

Analysis of Magic Realism in *Harry Potter and Philosopher's Stone*

Through the Years

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ABSTRACT

JK Rowling's Harry Potter series are one of the bestselling books of all time, thus being subject to many ongoing debates as to what made them so popular and what was so special about them that they made millions of readers consider the Harry Potter books as something amazing. Although many several academic studies have extensively analyzed J.K. Rowling's Harry Potter and the Philosopher's Stone, there might not be many studies examining it in a classical point and traits of the classical hero's journey. Hence this paper aims at analyzing the text through a classical medium, to identify the recurrent stages of a classical hero's journey in Harry Potter and the Philosopher's Stone, In order to accomplish this, this paper would first introduce some basic definitions to a classic followed by a biographical information about J. K. Rowling as well as a section devoted to authors Italo Calvino and Joseph Campbell. Then, following an analytical approach the paper will analyze the main stages that are identified in the journey of a classical hero presented in Campbell's The Hero with a Thousand Faces, and correlation between such stages and J.K. Rowling's first published novel. Flowing this idea, the paper aims to investigate the stylistic features of J. K. Rowling writing style and prove her ability to write in the classical form as well as to prove that it was the author's merit that made Harry Potter and the Philosophers Stoneworldwide phenomenon. The final part of this paper aims to prove Harry Potter and the Philosophers Stone to be a classical form of literature by relating it to the canons of a classic defined by Italo Calvino. Lastly, a conclusion will be presented enclosing all the information presented above and summarizing the key ideas defended throughout this paper.

Chapter 1

INTRODUCTION

"The stories we love best do live in us forever"- JK Rowling

Some stories live in us forever. These stories are the ones that make a huge impact on our lives. They show us our deepest desires or stories that are just somehow relatable or that they just hold a special place in our hearts. These stories take us to worlds far away from reality, to virtual reality, a magical realm that seems so real to be a part of Good stories are a result of losing oneself in the physical world and living in worlds with our favourite characters, places, clothes, or just makes us be the characters we desire to be. Stories, there we become the Elizabeth Bennet, has "bewitched" Darcy's body and soul, or to come face to face with the horrors of Bertha Mason with its Jane Eyre. These special stories are called "Classics". The kind that stays forever as an example of how a book should capture its audiences and be a benchmark for writers who take these authors to be models, they would like to ape in their books.

Classics are defined by many through the years and are one of the most talked-about topics right from the years of Virgil, T.S Eliot, Italo Calvino, Mark Twain, Charles Augustin Sainte-Beuve, and many others. Classics are all forms of literature, that stand the test of time for many years and serves as the standard for excellence and recognized value. We use the word "Classic" for books or literature that are treasured and loved by their readers. Books are not considered to be called "Classics" just because they are being translated into many languages or are called a "favourite", nor is it because it gains the status

of being the bestselling book.

Literature is considered a classic when it has stood the test of time, and it stands the test of time because of the artistic quality that it expresses. This quality is an expression of life, beauty, truth, or just about anything in the human universe. No matter the period in which these classics are written, it still kindles emotions within, inspires its readers, and is always relevant.

TS Eliot, a poet, and a critic who is very well known throughout the literary world, when he became the president of the Virgilian Society, in his Presidential address which was titled "What, is a classic?" TS Eliot claimed, that "our classic, the classic of all Europe is Virgil (International Journal of the Humanities 8.8 (2010). It's not that he says that Virgil is the definition of a classic, or does he say that Virgil is the greatest European poet. What Eliot tried to portray were the maturity levels that Virgil used in his works. Eliot emphasizes the fact that Virgil wrote literature, which showed the maturity of the mind and the perfection of language with a style that was commonly used. Eliot the levels provides a criterion, by which we can judge other living poets. The point T.S Eliot explains is a classic is formed only by a matured mind that creates mature literature and language. (What is a Classic? Faber & Faber, 1944.)

Classics can be of many different genres like Pilgrim's Progress by John Bunyan", Daniel Defoe Robinson Crusoe, Jane Austen's - Emma, James Joyce's Ulysses, Virginia Woolf's Mrs. Dalloway to novels like the Arabian Nights, Gulliver's Travels by Jonathan Swift by Francis Hodgson Burnett,

Winnie-the-Pooh by A.A. Milne, Alice's Adventures in Wonderland "Alice Through, the Looking Glass" by Lewis Carroll and more. Classics vary in forms and types. The genre of fantasy literature encompasses a broad diversity of characteristics and traits Fantasy fiction holds an important place in English literature, ranging from its early origins, through the times of great classics to the present day. This genre in the literature includes magical and supernatural elements as part of the plot, setting, and themes. Colin Nicholas Manlov in his book "The impulse of fantasy" defines fantasy as "A fiction evoking wonder and containing a substantial and irreducible element t of the supernatural or impossible world, beings or objects with which the mortal characters in the story or the readers become on at least partly familiar terms" (Zipes, Jack. 1984)

Fantasy literature draws its influence from mythologies and folklores. Magical elements influence fantasy fiction and logic, if not completely explicable, is understood to be a reality by characters: Fantasy literature often is a combination of the real world with the fantastical reality. Harry potter the protagonist of the series of harry potter was perfect example for the fantasy hero. Harry potter grows in contemporary England and is introduced to the world of magic after the age of eleven.

Harry potter was a character who is the most talked about in the 20th century. Harry potter was not only immensely popular among children but also famous among young and adults who came to love the wizarding world and the world of witches and wizards. This different and new world had captured many

readers which have made it a worldwide success. This book has set boundaries and expanded horizons for young authors.

JK Rowling, the author of the Harry Potter series soon became the author of seven bestselling books from 2001 from Harry Potter and the Philosophers Stone to the Deathly Hallows in 2007, the passion she creates the values she can promote, and the soaring number of lives she has affected is truly remarkable. In her book "A Guide to the Harry Potter novels" (2002), Julia Eccleshare described J. K. Rowling's success, she says that Rowling's books have set sort of a trademark for other books of children's literature and any other forms of fantasy fiction

"This overwhelming success has raised expectations of what can be achieved by other books and by other authors. It has also changed the perception of what children like to read Rowling has become an international superstar [...] This shift has affected the status of authors and their place in the social hierarchy" (109)

JK Rowling has become a synonym for success her name is known throughout the planet. The success came from a story that was written on a train. The enormous success of her first publication led Rowling to publish the remaining six novels that account for the entire Harry Potter series. each of which has achieved record-breaking success. She became the "first Billion-Dollar Author", according to the Guinness world record in 2004. Selling a total of 400 A million copies and was published in over 55 languages worldwide, including Latin and ancient Greek. The woman behind this success was

Joanne Rowling.

Joanne Rowling popularly known as the very famous J.K Rowling, says in her web page "about JK Rowling" in (2016) how her name was modified by her publisher who supplies felt "a female author might not appeal to the target audience of randomly" the publisher was concerned if the novel would reach a wide audience if it was written under a women's pen name.

Rowling was born in Yate, England on the 31st of July, 1965. Although she was born in a family with a modest economic background. Rowling faced a major financial crisis as a single mother. In 1990 when Rowling randomly boarded the delayed train, from Manchester to London, out of the blue she thought of the idea of writing Harry Potter, she scribbled many notes most of which were written on scrap paper. It is after this she married Jorge Arantes with who one year later she had her child Jessica. It was during the same year Rowling separated from her husband which made her return to Edinburgh with Jessica as well as with a suitcase containing the first three chapters of Harry Potter and the Philosopher's Stone. As the website states "biography.com" indicates the biography of JK Rowling says "I had an old typewriter and a big idea. And so rock bottom became a solid foundation on which I rebuilt my life" Rowling did make her rock bottom her foundation, by sharing Harry Potter's story with the world.

Hence back in Edinburg, earned her living as a tea World devoting every spare moment to writing Which as a result helped her finish the manuscript for

Harry Potter and the philosophers stone. Rowling sent the first three chapters to several literary agents, from which one letter wanted to know more about the story. This manuscript became publishing in 1997. The enormous glory, and fame that followed the first published book, persuaded Rowling to publish the next six novels each of which achieved record-breaking success. This made her the star of the Literary World, as wanted to know what was in these books, and what caused all the hype

JK Rowling did not stop just there, she went on to publish adult novels such as *The Casual Vacancy* (2012) and a series of crime novels known as *The Cormoran Strike Novels*. The Harry Potter series was later adopted by the Warner Brothers resulting in equally successful films. Unlike the novels which were made in seven parts, the film adaptations reached a total of eight movies, dividing the last part which is *Harry Potter and the Deathly Hallows* into part 1 and part 2 in 2011, and in 2016, Rowling made her debut as the screenwriter for *Fantastic Beasts and Where to Find Them*, an extended magical world of Harry Potter, but which takes place several years before the Harry Potter series. This film is also intended to be the first part of the series of four more series that was to follow.

JK Rowling also received a fair amount of criticism, along with the enormous success she engulfed. Criticism even went to the extent of banning her novels, from the U.S.A, for extolling, and validating witchcraft. Many critics defended Rowling, by saying her books were just collections of her thoughts that she put down on paper, that she wrote for her young audiences. Nothing seemed to get into the way of JK Rowling, and her success, as she soon became a

celebrity, to the people who read, and fell in love with, 'the boy who lived' who got on to the train on platform 94 who took the Hogwarts express, to study at Hogwarts School of witchcraft and wizardry, under the greatest headmaster Albus Dumbledore, in a world of magic and adventure.

Classics are the best form of literature, classics are literature treasured by readers who love reading them. What makes a book a classic? Italo Calvino an Italian journalist and famous novelist, and literary critic defines a classic in his book "why read a classic". Calvino was born in Santiago, Cuba, to botanist parents. Calvino studied in an agriculture program following his parents' footsteps, he secretly had a passion for literature, especially anti-Fascist literature. During world war, II Calvino had to put his studies on hold, as he joined a communist group and fought in the Maritime Alps until the end of the war in 1945. During this period, Calvino wrote about his wartime experiences. It is after his return that he started studying literature openly. Calvino wrote and edited the communist magazines. During the same year, Calvino published his first novel called *The Path to the Nest of Spiders*, which centered on the war happenings and his experiences on the war. The following year he worked as a journalist where he wrote many short stories that were relatively more popular than his novels.

Calvino's works took a sudden turn. Calvino's literary works turned from realism and stories of war to satire and fantasy. This shift happened in the late 1950s. Some of his famous works include *Invisible Cities*, *The Castle of Crossed Destinies*, and *If on a winter night a traveller in the 1970* Calvino was a

famous Italian writer, who wrote on various subjects he also published a seminal collection of folklores, Calvino changed decisively into fantasy and allegory and the three fantastic that brought him international clam in 1952.

One of the major works that are still used as a guide to writing novels is Calvino's famous book *Why read a classic*. This serves as a trademark for how a classic should be and what makes a classic. Calvino describes a classic in fourteen definitions that serve as canons of a classic.

One important feature of a classic is its classical heroes, heroes play a major role when it comes to creating an impact on the reader. This is seen in famous books and plays where each hero has his trait, his style which causes an impact on the receiver. Most heroes are brave men, good stunts men, and men of charm. Due to the vast diversity existing among the different literary genres, cultures, historical periods, traditions attempting to classify heroism task. Joseph Campbell was an American Professor of Literature who worked on mythology and comparative religion. His work covers many aspects of human life. Campbell's most known for his work *The Hero with a Thousand Faces* (1949), in which he discusses his theory of the journey of the classical hero shared by mythology. Since the publication of *The Hero with a Thousand Faces*, Campbell's theory has been applied by a wide variety of modern writers and artists.

Joseph Campbell's book *The Hero with A thousand Faces* summarize a hero's journey into three parts "Departure", "Initiation", and "Return". Campbell's book is a psychoanalytical approach that allows the readers, to look into the

narrative structure of classical literature and mythology Joseph Campbell's *The Hero with a Thousand Faces* is entirely based on the fact that he is widely considered as one of the most important scholars of the 20th century dealing with comparative mythology, particularly focusing on the characterization of the classical hero and his archetypal journey.

Chapter 2

The classical heroes journey

"It matters not what someone is born, but what they grow to be"- Albus Dumbledore "We must be willing to get rid of the life we've planned, to the life that is waiting for us" Joseph Campbell

Heroes are characters that make an impact and influence their audiences, be it movies, plays, or books they all represent a community, a certain group of people. Heroes embark on values that people want to an ape. The Heroes we determine, are heroes we recognize, however, not all heroes may not qualify as mythical heroes. Ancient Myths include many hero figures. Each of these heroes has its special mythical status. One such popular character that has the qualities of a mythical hero is JK Rowling's main character in her Harry Potter series.

Joseph Campbell an American professor who worked on comparative mythology outlines events and traits f a mythical hero, he outlines aspects that a character must possess to be considered a mythic, hero. Although society considers a person to be a hero if he or she performs a certain task they consider to be heroic, a true mystic hero should fit into a certain mold. Campbell in his work A Hero with a Thousand faces explains in detail the making of a classical mythical hero.

Joseph Campbell in his book breaks down the adventures all classical heroes undergo. He explains this virtual mold these heroes must fit into, he says a hero should be "the man of self-achieved submission" (Baker, Katie L.2011). A hero is one of morality and virtue in all situations and these two aspects remain evident throughout all hero's adventures and struggles. This adventure

is analyzed in different stages by Joseph Campbell. Campbell summarizes this adventure of a classical hero's journey into three stages. "Departure", "Initiation", "Return".

Harry Potter is undoubtedly gifted not because he was brought up in an inspiring, caring world that fostered magical growth. Harry faces his first struggle when he is left on the doorstep of the Dursleys. Harry is forced to live with his Aunt Petunia, Uncle Vernon, and horrid cousin Dudley. Otherwise known as the Dursley family. The obvious hate the Dursleys show him glaring. The obvious disdain they show is pitiful and is a common occurrence, and it seems that the Dursleys would rather ignore Harry than associate him with their family. "The Dursleys often spoke about Harry like this, as though he wasn't there-or rather, as though he was something very nasty that couldn't understand them, like a slug". (Rowling, *Philosophers Stone*. 55. 2015.). Harry's 'only family' chose to avoid and treat him like an outcast, because of his magical powers he is all the more not recognized by the family and as is despised as someone who is intruding on their "normal" lives.

The term "classical" can be confusing, and to describe a hero's characteristics to be classical is a whole different subject. Classics can be understood by relating it to ancient Greek or Latin literature, art, and culture. As said before Joseph Campbell defines a classical hero's journey into three stages. This section will execute Campbell's ideas to prove "Harry Potter and the *Philosophers Stone*" is a classical hero's journey.

Departure in Harry Potter and the Philosophers Stone

Joseph Campbell states that Departure is the first step to a hero's journey. It is initiated by the stage called "The Call to Adventure". This stage begins with a misshape or a series of unpleasant happenings, that alert the unfolding of events that reveal a call to adventure and the "awakening of the self (Campbell 47) as Campbell puts it. This self-awakening marks the beginning of the hero's journey. In most cases the call to adventure may be refused by the hero. This stage is called the refusal to call nevertheless this trait does not apply to all cases, as in some occasions the hero directly accepts the call to adventure. The following event to this call, once the hero accepts his adventure, supernatural aid is presented to him, in the form of protective figures, like an old character or in a god fatherly figure, etc. Hence this stage is called the "supernatural aid"

"(often a little old crone or old man) who provides the adventurer with amulets against the dragon forces, he is about to pass" (Campbell 63. 2004).

After he receives a form of spiritual aid, the hero encounters his first door, which is an entrance to a zone magnified power. Campbell refers to this stage as "the crossing of the first threshold" (Campbell. 73) where the hero comes face to face with his first obstacle

"The entrance to the zone of the magnified power

Such custodians bound the world in the four directions-- also up and down-- standing for the limits of the hero's present sphere or life horizon. Beyond them is darkness, the unknown, and danger," (campbell 71 2004))

Although the hero has passed this first threshold it does not mean that this

process is initiated.

Campbell calls this stage "the belly of the whale" which metaphorically means the hero is swallowed into the unknown. Through this stage shows the willingness and the commitment the hero takes on to undergo a metamorphosis in the new world he enters.

Departure in Harry Potter and the philosophes stone

In JK Rowling Harry Potter and the philosophers stone, the stage of "departure" is initiated by the arrival mysterious letter which implements "the call to adventure". We see uncle Vernon does not allow Harry to read the letters addressed to him. The insistence for Harry to read these letters constantly increases through the third chapter which is seen through the title. "The letters from no one" (Rowling, 23) suggest the need for these letters to reach Harry for his call to adventure. However, this is not revealed until Hagrid breaks into the shack the Dursleys hide after the incidents with the letters, Hagrid personally breaks it to Harry that he is a wizard. Hence Hagrid leads Harry to his self-awakening making him realize that he is an extraordinary wizard.

"Hagrid," he said quietly, "I think you must have made a mistake. I don't think I can be a wizard. "To his surprise, Hagrid chuckled. "Not a wizard, eh? Never made things happen when you were scared, or angry?"[...] Harry looked back at Hagrid, smiling, and saw that Hagrid was positively beaming at him. "See?" said Hagrid Harry Potter, not a wizard - you wait, you'll be right famous at Hogwarts" (Rowling 45).

The stage of "refusal to call" is not manifested, as there are no instances in which Harry shows any willingness to reject the call to his adventure, although it can be recognized in a very subtle manner.

This can be notified for a brief period because Hagrid does not assume that Harry will accept this call "If he wants to go, a great Muggle like you won't stop him, growled Hagrid" (Rowling 47) Therefore, the refusal of the hero is not materialized instead there is a slight doubt whether Harry would accept the call or would he refuse it.

The next part of the beginning of Harry's magical journey is when Hagrid takes Harry to the considered Leaky Cauldron, according to Campbell's classification of stages the leaky cauldron can be considered as the first threshold the classical hero has to cross. This place is filled with witches and wizards which he must pass through, to find that one back door that would open only by tapping of the right bricks which would lead him to Diagon ally. As Campbell said, "the custodian bound the world in four directions" who in this case the custodian refers to Hagrid who taps the umbrella on the enchanted brick wall at the leaky cauldron, in four directions. This corresponds to the stage of "The Crossing of the First Threshold" "Hagrid, meanwhile, was

counting bricks in the wall above the trash can.

"Three up... two across he muttered. "Right, stand back, Harry."

He tapped the wall three times with the point of his umbrella.

The brick he had touched quivered - it wriggled -- in the middle," (Rowling (55)

The next stage is the supernatural aid Harry receives from Hagrid, in this case, he does not receive a magical amulet, instead, he provides Harry with a great deal of information about Harry's past, the magical world he also guides Harry to Gringotts, Ollivanders, where they buy Harry's first wand and also give Harry a little extra information about the past, information about the person whose wand gave him the scare. This wand becomes the supernatural element that is essential for Harry to succeed in the magical world and this wand can be considered as the element that accounts for the stage of "supernatural aid" one notable feature is Campbell describes the stage of crossing the threshold after the hero receives the supernatural aid, but in Harry Potter and the philosopher stone Harry receives supernatural aid after he crossed the first threshold.

The final stage that summarizes "departure" is what Campbell called "The Belly of the Whale" This can be seen at platforms "9 3/4" at King's Cross station, which instead of resulting in a painful crash it leads Harry to Hogwarts express. Campbell calls the stage the magical threshold that transits into a sphere of rebirth, where the hero does not celebrate but instead faces a darker world where he is swallowed into the unknown. The crossing of this second threshold reveals Harry's commitment to this new adventure into this magical world.

"People jostled him on their way to platforms nine and ten. Harry walked more quickly. He was going to smash right into that barrier and then he'd be in trouble--leaning forward on his cart, he broke into a heavy run -- the barrier was coming nearer and nearer -- he wouldn't be able to stop -- the cart was out of control - he was a foot away -- he closed his eyes ready for the crash--"

(Rowling.73)

Initiation

Initiation is the second stage, this stage talks about the many trials the hero undergoes to determine if he is apt for the adventure and it's a test to prove the hero's capability if he could handle the new world this stage is called the "The Road of Trials". These trials can be of any form but are identified as a test the hero must overcome. These trials are not just one or two they are a consequent number of trials that follow one after the other. Additionally, the succession of obstacles will be also alternated with small victories and moments of ecstatic celebrations. After the succession of the initiation trials, the next event is "The Meeting with the Goddess" this is the place where the hero meets the ruler of the supernatural realm. As a result of this meeting, the hero would gain a form of guidance, a blessing that would escort him through his journey.

Subsequently, the hero is challenged by a form of temptation a distraction that moves him slightly away from his focal point. Campbell says mostly this distraction action is caused by a feminine character of extreme beauty and evilness. Hence, he names this stage as "Women as the Temptress (Campbell 112).

Furthermore, Campbell defines initiation through the stage he calls "Atonement with the Father". At this stage, the hero confronts an almighty male figure, as a reminder of his quest. Eventually, the hero would reach the stage called the "apotheosis" this stage is when the hero acquires supreme knowledge or understanding, this awareness prepares him to face the most

challenging difficulties that are to come his way

After the "Apotheosis" stage the hero enters the stage known as the "Ultimate Boon". This boon is a form of blessing or a reward given by a God or any higher superior being for the success of the hero's quest the hero receives a reward for showing bravery, for his efforts, and the struggles he faces.

Initiation in Harry Potter and the philosophers stone.

Initiation, in the philosopher's stone for Harry begins with the stage of "The Road of Trials", through which Harry faces a lot of obstacles to prove that he is coping with the new difficulties he faces in the wizarding world. The first, initiation trial corresponds to the sorting hat ceremony. where all first-year students should be sorted in their houses by the sorting hat. Although it does not look like a big deal when we look into it this ceremony defines every child's life for the next seven years in Hogwarts and what each house makes of them Here Harry's worries are twofold. he worries about his lack of knowledge of magic and his main concern is him being sorted in Slytherin a house that is associated with corrupt but talented witches and wizards. This second possibility is very important in the formation of a classical hero, as Harry shows a strong desire not to be put in Slytherin, even though the sorting hat seriously contemplates the idea of making him a member of the Slytherin. "Not Slytherin, eh?" said the small voice. 'Are you sure? You could be great, you know, it's all here in your head, and Slytherin will help you on the way to greatness, no doubt about that-no?" (Rowling, 91).

These trials can be furthermore classified, into several obstacles, difficulties and injustice Harry goes through and must overcome. Obstacles like Malfoy's continued harassment, professor Quirrell jinxing Harry's broom during quidditch, in some cases professor Snape's unfairness, and becoming the youngest Seeker in a century, also the academic exams he must pass. However, the main quest Harry's call for adventure is to solve the mysteries revolving around the speculations of the philosopher's stone and to prevent it from falling into the wrong person's hands. "Suddenly, people were pointing up at Harry and all over the stands his broom had started to roll over and over, with him only just managing to hold on. Then the whole crowd gasped. Harry's broom had given a wild jerk and Harry swung off it. He was now dangling from it, holding on with only one hand. (Rowling, 151

"Did something happen to it when Flint blocked him?" Seamus whispered
 "Can't have," Hagrid said, his voice shaking. "Can't nothing interfere with a broomstick except for powerful Dark magic -- no kid could do that to a Nimbus Two Thousand." (Rowling, 152)

About Campbell's theory of "Woman as the Temptress", there is a slight shift from Harry Potter and the Philosopher's Stone to the temptation in the novel. In the novel, the temptation takes place before the initiation trials or in the most case takes place simultaneously. This is because before the sorting ceremony Malfoy tries to hinder Ron's and Harry's friendship

"You'll soon find out some wizarding families are much better than others, Potter. You don't want to go making friends with the wrong sort. I can help

you there" (Rowling ,81). Harry instantly denies Malfoy by saying "I think I can tell who the wrong sort are for myself, thanks,"(Rowling 86). He acts in the same way when the sorting hat tries to persuade him about being a "Slytherin," Not Slytherin, eh?" said the small voice. "Are you sure? You could be great, you know, it's all here in your head, and Slytherin will help you on the way to greatness, no doubt about that -- no?" (Rowling .97) this instant rejection can be compared to Campbells idea of the temptress but in this case, there is no female figure involved, nevertheless, the importance of temptation is the crucial plot change in the novel.

The next stage is the "meeting of the goddess here although Dumbledore is not a goddess he still is the ruler of the magical world of Hogwarts Dumbledore has watched Harry's every move from the time he left him at the door of the Dursleys. Dumbledore the headmaster of Hogwarts is the most powerful wizard as he the elder wand and if he was around Voldemort could not harm Harry. The other example is Harry's mother Lily Potter who gave her life to protect Harry and is although not physically present was always with Harry some way or the other. Although not physically present we still see Lily Potter as we are constantly reminded of her for example chapter 12, "the mirror of Erased" where Harry sees his parents in an enchanted mirror, the image shows Lily Potter looking at Harry, the image symbolically shows that Lily is always looking over Harry.

"Your mother died to save you. If there is one thing Voldemort cannot understand, it is love. He didn't realize that love as powerful as your mother's for you leaves its own mark. Not a scar, no visible sign... to have been loved

so deeply, even though the person who loved us is gone, will give us some protection for ever. It is in your very skin. Quirrell, full of hatred, greed and ambition, sharing his soul with Voldemort, could not touch you for this reason." (Rowling,216)

The next stage is the "Apotheosis" the key element of this stage is Harry becoming aware of the situations, that the Philosopher's Stone is going to be stolen. This realization comes after Harry is being rejected by his fellow Gryffindor's, as he breaks certain school rules that cost a high number of points to the house. Despite all this Harry commits to preventing the Philosopher's Stone from being stolen even if it costs him his life. "SO, WHAT?" Harry shouted 'Don't you understand? If Snape gets hold of the Stone, Voldemort's coming back! Haven't you heard what it was like when he was trying to take over?

There won't be any Hogwarts to get expelled from! He'll flatten it or turn it into a school for the Dark Arts! Losing points doesn't matter anymore, can't you see? D'you think he'll leave you and your families alone if Gryffindor wins the House Cup? If I get caught before I can get to the Stone. well, I'll have to go back to the Dursleys and wait for Voldemort to find me there. It's only dying a bit later than I would have done because I'm never going over to the Dark Side! I'm going through that trapdoor tonight and nothing you two say is going to stop me!" (Rowling,196).

Having manifested such a desire Harry enters the stage "The ultimate Boon", this stage involves Harry's achievement of his main quest which is protecting the Philosopher's Stone which the whole novel revolves around, which is preventing Voldemort from obtaining the Philosopher's Stone. This helps Harry

receive fervent praises from Dumbledore who awards Harry, Hermione, Ron, and Neville with points that help Gryffindor to win the house cup.

"Third to Mr. Harry

Potter..." said Dumbledore. The room went deadly quiet for pure nerve and outstanding courage, I award Gryffindor house sixty points... It was the best evening of Harry's life, better than winning at Quidditch, or Christmas, or knocking out mountain trolls... he would never, ever forget tonight

(Rowling,247)

Return

The return of the classical hero from the magical world to his home is known as "The Magical Flight" Campbell describes this journey as "This flight may be complicated by marvels of magical obstruction and evasion..

"(Campbell,182) Despite being a journey home the hero still faces many obstacles on his way home, having succeeded in the quest of his adventure the returned hero will initiate the stage known as "Master of The Two Worlds"(Campbell,212) where after he crosses the threshold that Campbell calls "The Crossing of the Return Threshold" (Campbell,201) through which he is empowered and can move freely from one world to the other, adopting the role he would like to choose a hero or an ordinary man. The final stage is called the "Freedom to Live" (Campbell,221) where the hero chooses the life he wants to live. This again changes from hero to hero as each of them may choose what they desire if it is to be married, become a ruler, or even go on another adventure. Regardless of the decisions, he takes what is most

important in this final stage is that the hero embraces life at the moment and enjoys the free life he has earned

Return in Harry Potter and the philosophers stone:

Return in Harry Potter and the Philosophers Stone is initiated by the stage known as the "Magical Flight" instead of consisting of magical flight, this stage occurs in the form of a magical train, called Hogwarts express that takes all students back to the Station of King's Cross in London. This shows that Harry would arrive at the same threshold he stated from, the one he initially crossed at "Departure" (Campbell,45) at platform nine and three-quarters. The only difference is that this time the threshold is crossed from the opposite direction. By doing so he stage of "The Crossing of the Return Threshold" is attained.

The stage of refusal of return should occur within the section of initiation, according to Campbells description, instead it is seen not until the end of the novel. Although Harry does not show an overt refusal he still is not very fond of the idea of going back to the Dursleys, this can be seen in the dialogue where Ron offers Hermione and Harry to stay with his family, to which Harry replies "Thanks, I'll need something to look forward to" (Rowling,223). This leads Harry to the next stage known as "The Master of Two Worlds" through which he would take in the knowledge of the magical world and undergo a change from fame to anonymity. This can be seen in a dialogue between Ron and Harry, "Still famous," said Ron, grinning at him. "Not where I'm going, I promise you," said Harry" the novel concludes as the famous hero who defeated Voldemort making him the master of the magical world as well as the master of the non-magical world with the Dursleys -They don't know we're not

allowed to use magic at home I'm going to have a lot of fun with Dudley this summer..." (Rowling 223).

The final stage "freedom to live" is not very explicitly seen as described by Joseph Campbell, the end is a bit fragmented maybe Rowling knew she was going to have more parts to this story because the reader does not receive any further information of the events that take place. The minimal information we receive shows us that Harry chooses his life, where he tells Hermione and Ron that he would visit them for the summer. This dialogue shows Harry's choice for his freedom as he is depicted as redirecting his life towards meeting his friends and continuing his magical journey at Hogwarts. Campbell's three stages of a classical hero which he describes in his book "a hero with a thousand faces" when executed and compared to Rowling's protagonist, Harry Potter is a true classical hero that ventures on a classical hero's journey in "Harry Potter and The Philosopher's Stone".

Chapter 3

The classical stylistic approach of JK Rowling

"Maturity of language may naturally be expected to accompany maturity of mind and manners"

T.S. Eliot

Of the many tools at the author's disposal, the literary devices can be some of the most effective in elevating a story into the literary canon. These are techniques that have been used for centuries of past pieces of literature by authors of different genres. Rowling uses many literary devices in her series. J. K. Rowling has masterfully crafted a work of great literature with the richness of language and literary devices.

Language plays a major role in Rowling's books, some critics say it is because of her innovative methods of using language and different literary devices, she has captivated all her audiences. The other group of critics argued that the books' success was due to a well-designed marketing campaign. This for a fact is not true when it comes to Rowling, her series gained its fame fully based on its structure and its storyline, one of the many and most important factors that make this book special is the literary style, devices and the linguistic abilities that Rowling put forth is what makes the Harry Potter series a universal literary sensation.

The term literary style is derived from Latin the most relevant definition taken out from the Oxford English Dictionary is: The manner of expression, characteristic of a particular writer (hence of an orator) or of a literary group or period, a writer's mode of expression considered

regarding clearness, effectiveness, beauty, and the like. Style is the manner of linguistic expression in prose or verse (Short, Michael H. 2013)

Different scholars provide varied definitions for what stylistic refers to, some definitions are as follows Stylistics is a method of textual interpretation, in which place is assigned to language (Stubbs, Michael 14.1 (2005), Of the many tools at the authors disposal, the literary devices can be some of the most effectively, elevating a story into the literary cannon. These are techniques that are been used from centuries of past literatures by authors of different genres. Rowling uses many literary devices in her series. J. K. Rowling has masterfully crafted a work of great literature with the richness of language and literary devices.

Invented words

In an interview Rowling said "-I 'm big on names. I like names, generally...some of them are invented... but I also collect them from all kinds of places, maps, street names, names of people I meet, books on saints" (Biography.com. 2016), Rowling invented her own words, which are words we feel makes sense, but it's just words she felt was suitable for her characters, for situations and objects. T.s Eliot explains a classic is a work that is relatable that reflects the life of the readers, a book that the audiences can relate to. Rowling's magical world is the parallel universe of the human world were ordinary life is being depicted in a magical form. These little twists are what makes the novel the most famous and unique fantasy fiction

Invented words play a major role in the philosopher's stone, because since it is the first book of the series, it all seems very new in the beginning, but as the novel progresses it becomes a type of This language becomes so relatable that its readers do not find any struggle coping with was very careful when it came to inventing words and phrases she did not language the story Rowling explain the meaning of these words in brackets, instead, very tactfully gives meaning through dialogue for instance the first invented word used in the novel was the word "muggle" where Hagrid said

"I'd like ter see a great Muggle like you stop him," he said.

"A what?" said Harry, interested.

"A Muggle," said Hagrid, "it's what we call non-magic folk like theirs. An' it's your bad luck you grew up in a family o' the biggest Muggles I ever laid eyes on." (Harry Potter and the philosophers stone. (Rowling 40)

this is the first instance Harry is introduced to a word that he has never heard of in the eleven years of his life. Like Harry we too are confused but Rowling quickly explains that muggle meant "non-magical people". The word muggle from then till date is used by many as a normal word to which r witch to ordinary people.

There who are many other words that she makes up, a few important words that are repeated

through the series are as follows.

Squibs- squibs are also known as a wizard- born, they are non-magical people, who's one parent at least is a witch or a wizard.

Wizard-born Muggles- they are looked upon with a degree of disdain, they are

very rare by some witches and wizards. Particularly the pure blood

Pure bloods- They are families, whose parents are a witch and wizards, these families consider themselves to be of higher rank in the wizarding world.

Mud bloods- is a highly derogatory term for a Muggle-born wizard or witch; that is, individuals with no wizarding parents or grandparents. There does not appear to be any difference in the magical power of Muggle-borns compared to those who are pure-blood or half-blood, but those prejudiced against Muggle-borns consider them to be of "lower breeding" or worth, and undeserving of magic

Muggles - they are incapable of performing magic, as they are born into non-magical families. most muggles are not aware of the magical world that exist.

Quidditch - it is a wizarding sport played using flying broomsticks, quidditch is the famous sport of all the witches and wizards of the magical world. According to Rubeus Hagrid quidditch is the magical equivalent to muggle football.

An Horcrux- it is an object that a powerful dark witch or a wizard has hidden fragmented parts of his or her soul. This is considered one of the darkest crimes in the magical realm.

There is more from where these words come from, these words although, it does not exist as a real language, they are understandable. One of the key factors of a classic is that language of a classic should be superior. Rowling's invented words can be considered superior, as they are not used in any other book, or novels, instead they became an example for possible words and phrases that can be used as examples in a magical world.

Humor

Although Rowling's book initially was intended, for a young audience-focused mainly on fantasy and being children's literary work. Although her focus was on delivering the magical elements of the world of Harry Potter, we can't ignore the subtle ways she has used humor is remarkable.

Humor was a third key linguistic tool used by Rowling to embed the culture of the two worlds. Humor is of many folds in the novel, humor is most expressed through characters in Harry Potter and the philosophers stone. For instance, Rowling introducing Dursley is the best example of the extent of humor in the novel. Although

"He was a big, beefy man with hardly any neck, although he did have a very large mustache: Mrs. Dursley was thin and blonde and had nearly twice the usual amount of neck, which came in very useful as she spent so much of her time craning over garden fences, spying on the neighbors. The Dursleys had a small son called Dudley and, in their opinion, there was no finer boy anywhere" (Rowling, 1).

Variation in register

A register is a set of connected linguistic associated with a group of speech situations in a speech community, or with an institution in a speech community (Wyler, Lia,2003) Harry Potter and the Philosopher's Stone entertains variations in language. Rowling uses in some places embedded clauses, where grammar is more formal. We can notice a lot of variation in the register in Harry Potter in the philosopher's stone, ranging from the most formal style to substandard English. The following are some of the examples of the variation in the register in the novel.

Presence of the formal style:

The dialogue between the student and the teacher, language is more formal and politer. The choice of words is more formal and respectful, by using titles in front of their surnames, such as Mr., Sir, Madam, etc. it can be noticed that no short forms are being used, and the register is very formal as compared to the vernacular style of dialogue between friends and classmates.

"Excuse me, Professor Flitwick, could I borrow Wood for a moment?" (p. 119 Harry Potter and the philosophers stone) Harry stood up. "Sir -- Professor Dumbledore? Can I ask you something?" (Rowling 171)

As seen the request are very formal. On the other hand, the 'dialect used by Hagrid is a sub standard form of English. According to www.dictionalyreference.com a dialect is a provincial, rural, or socially distinct variety of a language that differs from the standard language, especially when considered as substandard. Dialect is present in the book through Rubeus Hagrid speech,

one of the books most interesting characters. Hagrid's has a very interesting personality, being a very formidable yet a kind hearted person, one of prominent aspects of Rubeus Hagrid's dialects are the alternative spellings and apostrophes indicating omitted vowels and consonants "Now, yer mum an' dad were as good a witch an' wizard as I ever knew.

Head boy an' girl at Hogwarts in their day! Suppose the mystery is why You-know-Who never tried to get 'em on his side before... probably knew they were too close to Dumbledore to want anything to do with the Dark Side "Maybe he thought he could persuade 'em... maybe he just wanted 'em outta the way. All anyone knows is, he turned up in the village where you were all living, on Halloween ten years ago. You were just a year old. He came to yer house an' -- an' --"(Rowling 42)

"A wizard, o' course," said Hagrid, sitting back down on the sofa, which groaned and sank even lower, "an' a thumpin' good, I'd say, once yeh've been trained up a bit. With a mum and dad like yours, what else would yeh be. An' I reckon it's about time yeh read yer letter."(Rowling_39)

Intertextuality:

JK Rowling heavily from mythology, legends, and folklore, expressing modern ideas and social morals to the newest generation of readers. She reinvents old myths through a pattern of surprises and twists. One of the reasons she draws from mythology could be because myths are stories that use symbols, imagery to express ideas, truths, and mystery. Rowling uses mythical creatures in

her magical world, for example, Centaurs a magical creature whose head, torso, and arms appear to be human, and the rest of the body is that of a horse. "Never," said Hagrid irritably, "try an' get a straight answer out of a centaur. Ruddy stargazers. Not interested in anythin' closer'n the moon." "Are there many of them in here?" asked Hermione.

"Oh, a fair few... Keep themselves to themselves mostly, but they're good enough about turnin' up if ever I want a word. They're deep, mind, centaurs... they know things... jus' don' let on much."(p.203)

There are references to unicorns in the novel another mythical creature that looks like a horse but can fly.

"That is because it is a monstrous thing, to slay a unicorn," said Firenze. "Only one who has nothing to lose, and everything to gain, would commit such a crime. The blood of a unicorn will keep you alive, even if you are an inch from death, but at a terrible price. You have slain something pure and defenseless to save yourself, and you will have but a half-life, a cursed life, from the moment the blood touches your lips." (Rowling 207)

To prove that Rowling draws facts from mythology, fluffy the three-headed dog that guards the trap door, above the maze that leads to the philosopher's stone fluffy sleep only to the sound of music. Fluffy is a mythical character named Cerberus, who is also a three-headed dog, that guards the entrance to the underworld. When Orpheus visits the Underworld to retrieve Eurydice, he calms Cerberus to sleep with his also of music "Well yeah - how many three-headed dogs d'yeh meet, even around Hogwarts? So, I told him, Fluffy's a piece o' cake if yeh know how to calm him down, jus' play him a bit o' music an' he'll go straight off ter sleep--"(p.212)

Not only does she take creatures from mythology, but also connects characters to mythical by giving them names of gods and goddesses. This can be seen in the character, Professor McGonagall, deputy headmistress to Albus Dumbledore and professor of Transfiguration, who is a counterpart of the Greek goddess Athena, who is the goddess of Wisdom and craft Like the goddess Athena Minerva is also a very wise and strong woman. Professor Trelawney's first name, Sybil also derived from Greek mythology. Sybil is the name of the high priestess, to Apollo who was the god of prophecy. Professor likewise taught divination classes at Hogwarts.

Latin and French words

It is no secret that the Harry Potter series followed the classical forms and is heavily inspired by the before classics. It is no doubt that she uses techniques followed by classical writes in her books. JK Rowling also infuses in her work Latin and French, the two languages she studied throughout the stories, proper names and magical spells are a result of Rowling's playful use of both Latin and French vocabulary. The name Draco Malfoy is a good example to Rowling's usage of Latin and French words. Draco in Latin means snake Rowling seems to be purposefully naming her antagonist as it symbolically represents Draco's dark side, as snakes are often associated to something evil. Malfoy is a French word that means bad faith.

Rowling draws her magical word from classical Latin. A few examples are the spells she created. *Accio*, this spell simply means to summon or to fetch

Crucio: this translates to I torture, this spell is used to cast the *Cruciatus* curse, a torturing spell that is one of the three unforgivable curses in Harry Potter.

Expelliarmus Rowling herself took a liberty with this one, by combining the Latin words of *expello* meaning "I drive away, banish"

Lumos- Also taken from Latin, with *lumen* meaning light or lamp. Wizards and witches will use this to create a beam of light at the tip of the wand. *Nox* Latin for a night. This is the counter-charm for *Lumos*. It is often used as it is often used as *lumous nox*.

Riddikulus: A spell which sounds very similar to English but is also the misspelling of

Latin *ridiculus*. They both mean laughable

Wingardium Leviosa: this too is a combination of English and Latin, wherein English wings and in Latin, *leviosa* means light, *Wight*.

Rowling's knowledge of the language and its forms are shown clearly in her work. Rowling executes every literary device very carefully in addition, Rowling has a talent for inventing new words, like proper nouns for magical creatures and magical objects. Which sometimes creates a comic element that gives rise to satire and comedy. Most of the proper nouns that are used in her books are of Latin and French origins which adds to the wealth of the linguistic properties she offers in the books. Reference to mythology is another very interesting feature that adds to JK Rowling's profound knowledge of classical literature

Chapter 4

Harry Potter and the Philosophers Stone through the classical canons of Italo Calvino

"Harry Potter and the Philosophers Stone has all the makings of a classic"- Lindsey Fraser Harry Potter and the Philosophers Stone the first book, of Rowling's seven books released rather quietly on June 26, 1997, introducing readers to the famous orphaned boy, raised by his cruel aunt and uncle. Soon everyone wanted to know about "the boy who lived", who studied at a school that taught magic. Who's discovering his wizarding heritage. Though initially, the book did not gather much criticism, soon it all changed when the Scotsman published what is believed to be the novel's first mainstream review. Lindsey Fraser wrote, "Harry Potter and the Philosophers Stone has all the makings of a classic "She further said, "Rowling uses classic narrative devices, with flair and originality and delivers, a complex and demanding plot in the form of a hugely entertaining thriller".

A classic expresses artistic quality. Classics are an expression, it is a form of life, beauty, truth. A classical piece of literature of high quality, despite the different styles that come and go, a classic is appreciated for its construction and its literary art, a classic help learn from it and to be inspired by its prose.

Italo Calvino is a famous late Italian novelist literary critic. He published many occasional pieces on classic works and authors Most of these works were publishes as articles in the newspapers, as speeches, and as prefaces and were only a few pages long. A total of eleven to thirty-six books that were assembled by his wife were published. Since these were mostly translated

language was a probable as may readers felt that it lost its essence through the journey of translation. Calvino in his works lays out his reasoning's on what makes a book a classic in fourteen points, these points are definitions to a classic work. When he speaks about classics he keeps in mind classics that range from the ancient world of Homer, Xenophon, Ovid, Pliny to early modern Galileo, Cardano, Anosto to modern Voltaire, Diderot, and on to Borges. He offered books on n Defoe, Twain, James, Stevenson, Dickens, Conrad, and Hemingway. This in a way proves that Calvino considered only a few stories to classic worthy.

Italo Calvino in his book "why read a classic", he describes what counts as a classic, and ultimately arrives at a definition. These descriptions of a classic, find a sort of parallel between experience, and literature. It is as though he assumes, that one's experience of reading a book is what defines a good work, the connection of thoughts with experience gained by the reading of the book. The reader and the author are in unison in thoughts they share the same ideas and understanding of the events that take place in the book, characters are understood better, story line, plots and details are clearer when the experience is good. Calvino emphasizes on ideas of experience he says these are what makes a literary work a classic. He does not focus on what books are not classics, rather he focuses on what makes books are a classic.

"Your classic author is the one you cannot feel indifferent to, who helps you to define yourself about him, even in dispute with him" -(Italo Calvino, 1986). Not just Calvino most critics that wrote on classics emphasized mostly the importance of the author and readers relationship. These critics say that the more the readers relate to the author the more the connection with the story and its characters. Rowling's personal life is very much relatable to her readers, apart from the child's perspectives of the novel and its famous hero deep underlies a story of the author, where she interprets her personal life through her protagonist Harry Potter Rowling shows us her life in an eleven-year-old boy who finally finds a place where he belongs.

Rowling's series which gained celebrity status among the reads can be considered as a classic by implying Calvino's 14 definitions that define a classic. In one of his many definitions of a classic, Calvino defines a classic as the classics are those books about which you usually hear people saying I'm rereading..., never I'm reading... Calvino say a book that is of good quality is read more than once. ((Italo Calvino, 1986) When he uses the word reread, he means that the reader gets so involved in the work that he re-reads these books as many times as possible in hopes for finding something new every time it is reread.

Calvino says this can be achieved only if the person is 'well read'. The word well-read here refers to the person who has read other books previously, a person who has fair knowledge about the characteristics of a classic. JK Rowling can be considered as one of those people who he defines 'well read',

as it is known that Rowling studied classical mythical literature at the university of Exeter as a subject. Rowling has previous knowledge on what a classical book should consist of.

of, its dialects, styles of topics that interests her audiences, this knowledge is executed well through her novel

Harry Potter and the philosophers stone, JK Rowling first ever book published in 1997, gained popularity among the masses. The Harry Potter series is still being read by a huge the population of people, they are also used for academic purposes, to be learned and taught as subject, the great plot constructions, the careful uses of literary devices, and the structure of the story are taught as lessons to students of literature to prove that Rowling has perfected the art of plot constitution, in chapter 8 the portions master professor Snape questions Harry is an example to how Rowling joins links from one story to another.

"Potter!" said Snape suddenly. "What would I get if I added powdered The root of asphodel to an infusion of wormwood?"

Powdered root of what to an infusion of what? Harry glanced at Ron, who looked as stumped as he was; Hermione's hand had shot into the air.

"I don't know, sir," said Harry". (Rowling .109)

when reading these lines the first time it just seems like Snape was being unfair and mean to Harry, but when reading the second time and analyzed carefully the references Snape makes to "asphodel" and "wormwood" has a different meaning of its own. Asphodel is a type of lily according the "Victorian flower language" (Driscoll, James.2012) which meant my regrets follow you to the grave, and wormwood symbolizes bitter sorrow or absence.

When combined it means 'I bitterly regret Lily's death'. Snape's love for Lily is revealed on in the last chapter the deathly hallows. It is no doubt that Rowling played around with clues and hints through the novels, some connecting from one book to the other. Only when we reread these books we find hidden clues and hints that like these that can be related to the other books of the series.

The classics are those books which constitute a treasured experience for those who have read and loved them; but they remain just as rich an experience for those who receive a chance to read them when they are in best condition to enjoy them". The second point is a continuation of the first definition, here he adds to the first point by speaking about the youthful mind, where he says a matured mind understands a book better rather, when a book is read from a child's perspective. when the mind is young and playful he says the main goal is to finish it fast not taking in the main clues and leaving out the essence of the book. Calvino says the reading we do when young is of "little value" because he says, "we are impatient, cannot concentrate, lack expertise in how to read, or because we lack experience of life" (Italo Calvino,4 why read the classics?) Harry Potter series although written for the young audiences, when read by an adult there is more thinking to analyzing by interpreting every little thing he book offers.

The classics are books that exercise a particular influence, both when they imprint themselves on our imagination as unforgettable, and when they hide in the layers of memory disguised as someone or in the collective unconsciousness. "Children and adults can see themselves in the stories," said

Amy H. The moral dilemmas, the decisions that are made by Harry and his friends, the struggles that are faced and the big and the most important themes of doing what is right, not what is easy. These themes have a huge impact on every Potter head. Rowling created a space where a child's and adults' imagination can wonder. She didn't restrict herself to her children audiences but also youngsters and adults who found many lessons to learn from every character of the novel. A story that made everyone dream of a wonderland of magical elements and witches and wizards Points 4,5,6 all develop on the previous points this shows how much Calvino stressed an how a classic influence and is inspired by life. The Harry Potter series are written fully based on a normal person's life as Rowling draws information from her own life to describe the pitiful bife Harry lived before going to Hogwarts. The novel Harry Potter and the Philosophers Stone reflects most ideas of Rowling 's life, for example Rowling and Harry Potter share the same birthday which is July 31.

“The classics are those books that come to us bringing an aura of the previous interpretation and trailing behind them the traces they have left in culture or cultures through which they are passed". Harry Potter and the Philosophers Stone is no doubt inspired by ancient Greek mythology and folkdores Rowling drew references from Greek characters, names, characteristics for example, Argus Filch is a character inspired by Greek mythology Argus Filch is the parallel character to the mythical character also named Argus who was hired by the always suspicious Hera who became enamored with lo transforming her into a cow to keep her away from her husband Zeus. Argus was guard with a

hundred eyes to watch over Lo so that she cannot resume her former shape and beauty. Argus Filch's character mirrors the Greek character as he too is a caretaker at Hogwarts. Filch seems very pleased to see students in trouble, and is always seen on guard.

"I have also been asked by Mr. Filch, the caretaker, to remind you all that no magic should be used between classes in the corridors (Rowling 101)

A classic is a work that constantly generates a pulverulent cloud of critical around it, but which always separates the particles off a classic doesn't necessarily teach something new in a classic we sometimes discovering something we have always known, and this too comes as a surprise that gives pleasure'

In Harry Potter and the philosophers stone, here, Professor McGonagall gives away the end of the books, it becomes a truth that we all know that Harry Potter would defeat Voldemort and become famous in the wizarding world, where there wouldn't be a person who would not know of Harry Potter and his story.

"He'll be famous - a legend -- I wouldn't be surprised if today was known as Harry Potter day in the future there will be books written about Harry -- every child in our world will know his name!"(Rowling 6) although we know the end of the book we still find pleasure in reading the book, although it becomes a fact that Harry Potter would always be around to save the day, we still find it amusing to know how it happens.

'Classics are books when, the more we think we know through hearsay, the more original, unexpected, and innovative we find them when we read them'.

Calvino says the joy of reading these classical books is a different experience

from what is heard of it. the hype the Harry Potter series stirred interested everyone to find out what all the fuss was about but once the reader comes in contact with the wizarding world, the reader is on a journey of imaginations that cannot be described by others. Rowling takes us on a vivid experience to a magical land with flying broomsticks and magical wands.

A classic is a term given to any book which comes to represent the whole universe, a book on a par with ancient talismans. The Philosophers Stone is a story that is read and loved by people all over the world. It is a story that is relatably understandable by all. The story is relatable because as discussed in the previous point it draws references from old tales and myths, Rowling has studied every form of classic which helped her implement all those techniques in her stories Rowling's clever uses of intertextuality, literary devices and diction makes Harry Potter and the Philosophers Stone a universal representation of good fantasy fiction, it can be said that J.K Rowling has mastered what she tried to achieve when she first got the idea of a boy who is a wizard?

Your classic is a book to which you cannot remain indifferent, and which helps you define yourself in relation or even in opposition to it. Calvino states that a classic is a literary work of art that we are familiar with a work that makes an impact. The Harry Potter series won many praises throughout the years, it's also very noticeable that it has its fair amount of criticism. Calvino states that a classic stirs speculation, be it good or bad it still is being noticed and makes a huge impact on the minds of the reads that they either appreciate it or they critic it. The Harry Potter books were critiqued from the religious

perspectives as they said that Rowling wrote on demonic substances, but others took it to be a book that distinguished the two worlds the good and the evil.

"A classic is a work which relegates the noise of the present to the background hum, which at the same time the classics cannot exist without

A classic is a work which persists as a background noise even when a present that is totally incompatible with it holds sway'.

These last two definitions are correlated, both circle around the same point that a classic should stand the test of time. Harry Potter and the philosopher stone has stood the test of time for over decade but still resides fresh in our memory, every detail every clue remains the same and every time we re read it we stil l find it amusing and the same excitement when it was first to read. These classics according to Calvino are an example of a background to which new classics are influenced. Rowling has set a strong ground for her books that every fantasy fiction and children novel authors take notes from. She has set a kind of status for all fiction books where new authors learn the techniques that are being used. Calvino says these classics cannot be overthrown by the new, it is a known fact that Rowling's Harry Potter series is here to stay for many years.

Calvino's definitions explain clearly what makes a book a classic. Calvino defines and breaks it down into a very simple form has explained in detail the qualities of a good piece of literature. Harry Potter has influenced young readers and the publishing industry in profound ways. Harry Potter and the

Philosophers Stone through the classical canon illustrated by Italo Calvino proves that it is in every way suitable, to gain the status of a classic, and be referred to as a classic. It proves that it is not just as a children's literary fiction but as a novel that rightfully gains the praises of a classic.

Conclusion

"A classic is a book that has never finished saying what it has to say"-Italo Calvino,

Many literary critics, religious leaders, and educational authorities have criticized JK Rowling's work as being unliterary, unchristian, and unworthy of use in schools work should be called — "unliterary" when the author aims to write a masterpiece and ends up publishing something that is not worth being published, Rowling on the other hand aims to create an experience that is spell binding in an adventure for children and has achieved her goal.

From the above chapters it can be proved that Harry Potter and the philosopher's is more than just a fantasy children's fiction. As with references draw from Joseph Campbells book "a hero with a thousand faces" although there are no correlations between Harry Potter and the Philosophers Stone and Joseph Campbells book a hero with a thousand faces, that every small detail is been perfected, although it has been proven that, overall, there is a clear correspondence between the stages described by Campbell and Harry Potter and the Philosopher's Stone. There are some structural events such as "Woman as the Temptress", "Atonement with the Father"

Refusal of the Call", and "Freedom to Live" or the shift in the stages in the book, these differences are relatively minor, these stages are not fully overthrown they still do occur but with a tint of variation, to what is describes by Campbell but they still do occur. Hence proving that Harry Potter and the Philosophers Stone marks the beginning of a classical hero's journey who takes on a quest to find out answers and to avenge the dark lord.

From the result of this study, it can be concluded that JK Rowling uses a

variety of styles and registers ranging from the most formal and official style to technical, colloquialisms, substandard. English and socio-dialects. Additionally, such styles play an informative role because, while reading Harry Potter, readers notice that each writing style has a functional purpose in a contextual situation. In addition, JK Rowling has a talent in inventing new words, especially names for magical creatures which create an interest in the reader. Most of the proper nouns are of Latin and French origin, thus adding to the wealth of linguistic properties she offers in the books. The presence of Latin and French words makes the child reader more willing to learn a foreign language since the spells are very appealing to them. Reference to mythology is another very interesting feature which adds to J.K. Rowling's encyclopedic knowledge. As language plays a vital role in classical literature as said by TS Eliot, Rowling also uses very careful and mature language, linguistic approaches, and many more stylistic devices, setting a new classical trend to be followed.

From the result of this study, it can be concluded that JK Rowling uses a variety of styles and registers ranging from the most formal and official style to technical, colloquialisms, substandard English, and socio-dialects. J.K Rowling has proved to be a classic writer as she has sculpted her characters to match her reader's expectations, every character in the novel has a purpose and is all very different from each other. Harry Potter-like other classics, is a hero that everyone loved and still loves.

From the result of this study, it can be concluded that JK Rowling utilizes a variety of styles and methods that are classic-worthy Rowling's Harry Potter and the Philosophers Stone is a contemporary classic that depicts a classical

hero's journey to a magical world called Hogwarts

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