Exploration of Magic Realism: Harry Potter Novels in Perspective

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The Harry Potter novels, since the publication of the first book of the series in 1997, have become the leading book purveyors of all time, making the creator J K Rowling probably the highest earning author in the history of erudition. Observing the popularity and the appeal of the series, one might question the explanations for such a colossal recognition. One of the possible answers to such an enquiry would be the blend of magic and reality that Rowling has created through her language. The books with the powerful tool of 'magic' turn common, 'real' themes and things into something wonderful and appealing. The intermingling of these two elements make the readers relate to the story and yet experience the fantastical within the mundane. The purpose of this article is to trace this relatable intermingling of magic and reality. The article begins with an understanding of the term 'magic realism' by tracing its meaning and evolution. Following which, it will try to show that the Harry Potter novels do contain elements of magic realism although it is not commonly termed as a figment of the   magic realism genre.

Magic Realism: Evolution, Definition and Meaning

Since the 1950s, the idea of magic realism has been progressively concomitant with literature, predominantly with Latin American fiction, and writers like, Alejo Carpentier, Julio Cortazar, Gabriel Garcia Marquez, Jorge Luis Borges, apart from authors like Günter Grass, John Fowles, Haruki Murakami, Salman Rushdie, and the Caribbean writer Derek Walcott. Distinct from the understanding of the concept of magic realism for art i.e., probing into the artwork and searching for inexplicable things inherent in everyday, common, mundane reality, magic realism in literature is defined well, as it is often described by "amalgamation of reality and fantasy" (Hegerfeldt 2004) or, as Lori Chamberlein puts it, "writing that works both within and against the aesthetics of realism" (Chamberlein 17). Defined slightly differently, the rudimentary criterion is a practically unbroken synchronicity of the real or natural with the unreal or the supernatural, the bizarre, the fantastical, the mysterious, and dream-like visions in accordance with dreary daily activities. Some critics would also say that the understanding of the magic realist strain is so battered and diluted increasingly over the last three decades, that it has transformed highly from the original scaffold. However, in general, magic realism is "an unexpected alteration of reality . . . an unaccustomed insight that is singularly favoured by the unexpected richness of reality or an amplification of the scale and categories of reality" (Chamberlein 20).

Magic realism is understood as a concept of the "mystery [that] does not descend to the represented world, but rather hides and palpitates behind it" (Roh 15) and, in Salman Rushdie's words, it is the "co-mingling of the improbable and the mundane" (Rushdie 9). The most pertinent feature of magic realism, for instance, "is that its fiction brings together the seemingly opposed perspectives of a pragmatic, practical and tangible approach to reality and an acceptance of magic and superstition into the context of the same novel" (Bowers 3).

The distinctive feature of magic realism is that it coalesce the two divergent phases of an oxymoron, the magical and the real, bound collectively, to forge a new vista. Like bricolage, because it collapses the peculiarity between the normally disparate ideas of the magical and the real, magical realism mostly is deemed to be a "disruptive narrative mode". Especially on the basis of this grounds, it can be said that "magical realism is a mode suited to exploring…and transgressing…boundaries, whether the boundaries are onto logical, political, geographical, or generic" (Zamora and Faris 5). The magic realist narrative style is also ruminated by existing

magical realist critics like Amaryll Chanady and defined as a liberal and acquiescent variant of fiction. The array of magical manifestations in magic realist works include, unexplained disappearances, the sudden appearances of ghosts, visions and miracles, super human talents and bizzare ambiences but does not include the kind of scientific magic display as often seen and enjoyed in a commercial magic show. Evocative 'magic' is shown by ruses that display the uncanny illusion of a remarkable occurring, while in magic realism it is presumed that a remarkable event has categorically taken place.

Magic realism blends realism and the fantastical in such a way that the marvellous is seen to evolve organically from within the creases of the ordinary, thus distorting the difference between them. Further, that mishmash of realistic and bizarre narrative, "together with the inclusion of different cultural traditions, means that magic realism reflects, in both its narrative mode and its cultural environment, the hybrid nature of much postcolonial society" (Faris I).

Magic Realism as Opposed to Science Fiction and Fantasy Novels

The popular genre of Science fiction has in its domain a multiplicity of distinguishing features. Mostly, it deals with other kinds of civilizations, customarily progressive civilization based in outer space or world's seemingly remote future or rarely it's untold past. The main characters of a science fiction novel are either humanoids or affiliates of an unusual species, rare breeds. These 'super' characters may possess unfamiliar powers, such as telepathy or telekinesis, but rarely would they be seen performing magic, or casting actual spells. Plots of a sci-fi novel are usually conceivable within their respective contexts of time and setting, and the intriguing narratives would involve a kind of an action that the reader can easily imagine without a lot of exertion, especially when it comes to the recognition of the central motif of "willing suspension of disbelief" (Coleridge 442). There is also a substantial emphasis on the use of advanced technology or even sometimes its complete absence, and a science fiction novel often conveys thematic cautions to warfare, the use and abuse of technology, genetics, or the perils of an over-mechanized civilization.

Fantasy is a genre with heavy investments with the elements of magic and supernatural which are extremely imperative for the smooth functioning of the plot, theme and setting. It mostly avoids the use of technology unless juxtaposed in a particular time when a technological advancement has completely furrowed, paving the way for serene rural settings and kingdoms. Like in science fiction, characters may be from varied species, but they are more mythical in their orientation, such as dwarves, elves, wizards, dragons, and other monsters. Unspecified localities or time spans, as in Tolkien's Middle Earth, and customs are heavily accented to

reinforce tribal or cultural identity, similar to those of the hobbits are a common feature of a fantasy novel. A thorough mythological plot is generally depicted to encourage plausibility while generating a milieu for epic scuffles between the ever prevailing oppositions of the good and the evil.

However, magic realism, is a genre in which figments of the supernatural are initiated into decipherable geographical and sequential settings. Mostly, actual historical occurring is induced in the main plot, although this might not be concrete necessity for the genre. Gabriel Garcia Marquez, author of *One Hundred Years of Solitude*, stated that, "My most important problem was destroying the lines of demarcation that separate what seems to be real from what seems fantastic." More relatable for some readers might be the Harry Potter series. Boy hero Harry hails from the very simple world of the twentieth century prior to attending the wondrous school of Hogwarts. Consequently, wizards and other characters in the series travel from their magical dominion into modern-day London, thereby disturbing and fusing the elements of magic and reality.

Characteristics of Magic Realism Fiction

As a basis for investigating the nature and cultural work of magical realism, Wendy B Faris provides five chief features of the style. First, the magic realist work employs an "irreducible element" of magic; second, the narratives in magical realism, picture the dominant presence of the phenomenal world; third, the reader of the work, might experience some disconcerting doubts in the endeavour to resolve two opposing strain of events; fourth, the stylistic mode reconciles multiple realms; and, finally, magical realism distorts common understanding of time, space, and identity. "Irreducible element" refers to an aspect which cannot be fruitfully understood based on the natural laws of the universe as they might have been created in Western empirically forged discourse, that is, according to "logic, familiar knowledge, or received belief," as David Young and Keith Hollaman describe it.

Elements of Magic Realism in Harry Potter Novels

The Harry Potter series presents the story of maturation of a child protagonist. The use of themes common to children's literature, and the fantasy elements lead many scholars and critics to dismiss the Harry Potter series simply as popular literature. Critics who are unfamiliar with the genre may argue that children's literature, the Harry Potter books in particular, is filled with simplistic writing, but more importantly, they contend that merchandising and movie rights drive the popularity of the work instead of its literary value. In recent years, however,

the accusation that the Potter series is solely a commercial enterprise has begun to subside. A growing number of university presses and scholars are now producing essays and books illustrating the literary value of the novels. More colleges and universities offer literature, philosophy, and theology courses centred on the series, ranging from Alabama, Kansas State, and Oklahoma to Georgetown, Harvard, and Yale. As colleges and scholars continue to explore literary craft and thematic significance of the series, the more readers of all ages and interests realize that Rowling's writing is neither simplistic nor commercial. But its importance lies in the blend of magic with real issues through a network of metaphors.

The Harry Potter novels deal not only with the raging issues of inequality, but also of the ideas of multiculturalism. Class inequity, unfairness against 'mudbloods', and bigotry against non-human species like elves are fraught in Hogwarts and the wide-ranging wizarding community.

Themes like the ones discussed, project what might be termed as the moderately globalized character of Harry Potter's world. Several respective subdivisions of the Ministry of Magic engage themselves with policing imports and other magical laws. The Ministry, for example, sets criterions for cauldron thickness in order to avert risky and inferior goods from being engulfed in the market. International committees and legal rules govern different aspects of wizarding behaviour. The Triwizard Tournament which is the most integral trigger of the actions of the fourth book, *Harry Potter and the Goblet of Fire*, focuses to create ties "between young witches and wizards of different nationalities" (Rowling83) — like modern day Olympics only with flying broomsticks and flickering, different sized balls.

The primary characteristics of magic realism fiction as described by Faris and Parkinson, operate in the Harry Potter series at different levels. Like most magic realism novels the Harry Potter series begin with a realistic setting from a house, number 4 Private Drive, Little Winging, Surrey. With a family of three, Vernon, Petunia and their son Dudley, giving shelter to their unwanted orphan relative, Harry Potter. Everything seems perfectly "normal" and "real" until the family visits the zoo and Harry quite unknowingly makes a glass vanish thus setting free a boa constrictor. What follows is like a jolt of magic on a seemingly real setting, with Harry discovering that he is a wizard and is on his way to Hogwarts School of Witchcraft and Wizardry.

Based on the fact that magic realism fiction should have the element of "irreducible" magic which cannot be clarified by stereotypical notions of natural law it can be said that the entire Harry potter series is abundant with elements of 'unnatural' magic. However, the author

creates a magical world where the use of magic becomes natural and expected. Magic is woven into real elements. There is a 'real' bank where people keep their money but it is controlled by 'magical' goblins and is protected by a dragon. There is a train, Hogwarts Express, which leaves from the real London King's Cross but in order to get into it one has to walk directly into the concrete wall between the real platforms 9 and 10 to get to the magical platform 9 ¾ from where the train can be boarded. The students of Hogwarts are divided into houses just like any real school but the sorting is done through a magical Sorting Hat which assesses students by looking into their heads when placed on it. The Hogwarts castle look perfectly real except for the magical staircases which move randomly and pictures on the wall are not still and the ceiling of the great common hall is made to look like the real sky outside. As the school term begins, the student are taught to fly on broomsticks, play an entirely magical game of Quidditch, deal with magical plants like mandrakes, make magical potions, learn transfiguration and simple spells of levitation etc. As the novels progress, we find appearances of magical creatures like centaurs, giant spiders, basilisk, boggarts, werewolves, mer people, hippogriff, dragons, living ghosts, pixies, elves etc. The 'irreducible' magic elements comes in the various forms where people can appear and disappear, transform objects and themselves, caste spells with a magical wand and have magical devices like Foe-Glass, sneakoscope, spellotape, howlers, flying cars, Floo network, the Marauders Map, books that bite, like *The Monster Book of Monsters*, gill weed, port key, pensive and so on, the uses of which are so unnatural to the natural laws.

The second important feature of magic realism novels include realist description that focuses on normal, common, every-day phenomena, which is then reconsidered or "refelt" by the presence of the marvellous. Extreme or augmented states of mind or situation are often used to achieve this.

Though Harry Potter works stress more on the magical descriptions, the real, common everyday phenomenon comes across the descriptions of muggles, especially through the activities of Harry's uncle Vernon and his family. The family is the most non-magical people as there ever can be. This element of magic realism occurs mostly through them. They have perfectly normal life with disregard for magic. But this normalcy is often punctured by a sudden appearance of a giant, Hagrid, who makes a pig's tail grow out of Dudley; an elf who drops a cake on a house guest; the sealed fire place bursts open as Ron and his family tries to use the magical floo network; Harry blows up Marge, Vernon's sister; dementors attack Dudley and

so on. Therefore the normal, common, everyday life of the Dursleys is refelt by the marvellous sudden inputs of magic.

The third and fourth elements of magic realism include two views of reality and a merging of those two views. Harry Potter presents two seemingly real worlds, the world of the muggles, the non-magic folk and the world of the witches and wizards where spells and magic are a part of natural phenomenon. However, the two worlds on the either side of the magical divide often merge when Harry lives with his muggle aunt and uncle, the platform which takes one to the wizarding school is situated in the muggle Kings Cross station, and even magical off springs are born to muggle families like Hermione's whose parents are non-magic folk. The people of magic like witches or wizards also marry muggles, like the parents of Harry's friend Dean Thomas, Lord Voldemort or Tom Marvolo Riddle and Hagrid, whose giant mother marries a muggle. However, the merging of the two worlds happen mostly through the vivid use of metaphors, which is discussed in the following chapter.

The final element of the primary characteristics focuses on the fact that the concept of time where there are notions of both fragmented history and the concept of timelessness; the idea of space is usually contested; identity is also cracked down at times. Though the Harry Potter series develops on real months and seasons, the time presented is not definitive. Every year the academic session at Hogwarts begins on September first but the exact year from which the series starts are never presented. The first six novels span for over one year each. But the series is not located in real time, or year. The students get Halloween, Christmas, and summer holidays based on seasons and general 'real' time of the year. With the uses of devices like the Time Turner, the notion of time and space its relevant activities are challenged. Hermione, with the help of the device attends two classes at the same time. Using the same device, going back in time, Harry and Hermione succeed in saving two lives, of a hippogriff called Buckbeak and Harry's godfather Sirius Black. The breaking of identities is not so common in the Harry Potter series.

The use of the secondary characteristics of magic realism fiction in the Harry Potter series is also vivid and enormously abundant. The magic realism fiction is supposed to be meta fictional or self-referential. Self-referential depicts pointing or involving the self. The Harry Potter series works as self-referential when elements from the series, through metaphors reveal the realities of oneself. Similarly, this operates with the tool of metaphors and is discussed in the following chapter.

Magic realism texts may engage instances of "verbal magic" where metaphors are considered to foster reality. Harry Potter books are fraught with "verbal magic" in the forms of spells, curses and charms. For example, "Accio" is a charm used to summon an object; "Alohomora" opens locked objects; "Aparecium" is a spell to reveal invisible ink; "AvadaKadavra" is one of the Unforgivable Curses, the use of which can result in punishments by The Ministry of Magic with life sentences in the wizard jail in Azkaban. The other two Unforgivable curses include "Crucio" the torture curse and "Imperio" which controls a person. The other important and useful one includes "Confund" used to confuse opponent; "Engorgio"- enlarges an item; "ExpectoPatronum" creates a Patronus; "Expelliarmus" disarms the opponent; "Incendio" starts a fire; "Lumos" creates light at wand tip; "Morsmorde" conjures the Dark Mark; "Obliviate" erases memories; "PetrificusTotalus" body binding spell; "Priori Incantatum" result when brother wands duel; "Reducto" blasts solid objects aside; "Riddikulus" is used to defeat a boggart; "Serpensortia" produces Snake; "Stupefy" knocks out opponent and "WingardiumLeviosa" makes on object fly. The treatment of metaphors as reality, again, will be dealt with, in the following chapter, where it will be shown that metaphors function as carriers of magic and reality.

There is also a projection of phenomenological states in magic realism fiction which may include the primeval or the idea of being childless that seems to dislodge the readers' preliminary perceptions. This kind of a feature is hardly found in the Harry Potter series as it also includes features of a fantasy novel where disarticulation of initial perception is deemed as natural. And the story is hardly 'childless'.

The idea of repetition along with mirror reversals is often used in magic realism fiction. Repetition in the Harry Potter series occur mainly in terms of themes where repetitively, in every book, every year at Hogwarts, it becomes Harry and his friends' responsibility, out of all the children in the school to deal with the current problems which might or might not be linked to him personally. Even the narrative becomes repetitive as mostly the novels, begin with the similar situation where Harry is trapped at his Uncle's house, rescue and journey to Hogwarts, learns new things and deals with pressing problems. He also knows more about his past, present and future from Dumbledore and then journeys back to the Uncle's house. Again the next novel begins from there. Mirror reversals are not common in Harry Potter novels. But reversals of common everyday life are enhanced through magic, like the Burrow, which is the home of the Weasleys.

Metamorphoses are common features of magic realism. Examples of metamorphoses are abundant in the Harry Potter series especially through the concept of 'animagus'. It is the process by which a witch or wizard can transform itself into an animal, or in other words, metamorphosis takes place. The selection of the characters and their animal counterparts are highly metaphorical in expressing the characters' respective personalities. The ever bugging reporter Rita Skeeter can change herself into a bug and Peter Pettigrew can change himself into a rat and Rowling in POA says, "His skin looked grubby, almost like Scabbers's fur, and something of the rat lingered around his pointed nose, his very small, watery eyes" (Rowling 306). Other instances of metamorphoses or 'animagus' consist of Sirius Black changing into a dog; Harry's father changing into a stag and Professor McGonagal changing into cat. Unlike Kafka's *Metamorphoses* where the character turns into a bug, the characters in Harry Potter have a choice about their transformation. The change takes place with their willingness and self-awareness, as per requirements of their situation and desire.

Magic is mostly used countering the prevailing established order in a work of magic realism. The Harry Potter series rarely adheres to this feature as the series presents us with a world of magic where the use of magic does not go against the established order but is rather a common occurring. However, use of magic does go against the order in the 'muggle' world which is presented. The use of magic is restricted by underage wizards and witches in the presence of 'muggles'.

Archetypal schemes of belief and local folk lore often underlie magic realism text. This renders veneration for the local faith and collective iconography and myths rather than individual ones preoccupies the work. Harry Potter is often deemed as a story woven out of 'recycled myths'. Fairy tale elements, folklore and myths are common in the series. Rowling uses mythology to generate tiers of connotations to flourish her innovative plots, in order to structure an accurate understanding of the characters when placed in the specific plot, and also to imperceptivity eclipse the following events. Often, Rowling concocts the old prevailing myths by formulating unpredictable variations that mostly reverses or alters the reader's expectations. Rowling's adaptation of recognised mythology brings forth the author's contemporary notion about the requirements of forging a hero, the sovereignty of making choices, and also the varied disposition of evil. Rowling induces ideas from a wide range of mythologies, including the primeval Egyptian mythology, the commonly referred Arthurian legend and ageless European folk lore. She also spatters mythic features to name her characters,

and also to build characterization. Rowling uses myth to indicate current concerns to explore and emphasize certain social and ethical disputes.

Eric Csapo, a mythologist and an academician, believes that myth transmits social belief systems in a specific narrative form: "Myth is one of the most important media for ideological work. Most ancient myths survive because they operate at the highest ideological level: they participate in the creation of a unifying general ideology" (301).

Rowling's Harry Potter series is fraught with mythology and is combined by an elementary idea along with the unification of the main theme. All through the series, Rowling investigates philosophical and common sociological beliefs. Most of the names, sub plots and even the characters are ingrained deep within the mythological conventions, alluring from the annals of ancient mythology. The series articulates philosophical notions and social mores and norms through specific allusions and the imagery of common myths within it. A comprehension of the mythological origins of Rowling's series might not be the prerequisite of the middling reader; however, a closer scrutiny of the myths does propose a fascinating view of their pertinent roles and resultant effects in the series.

Wendy Doniger is of the opinion that, "Myths survive for centuries, in a succession of incarnations, both because they are available and because they are intrinsically charismatic. Rowling is a wizard herself at the magic art of bricolage: new stories crafted out of recycled pieces of old stories" (Doniger 29). Maria Tatar, author of several scholarly texts on folklore and fairy tales says, "Rowling knows those literary predecessors well. Like all great writers, she is a master of bricolage, recycling bits and pieces of stories and sticking them together in vibrant new ways. She is on record as declaring her favourite author to be Jane Austen. But in the Harry Potter books there is also much of Dickens and Dahl, with heavy doses of fairy tales and Arthurian legend, British boarding-school books, and murder mysteries and Myths" (Tatar 198). Rowling uses myths and mythical characters, by allowing them to keep their original shape, while constantly changing their significance through an extensive use of metaphors.

As most critics have depicted, one need not look below the surface of the book to look for myths, it is probably strewn in every page of all the seven books. The journey of Harry from an orphan infant, coming to consciousness, to the last battle against Voldemort and the final restoration of peace at the end is often described as a re visitation of the classical myths, as described by John Campbell and Otto Rank. Wendy Doniger in "Never Snitch: the mythology of Harry Potter" says that Rowling's use of "recycled myths" could vouch for the immense popularity of the series. Several mythical Jung's archetypes like the "wise old man"

"mother". "anima", "trickster" and "shadow" are present in the books. Campbell, in his book *The Hero with a Thousand Faces*, elucidates the pertinent features of a mythical hero's expedition which include many stages. The first being the "world of the common day"; "hero's call to adventure"; "the road of "trials" "meetings with goddess of temptress"; atonement with the father"; "the ultimate boon"; "the refusal of return"; "the magic flight" "master of two worlds" and finally "the freedom to live" (86).

The first instalment of the seven part series explains the making of one of the best examples of heroism in contemporary mythology, in that it depicts the journey of a humble hero on his path to greatness. Rowling moreover demonstrates Harry's heroic behaviour as a step beyond the classic hero, due to his willingness to seek help from his friends through all his endeavours. This first book introduces and gives life to the other 'myth' archetype.

The second book involves the constant parallels with the classical myth, through the usage of mythical creatures like the basilisk, a giant spider and so on.

The third book brings a psychological insight of the character of Harry and with the character of Sirius Black, Harry's father figure in the novels, comes the stage of "atonement with the father".

The fourth book focuses on the trials and tests of the hero. Much attention is given to the vulnerability and at the same time, the strength of the hero.

The fifth book, being a shift from the classical style, demonstrates the focus on poly-heroism including the members of the Order Of Phoenix, as displayed in the contemporary Western consciousness. The other important element, similar to the classical myth stereotypes, which come at the end of this book, is the "prophecy".

Focusing on the aspect of "hero's call to adventure" the sixth book presents Harry's self-banishment from his home (Hogwarts, in this case) and his wondering into the world to start his new adventure of mythical proportions and to complete the task of finding the horcruxes to destroy Voldemort.

The last of the series, at once holds the typical closure of the classical myths and destroys it too. As Harry develops as the hero to win the ultimate fight with Voldemort, several other characters also emerge as heroes in various ways to fight the Death Eaters. The demise of the 'villain' as the result of a cumulative effort of many characters shows the ultimate classical notion of triumph of good over evil.

The fiction in form and language often embraces the "carnivalesque". The carnivalesque refers to often mocking or satirical challenge to authority and the traditional

social hierarchy. Carnivalesque is a notion employed in the English translated renderings of works by the Russian critic Mikhail Bakhtin. It refers to a literary style that destabilizes and unfetters the postulations of the influential mode or impression through the candid use of humour and chaos. Mikhail Bakhtin in *Rabelais and His World* sketches the history of laughter and the precise impression of Francois Rabelais upon history. Through his idea of the carnivalesque he insinuates the customary language and phenomenon acquainted with certain folk culture prevalent throughout the season of carnivals, language and imageries which portray the fundamental veracities of birth, death, and revival amidst the monstrous or "grotesque" physique. Bakhtin's concept of the features of unrestrained liberation exemplifies the universality and rebellious consequences of laughter. The revolting or insurrectionary carnival spirit, projected through the collision between the approved and unapproved cultures, bears incredible pertinence in the Harry Potter novels. The fulcrum of the imagery of the "Carnivalesque" includes what Bakhtin depicts as the trio aspects of laughter: "universalism, freedom, and . . . [their] relation to the people's unofficial truth" (Bakhtin 90). All of these could be the essentials of laughter which accurately illustrate Harry's subjective notion of the things that could be included as the good and ethical. On a generalised level, Harry becomes a perpetrator of alterations who toils within the ambit of the 'carnivalesque' to show the revolutionary potentials of laughter in conflict with the sanctioned culture that the non-magical world portrays, concerning the ideas of race. Maria Nikolajeva observes that "Concerning the adult/child tension, Harry is allowed a temporary, carnivalesque superiority" (228).

Thus, in the discussed ways the Harry Potter series, adheres to and also deviates from some of the general characteristics of magic realism fiction.

In case of the reading strategies of magic realism fiction, the readers should be prepared to get a notion of defamiliarization; readers are supposed to absorb what that they might not be totally prepared to comprehend the state, that which was regarded to be known, now might seem as bizarre, for it has potential to be completely unexpected. Indeed, defamiliarization, that is to project or render in an unusual artistic mode generally to catalyze the sprouting of new perception, is utilized in the narrative of the Harry Potter series. In this case, the fresh perspective is brought in through a magical presentation of common mundane, real things, by deeming them as metaphors.

Magic realism fiction also calls for a "border skipping" because the fiction must transverse between fabulism and European realism and in some usages it might be assumed as a post-colonial drive that quests to repel European beliefs of naturalism or realism. Sometimes

magic realism beckons an ingrained hybridity of cross traditions and reading experiences. Fabulism refers to a form of magic realism in which fantastical elements are placed into an everyday setting. Similarly, the entire Harry Potter series is fraught with fantastical elements placed in a common setting, like Dementors instead of prison guards in Azkaban, photographs which move, mirrors which show our desires, a bird's tears that can heal wounds, ability of talking to snakes, making prophesies in a trance and so on. The hybridity of culture and reading experience occur in the Harry Potter series mainly through the use of myths from all around the world.

However, this article has not tried to present the fact that the Harry Potter series, consisting, *Harry Potter and the Philosopher Stone* (PS), *Harry Potter and the Chamber of Secrets* (COS), *Harry Potter and the Prisoner of Azkaban* (POA) *and Harry Potter and the Goblet of Fire* (GOF), *Harry Potter and the Order of Phoenix (OoP),Harry Potter and Half Blood Prince (HBP), and Harry Potter and the Deathly Hallows (DH),* are pure magic realism fiction; but has tried to portray the fact that these four Harry Potter novels use some characteristics of magic realism fiction. Such an analysis is required to show the presence of the 'magical' and the 'real' in the novels. It is through the juxtaposition of these two seemingly opposing elements that made the novels highly relatable yet fantastical. The reality takes the readers along the great adventure and the magic help maintain the readers' consciousness.

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