apparent in her style and construction. Still, this work stands on its own as a

masterpiece of magical realism, a witness to the long history of Chile, and a major work of Latin American literature (Espocito, 2018).

Miguel Angel Asturias was also very worried with politics in his fiction. Asturias wrote much of his fiction in exile due to Jore Ubico Castañeda's dictatorship in Guatemala, which continued from 1931-1944. Asturias' most well-known work is *El Señor Presidente* (The President), in which he effectively shapes together myth, stream-of-consciousness, surrealism, and political objection. This novel has been defended around the world as a major achievement in the literature of dictatorship. Gabriel Garcia Marquez is undoubtedly the most famous magical realist, excluding—or perhaps even including—Jorge Luis Borges (Espocito, 2018).

1.4 Characteristics (Films)

1.4.1 Element of magic

Film makers include many different sorts of techniques while to show magical elements in their film. Varied use of tools and mythological characters that resemble, as we know as magical creatures are one of the key elements of magic (Biswas, 2014).

1.4.2 Fantasy world

Creating a whole new setting and making it as a real world is a tough challenge. Fantasy worlds are mostly someone's imagination that are brought onto the screen or script. But making is possible so that audience believes it is quite a task. Normally we come across many such films with Fantasy world and Harry Potter is a great example of two different world settings.

1.4.3 Numerous worlds

In magical realism having only one world isn't really a thing. There are multi-dimensional worlds and spaces wherein characters end up. There isn't anything as real and fictional world because everything is shown as real.

All the 3 characteristics of Magic Realism are present in Harry Potter series. Repetition, transformation, verbal magic and mythology have been used here to discover the themes of magic realism. There is distortion of perception in Harry Potter wherever the readers get one thing utterly surprising. The features of magic realism- the application of unique narrative strategies, the employment of mythological archetypes, and the exposition of social problems is what that will be covered.

1.5 Characteristics (Literature)

1.5.1 Hybridity

Magical realists include many techniques that have been connected to postcolonialism, with hybridity being a chief feature. Precisely, magical realism is showed in the harsh arenas of such contraries as urban and rural and Western and homegrown. The plots of magical realist work comprise issues of limits, mixing, and variation. Authors begin these plots to reveal a vital purpose of magical realism: a more deep and true reality than straight realist techniques would demonstrate (Moore, 1998).

1.5.2 Irony Concerning Author's Perspective

The writer must have ironic remoteness from the magical world view for the realism not to be compromised. At the same time, the writer must strongly admire the magic, or else the magic liquifies into simple folk belief or complete fantasy, divided from the real instead of matched with it. The term "magic" relates to the fact that the point of view that the text portrays explicitly is not adopted according to the indirect world view of the author (Moore, 1998).

1.5.3 Authorial Silence

Authorial silence refers to the lack of clear thoughts about the precision of events and the reliability of the world views expressed by the characters in the text. This technique endorses acceptance in magical realism. In magical realism, the simple act of explaining the supernatural would eliminate its position of equality regarding a person's predictable view of

reality. Otherwise it would then be less valid, the mystical world would be discarded as false proof (Moore, 1998).

1.5.4 The Supernatural and Natural

In magical realism, the supernatural is not showed as questionable. While the reader realizes that the rational and irrational are contradictory and conflicting divisions, they are not unsettled because the supernatural is united within the norms of awareness of the narrator and characters in the fictional world (Moore, 1998).

1.6 Exploration of Magic Realism in Harry Potter

One of the foremost revenant themes within the “Harry Potter” series is the sacrificial love of Harry’s mother lily, who died to guard her kid son. On a less intricate level, love also repeatedly inspires acts of self-sacrifice on the parts of the main characters. Primary characters are eager to (and do) suffer incredible loss for one another, even giving up their lives in order to do the right thing. The “Harry Potter” series is, in many ways, a tale about the danger of craving immortality. Voldemort is obsessed with the concept of living endlessly, no matter what the cost. This dark wish leads him down the path of wickedness, transforming him from a troubled orphan boy into the living incarnation of evil (Atelier, 2016).

Magic is a vital part of the narration. This series is set in the world of wizards and witches where magic means an everyday reality. Usually, the magicians and wizards are subordinate characters or maybe baddies and also the main ones are usual mortals who are either being victimized or helped by wizards. However, in The Harry Potter Series not only villains but also the hero Harry and most all of his friends are all witches and wizards. In this magical world, wizards are not all wicked. In fact, the movies tell many times that it is the choice one makes that describes them, not who or what they are; Harry and all other wizards are magic users, having the choice between the good and the bad. It shows that magic itself is not at all evil, the purpose only matters so that it can direct people to both sides which side they desire to be; that is in the hands of the individuals. Apart from the characters and the setting,

Rowling uses magic as the significant element of the plot. It is considered as one of the characters because it is an essential part of Rowling's reality. Nonetheless, Harry Potter Series is not stories about magic. Magic is what makes the story unreal though not untrue. However, it gives the realistic representation about life (Atelier, 2016).

1.7 Wizarding Community

One of the coolest features of the Harry Potter series is that we get contact to two worlds. Hogwarts, the School of Witchcraft and Wizardry, is the place where Harry devotes most of his time. The wizarding world is mixed into the Muggle world as magically as eggs into cake batter.

1.7.1 Hogwarts School of Witchcraft and Wizardry

Along with Harry, we're presented the magical world for the first time. And it's no wonder that Harry's so enthusiastic to get to Hogwarts, which is a school inside a real castle. The castle is massive, the entrance hall is very big. Inside, the students are welcomed into a vast area full of intelligent treasures and secret passages. It takes the students forever just to figure out where to go when. There are 142 staircases at Hogwarts: wide, comprehensive ones, slim, rickety ones; some that led somewhere different on a Friday; some with a vanishing step halfway up that you had to remember to jump. The halls are full of classrooms, secret corridors, and trapdoors, and some parts of the castle are even prohibited.

1.8 The Houses of Hogwarts

Hogwarts was founded in the 10th century by 4 of the chief wizards and witches of the time: Godric Gryffindor, Helga Hufflepuff, Rowena Ravenclaw, and Salazar Slytherin. Each of these folks believed that future students should symbolize a particular set of traits. Students would be sorted into houses that best reflected the characteristics, which would become known as the Houses of Hogwarts, named Slytherin House, Gryffindor House, Ravenclaw House, and Hufflepuff House. The houses serve as a way of breaking the students up into academic classes

within their years, a way of dividing them out into dorms, and a way of dividing them into teams competing for points: success in academics, behaviour, and Quidditch. The houses are students' homes away from home at Hogwarts, and their friends within their houses become like family (Moline, Susan).

1.8.1 Gryffindor

The house of courage, bravery, loyal attitudes with a bold and reckless nature.

1.8.2 Ravenclaw

The house of intelligence, wit and a value for learning. They are commonly related with being able to think outside the ordinary and have a powerful sense of belief.

1.8.3 Hufflepuff

The unappreciated house in Hogwarts. They don't really have a time to shine, unless you count that brief moment. They're loyal, hardworking, protective and caring.

1.8.4 Slytherin

Most people concern this house with being "bad". Typically, Slytherins are ambitious, own close and strong friendships, are cunning and have a powerful sense of self-preservation.

1.9 Magic Realism Movie

1.9.1 The Green Mile

Based on a Stephen King-novel, Frank Darabont's exclusive fantasy crime film 'The Green Mile' could be measured to be a cruel tale to the existing justice arrangement. A movie that describes the story of an innocent man on a death commotion and his supernatural powers of curative health conditions; it appeals to the communal consciousness of the audience (Chakravartula, 2019).

1.9.2 Beasts of the southern wild

Benh Zeitlin created a completely under-appreciated masterwork with 'Beasts of the Southern Wild', describing a man's need for his roots and his will to do anything for it. It

requests outright about man's physical limits and the background of the shelter camps. It is basically a survival story from the other side of the wall (Chakravartula, 2019).

1.9.3 Pan's Labyrinth

This highly celebrated 2006 Spanish-Mexican feature is one of the best works from the teams of Guillermo del Toro, who is known for his drop hand at dark fantasy. It is an alike 'Alice in Wonderland' for adults. It tells the story of Ofelia, a girl in 1940's post-civil war Spain who endeavours into a secretive, insect-ridden maze and visits Pan, for whom she must complete three responsibilities to become who she truly is – Moanna, the princess of the underworld (Chakravartula, 2019).

1.10 Significance

1.10.1 To gain knowledge about magic realism.

1.10.2 To have an idea of how people accept and receive films which have magic realism as their basic idea.

1.10.3 To study the narrative style of magic realism movies.

1.10.4 To understand mis-en-scene in the films.

1.11 Objectives

1.11.1 To examine the diffusion of fiction and films.

1.11.2 To understand the reach or popularity of magic realism amongst people.

1.11.3 It will help us evaluate the level of manipulation magic realism theory does to the audience.

1.11.4 To understand the impact of magic realism on the viewers.

1.12 Hypothesis

Magic realism is a combination of reality and magical fantasy. It is an indirect and metaphorical means to convey the reality and is very much adaptable till today.

CHAPTER TWO

LITERATURE REVIEW

2.1 Elements of Magic Realism in The Harry Potter

Arati Maheta in her article states the characteristics of Magical Realism. She also talks about the elements of magic realism. Magical Realism represents fantastical events in an otherwise realistic tone. It brings fables, folktales, and myths into contemporary social significance. Fantasy qualities given to characters, such as levitation, telepathy and telekinesis help to encompass modern political realities that can be phantasmagorical. The presence of fantasy elements in real world offers the basis for magical realism. It has deliberated coverup of information and explanations about the confusing fictitious world. First, the magic realist work employs a “Complex element” of magic; second, the narratives in magical realism, picture the main presence of the extraordinary world; third, the reader of the work, might experience some disturbing doubts in the endeavour to resolve two opposing tension of events; fourth, the stylistic mode settles multiple dominions; and, finally, magical realism changes common understanding of time, space, and identity.

2.2 Where Our Magic Lives: An Introduction to Magical Realism

Chuck Sambuchino states that magical realism isn't just about seeing the extraordinary in the ordinary. In a culture of domination, seeing the magical in the centre of the tragic, the unfair, the heart-breaking is a way of survival, for people, for communities, for cultures. This

article talks about what is magical realism is, how the sense of the magical is handled, how magical realism has roots in oppression and where magic lives.

2.3 Fantasy vs. Magical Realism

Colleen M. Chesebro says that Magical realism is nearly rooted in a real place. This is what differentiates the category more than anything from fantasy, where the entire world is typically entirely made-up. The difference between the two genres is that magical realism uses elements of fantasy which are engrained in our intellect of reality, while fantasy creates a new truth.

2.4 Magical Realism

Daniel Nexon in his work talks about the countries around the world, that captures various national anxieties about contemporary culture and international affairs. French intellectuals, for example, debate whether or not Harry Potter brainwashes youngsters into the belief of autonomous market capitalism. Some Swedish commentators complain what they perceive as Harry Potter's Anglo-American vision of bourgeoisie conformity and its declaration of class and gender inequality. In Turkey, we find discussions on Harry Potter that revolves around issues of Turkish civilizational: whether Turkey is part of the West, the East, or a bridge between the two. The books challenge not only issues of inequality, but also of multiculturalism. Class hatred, prejudice against mud bloods, and intolerance of non-human species abound in Hogwarts and the broader wizarding community. Witches and wizards, however, display almost total indifference to Muggle racial categories. After all, from Indonesia to Taiwan, the United States to Iran, and Russia to India, Harry Potter is already part of the globalizing process, with all its difficulties, pressures, and options.

2.5 "Harry Potter" And Magical Realism

David Miller in his books challenge not only issues of inequality, but also of multiculturalism. Class hatred, prejudice, and intolerance of non-human species abound in Hogwarts and the broader wizarding community. Such themes imitate, somewhere in part, what we call the "partially globalized" character of "Harry Potter's" world. The "Harry Potter" novels give themselves fine to real-world political debates, because their plans themselves intersect with a surprising number of themes in real-world politics.

2.6 What Magical Realism ISN'T

Michelle Witte in her book begins with a dilemma; What man saw and what actually was in the natural world often were very different. This article is about, what makes a story magically realistic and what it *isn't*. With such an indefinite idea, it might be simpler to understand by seeing what remains after other categories and tropes are removed. Magical realism differs from clean fantasy mainly because it is set in a normal, modern world with reliable descriptions of humans and society. This series has got the capacity to demand to readers of all races and ages. The story contains dynamic and complex elements of boarding school stories, fairy tales, detective novels, adventure stories, fantasy novels and quest tales.

2.7 Exploration of Magic Realism: Harry Potter novels in perspective

Pritha Biswas in her paper mentioned that the need of this article was to touch this relatable combination of magic and reality. The article begins with an understanding of the term 'magic realism' by drawing its meaning and growth. Following on, it tries to show that the Harry Potter novels comprise elements of magic realism although it is not commonly called as a creation of the magic realism genre. It is an amalgamation of reality and fantasy, writing that works both inside and against the aesthetics of realism. Defined slightly differently, the basic standard is a practically constant synchronicity of the real or natural with the unreal or the supernatural, the bizarre, the fantastical, the mysterious, and dream-like visions in agreement with monotonous daily activities. Magic realism is understood as a concept of the

mystery that does not incline to the characterized world, but rather hides and beats behind. It is the “co-mingling of the doubtful and the ordinary”.

2.8 Magical Realism in Harry Potter and the Sorcerer's Stone

Proessay mentions that Harry Potter and the sorcerer’s stone has been taken in consideration for this report. An overview of the whole book has been given by the author and critical analysis of Harry’s life around Hogwarts has been shown.

2.9 The Magical Realism of Fiction (& Harry Potter)

Read write teach’s article is just an opinion piece about the Harry Potter novels. Fiction has always been an escape, a lens through which one can better make sense of everything in life. And every so often there’s a book that provides with an unexpected dose of just what one need that that very moment of existence; it imprints itself on so that we never forget how its words affected some as they read them years and years ago.

2.10 Midnight's Children and Cien años de soledad: Views on Magical Realism and Postmodernist Fiction

Rosa Maria Diez Cobo in her paper is discussing the significance of magical realism as a general factor in postmodernist fictional contexts. In order to know this relation with an observed technique, the author has selected two important texts relating to the postmodern literary era, *Midnight’s Children* by Salman Rushdie and *One Hundred Years of Solitude* by Gabriel García Márquez. “Reality is a question of perspective, the further you get from the past, the more concrete and plausible it seems, but as you approach the present, it inevitably seems more and more incredible” (MC, 165). The main focus is on providing a relative approach on the uplifting functionality of magical realism in relation with the postmodernist approach in both novels.

2.11 Exploration of Magic Realism: Harry Potter novels in perspective

Saachi briefly narrates the main idea of this paper is to explain the mixture of magic with reality as a category of writing keeping the Harry Potter novels in view. Magic Realism has spread since the 1950s and it is a combination of fantasy and reality. It has characteristics of dreams and visions, of fantastical creatures. Magic realism is a warped form of reality which has transformed over the years. It brings together 2. Magic Realism is different from science fiction because it does not contain heroes with powers or fancy devices. In sci-fi, there is no element of magic. Fantasy has elements of magic with legendary creatures like elves, dwarves etc being written about.

2.12 Magic Realism in English Literature and its Significant Contribution

Simhachalam Thamarana At the beginning of this paper presents a brief introduction to Magic Realism. Then the sign of the word 'Magic Realism' along with the beginning and growth of Magical Realist literature has to be examined. Various representative is to be presented critically. Moreover, some typical works of most renowned authors under the literary movement Magical Realism are presented. The prominent literary works examined in terms of their Magical Realist elements. This paper also presents common ideas and themes like 'magic and myth', 'identity', 'rationality and progress, questioning of reality, point of view, narration styles. As this situation has some political, contextual reflections and they are to be examined carefully.

2.13 A Guide to Magical Realism in Film

Siobhan Spera justifies that the beauty of storytelling is that it often prompts things we perhaps already know, but sometimes forget. By looking over a new lens, we tend to see our world a lot more clearly. One way of doing this is by sprinkling a little magic to another world, an element also known as magical realism. Magical realism is an on-the-rise device in film.

The article talks about different films who have magic realism as their key element. For example, Iñárritu's *Birdman*, Jean-Pierre Jeunet's *Amélie*, *Donnie Darko* from director Richard Kelly, Edgar Wright's loveable *Scott Pilgrim vs. the World*, Jonathan Dayton and Valerie Faris' *Ruby Sparks* etc.

2.14 Postmodern Literature | The Harry Potter Series

UKessays indicated that the Study of postmodern literature has always been very fascinating because of its modern significance to us. Literature of postmodernism highlights the bias of a work of art than the impartiality of it. This paper presentation focuses on the Harry Potter series written by J K Rowling with a special reference to the post-modernist features in them. J K Rowling gives importance to methods such as magical realism, typical characters and metafiction. This paper would project into exploration of the popular fiction credited to the Harry Potter series so as to know and analyse the characteristics of postmodern literature in it.

2.15 Never Snitch: The Mythology of Harry Potter

Wendy Doniger places the characteristic of this article in order to show the series in relation to mythology. The symbol of Harry's power is a scar on his forehead, wherein a lightning bolt is imprinted by the dark lord Voldemort who hit him when he was still a baby and he would have died, but his mother self-sacrificed herself in order to save Harry. The scar connects Voldemort and Harry. Harry Potter has experiences moments of magic where he gets insights of Voldemort's life. The article talks about Harry's school days, his early childhood at the Dursley's, adventures and journey of the story.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Research design

This study is conducted to understand the narrative and effectiveness of magic realism in movies. It will help in creating better and more effective understanding. Content analysis is done on the mentioned topic by looking at the movies with particular ideas.

3.1.1 Objectives of the study

3.1.1.1 To examine the diffusion of fiction and films.

3.1.1.2 To understand the reach or popularity of magic realism amongst people.

3.1.1.3 It will help us evaluate the level of manipulation magic realism theory does to the audience.

3.1.1.4 To understand the impact of magic realism on the viewers.

3.2 Primary data collection

3.2.1 Content analysis

The content analysis will be done by finding magic realism elements in each frame. How every second frame has new element in it and how music, colour, tone and set design help make one magic frame look real.

3.2.2 Tools

The tool used for data collection for the research will be content analysis.

3.2.3 Validation of the tool

Validation of the tool is required to ensure that the tool has the ability to produce true and required results. The tool for this study is validated by Dr. Robi Augustin (Head of the department, BA Journalism and mass communication, Navrachana University) and faculty mentor Akhil CK.

3.3 Proposed Analysis

The proposed analysis for this study is to measure out whether or not the research conducted in terms of analyzing the data and other forms of information proves or disproves the proposed hypotheses of the study. A detailed analysis is conducted based on the narrative style, structure, and the occurrences happening in the films.

3.4 Conclusion

This chapter concludes having explained all the decisions taken point at all the points regarding content analysis required for this study.

CHAPTER FOUR

CONTENT ANALYSIS

4.1 Harry Potter: Philosopher's Stone

4.1.1 Privet drive

The movie began with the theme song of Harry Potter. To show a gloomy and starry night, the colors used for background were blue, black, grey and white. The house lane is the privet drive and it's almost midnight. Dumbledore walks in and takes out a gadget which when opened captures all the lights from the street lamps. The object is called the Deluminator which in fact is the very first magical element we see in the movie. Taking away all the lights gives an idea that something serious and secret is going to happen. Professor McGonagall who at first is a cat, gets transformed into a lady. The whole transformation is shown with the help of shadow image and not the actual characters. Dumbledore and McGonagall are talking about some sort of rumors which are true. A very important thing is given to Hagrid so that he can deliver it to both the professors. Keeping faith in Hagrid, Dumbledore calms Professor McGonagall when from far above the sky a flying bike comes. Now this is not very common that we see a flying bike which also is a magical element. It lands and we see a giant; Rubeus Hagrid who is carrying a small baby. McGonagall mentions something about "Muggles" which is not an understandable word. An aura has been created about Harry Potter from the very beginning, both for the other characters in the movie and for us, the viewers. The presence of Harry will affect the world is understandable when both the professors keep Harry in front of the Dursley house who in this case are his relatives. Harry as a matter of fact has a lightning bolt scar on his forehead as if

something has hit him. The scar itself tells a story when the whole focus is on it. A story about the magical scar head boy begins.



The scar given by Dark lord on Harry's Forehead

4.1.2 The Zoo

In the zoo the whole family is standing near a snake cage and Dudley is trying to make him move by hitting on the glass wall but it doesn't work. Harry understands the pain of lying at the same place for years so he starts speaking to the snake while the whole family is gone. The snake wakes up and moves. Out of curiosity Harry asks the snake whether he can hear him and the snake nods. It is very unusual to see a snake understand a human. Harry also asks him whether he talks to humans often and the snake says no. The relation of Harry talking to the snake is very unusual and mysterious. Harry relates to the snake's story of not knowing his family. Dudley comes running when he sees the snake awake and pushes away Harry. Harry gets angry and narrows his eyes. The glass wall disappeared and Dudley falls inside the cage, as if like magic. Here we can analyze that young Harry Potter is also a wizard but he himself doesn't know this and gets confused. The snake comes out and thanks Harry for freeing him. The glass wall comes back and Dudley is stuck inside. Harry is happy to see him suffer while Mr. Dudley gets angry. Harry doesn't know what happened but he said it was like magic. The

word magic thrilled Mr. Dursley so he refuses "there is nothing like magic" and locks Harry in his staircase room.



Dursley family at the Zoo



Harry Potter freeing the snake from the captivity

4.1.3 The letters

One fine morning, mails arrive at the Dursley house in which one is for Harry. Interesting thing is that address mentions "cupboard under the staircase" which in fact is the exact location where Harry stays. He drops other letters to Mr. Dursley. Before he even opens the letter, Dudley snatches the letter from Harry and gives to his father. Harry screams to give it back, as it was his letter. Everyone laughs on the fact that who can even write letter to Harry. When they turn the letter, a seal of Hogwarts is found. All three of them turn red and frightened. It is clear, Mr. & Mrs. Dursley know about the magic world but they make sure

Harry doesn't know about it so they tear the letter. Harry's importance is becoming undeniable. The following days, the owls get more and more letters but non reach to Harry. Even Harry is suspicious why they aren't letting him read any. On one Sunday there aren't any letters that's why everyone is happy except Harry. When Harry sees outside the window the whole house is covered with owls sitting on it. Suddenly the house starts to shake and out of the chimney comes thousands and thousands of letters. The letters that flood the Dursley home clearly point to some supernatural occurrence. The theme song plays in the background which the epitome of magic. The overflow of letters addressed to Harry shows unquestionably that he has some link to magic. Though our sense of Harry's importance is growing, this importance remains unexplained. All 3 of them catch Harry so that he doesn't read one and Mr Dursely decides to leave privet drive so that no letters reach them. whatever the letters say, the fact that so many of them arrive is reason enough to be awestruck, and they are more mysterious unopened. Harry is simply impressed that the letters are addressed to him at all. Having lived in anonymity and abandonment under the stairs, he has not been recognized as a person for ten years.



Dursley house under Owl Arrest.

4.1.4 Platform 9¾

Hagrid and Harry are walking at the King's Cross Station because Harry has to board the train. The unusual number "Platform 9¾" made Harry confused. Before even he could clarify the ticket, Hagrid disappeared from there. The setting of the two different worlds is seen

in the very beginning where Harry is walking with a big trolley and an owl as his pet while other people look very much normal (non-wizarding folk). The Muggle railway station is one of the busiest in the city. It's a perfectly ordinary station, with big plastic numbers over each track and guard who has never heard of Hogwarts School or Platform 9¾ and thinks Harry is fooling around with him. Before even Harry could think of something else, he hears someone saying "Muggles". A lady with 4 boys and 1 girl walks down the platform, they're the Weasleys. Percy Weasley guided by his mother ran straight into the brick wall and disappeared. Fascinating, isn't? Platform Nine and Three-Quarters is Magically concealed behind the barrier between Muggle Platforms Nine and Ten, this Platform is where Hogwarts School of Witchcraft and Wizardry students board the Hogwarts Express. Not knowing how to get into it, and recognizing the Weasley family as a family of wizards, he asks Molly Weasley how to enter in it. In order for someone to get onto Platform Nine and Three-Quarters, they should walk right at the seemingly solid barrier dividing Platforms Nine and Ten. As Harry crossed the Platform, he passed by a round-faced boy telling his grandmother he had lost his toad and a boy with dreadlocks showing a tarantula to his peers. And of course, lies in front of him home of the famous Hogwarts Express. There a look back at the barrier reveals it is instead an archway with the words "platform nine and three-quarters," and over the red steam train wafting smoke, a sign announces that the Hogwarts Express departs at eleven o'clock. Steam from the scarlet engine downpours the platform as cats wind their way around the wizards' legs and owls hoot to each other, as masses of students and parents move around through the steam "like dark ghosts" their voices ringing through the mist. Finally, at 11:00, a whistle sounds declaring the train's departure, and the hoot of the pistons fills the platform as the train begins to move, squeaking out of the station as family members stand on the platform and wave their children off to school.



The King's Platform, London.



Platform Nine and Three Quatres

4.1.5 Wizards chess

Walking down the dark pathway Harry, Hermione and Ron reach a room full of big statues lying dead on the floor. Sounds like graveyard isn't it? Turns out it is a massive wizards chess board. In order to reach the other room anyone has to play and defeat the white army. All three of them try to reach for the door but they are stopped by the moving and very much alive chess players of the white army. To protect the philosophers stone, barrier like this is put in front of all of them. Harry takes the place of a Bishop, Hermione takes Queen-side castle and Ron takes the Knight. The game begins with white moving first. It's quite not sure whether it's like a real wizard's chess until the white pawn destroys the black pawn. A frightening look is shared equally on all three's face. Ron leads the black army. Massive destruction is seen with lots of broken players and casualties. Many chess pieces are smashed into bits when they are overtaken by the opponent pieces. At last it's time for Ron to take the move when Harry realizes that Ron is going to sacrifice himself in order to let Harry win. The knight dies. After Ron's sacrifice, Harry reminds Hermione not to move until Harry, moves into a position to

checkmate the White King, as per Ron's game plan Checkmate! The wizard's chess is won by the black army and Harry proceeds further alone leaving Hermione to take care of Ron.



The Wizard's Chess in the Chamber of Secrets

4.2 Harry Potter: Goblet of Fire

4.2.1 The Arrival

As the Hogwarts express rolls over the bridge and the palace is seen in the background, far above from the clouds a chariot with horses flying it comes down. It's amazing, how students of Hogwarts have never seen something like this before. Everyone gathers at the high windows. Hagrid guides the flying horses at the runaway just like airports. Not planes but flying chariots. Well there's something you don't see every day at Hogwarts. From the black waters, a ship comes out as if like submarine. This is very interesting how amazingly magic world is metaphorically shown in regard to the muggle world. The students from 2 different schools, the lovely ladies of the Beauxbatons Academy of Magic and the proud sons of Durmstrang arrive at Hogwarts school of witchcraft and wizardry.



Arrival of the special guests at Hogwarts (Beaubaxton)



Arrival of the special guests at Hogwarts (Durmstrang)

4.2.2 The Black lake

The task is simple; get something to breathe underwater for 1 hour and treasure out what's been taken. Harry guided by Neville Longbottom eats Gillyweed which as per him will let him breathe underwater. But Neville is not so sure because of the water in Black lake. Harry has no choice at this crucial moment so he eats Gillyweed. Hermione and Ron as a matter of fact aren't seen anywhere. The task begins and all 4 champions jump right into the lake. Right when Harry touches water, his body starts to develop gills and fins across his legs/hands. He can breathe just like a fish. The lake is deep and dark, he can hear the music playing which he heard before while opening the clue egg. Between the weeds he spots Fleur and there they come, the Merpeople of the Black lake. The lake has a castle like structure in it and all the creatures of Black lake are revolving around 4 figures. Hermione, Ron, Cho and Gabrielle. They are the treasure that were taken away. Harry rushes his way to free Ron, while from the blurry darks come Cedric who freed Cho and shows Harry his watch, time is running and he needs to get things done fast. Harry freed Ron but also tries to free Hermione when the Merpeople place their trident on Harry's neck and warns him that he can take only one. Before he could do anything, all the creatures run away as if they're scared of something. Victor Krum in the form of a Shark comes right in and snatches Hermione away. Gabrielle is left alone because Fleur couldn't make it so Harry does a spell and pushes both Ron and Gabrielle up. Till then the creatures of Black lake capture him and drag him down. After a lot of fight, he

does a spell and make them disappear? 1 hour is complete, so is the task and Harry come back to normal. Before he fainted, he made sure to use "Ascendio" charm to bring himself out.

There he came flying out, a Triwizard champion completing his task.



The second task in the Black lake

CHAPTER FIVE

CONCLUSION

To conclude, magical realism is a mixture of reality and magical fantasy. It is the conversion of the real into unreal, is an art of wonder by creating partial form of time and space and is categorized by a cold intellectual detachment that tries to provide to the aesthetic subtleties of a few cultured individuals. It is an indirect and symbolic means to convey the traces of reality and is very much adaptable still today. Stephen M Hart says: magical realism possesses broadly based public appeal. Indeed, it was the only “foreign” fiction enrich chosen by Blooms bury when the publisher launched the new Reading Group Internet book son various aspects of world literature. The genre of J.K Rowling’s hugely successful Harry Potter is listed as none other than “magical realism”. The genre has evolved over time and place. This is exactly because of the ways in which magical realism has overlapped national, verbal, and generic boundaries. This series always circles around the good Harry’s conflict with the evil Lord Voldemort and his followers. Rowling’s magical elements keep the story more interesting. The typical and original way of naming charms, spells, creatures and the magical objects which are existing in the series can certainly be regarded as one of its literary virtues. The treatment over the magical section’s manifests not only literary influence but also why the series has become a huge success.

While talking about the objectives and hypothesis of the paper; everything is proved in the thesis. Magic realism is a combination of reality and magical fantasy. It is an indirect and

metaphorical means to convey the reality and is very much adaptable till today. Also, it is the reality and see as some other fantasy world.

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